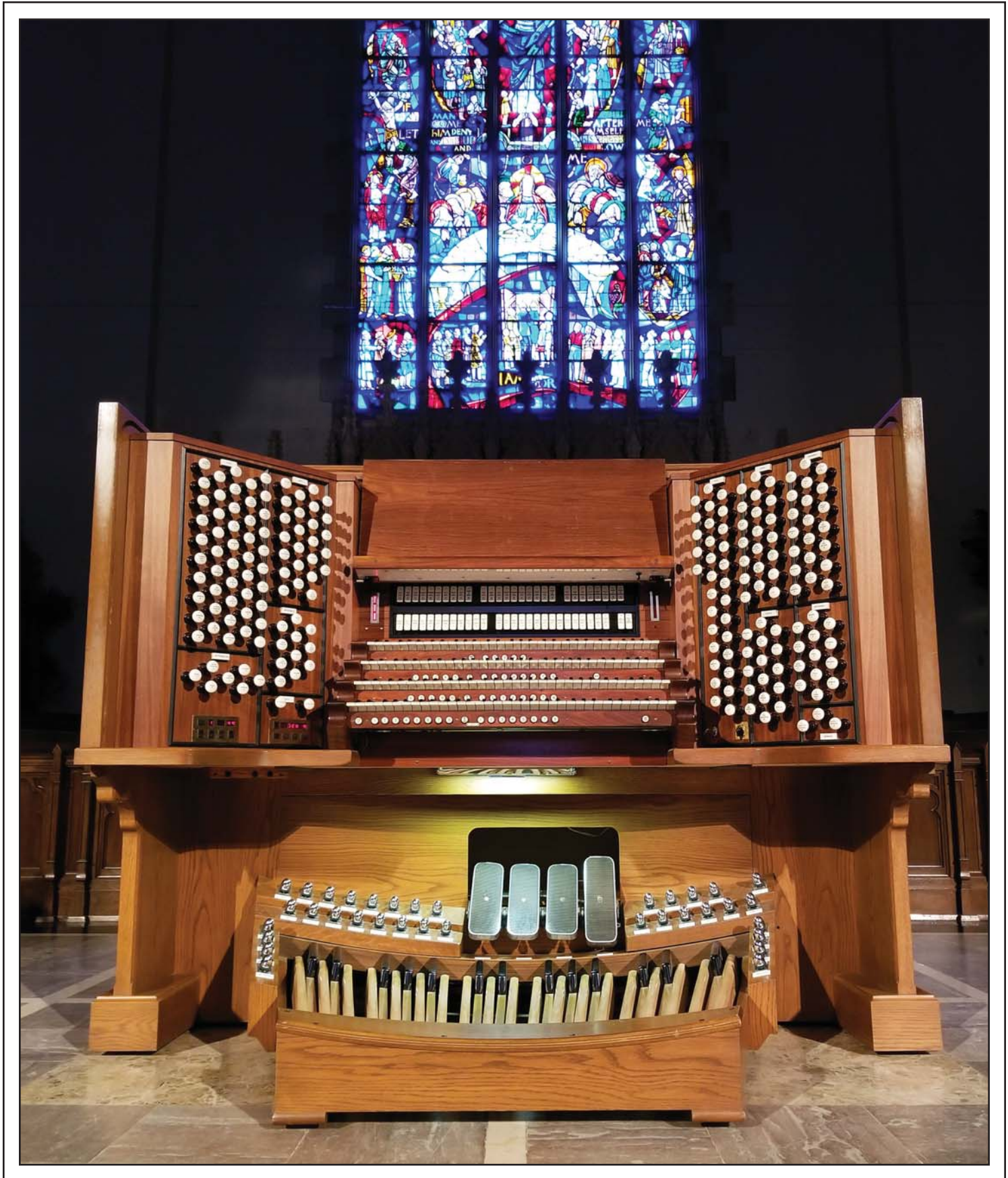


THE DIAPASON

JANUARY 2019



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Oklahoma City, Oklahoma
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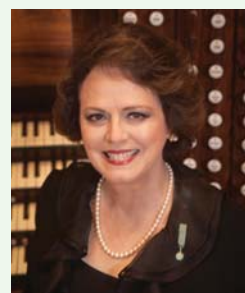
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the Harpsichord, Carillon, and Church Music

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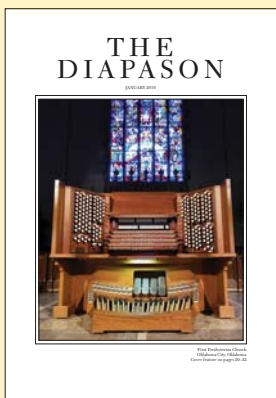
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Editor's Notebook

New year, new website

The staff of THE DIAPASON trusts that you had a pleasant holiday season. We wish each of you a happy and prosperous New Year! This issue commences our 110th year of bringing you news, features, events, and so much more.

Some of you have had the opportunity to experience our new website and its many expanded offerings. If you have not seen the new www.thediapason.com, you have no idea what you are missing! Expanded videos, improved picture quality and capabilities are just starters. We are working on a project to digitize and upload many past issues of the journal for your perusing. Please spend some time introducing yourself to our website, and come back to visit often!

2019 Resource Directory

With this issue, you will receive your 2019 Resource Directory. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon.

Summer conferences, workshops, conventions, etc.

I spend much of this month and the next looking forward to summer, and I imagine many of you do, as well. In April, we will print our list of summer conventions, conferences, workshops, and other gatherings around the globe to enrich your continuing education. If your institution is sponsoring an event we should include in this list, please be certain to send me this information this month.

Special Bulletin

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

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

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

own name, title, and company/school/church if applicable, and your email address (or phone number).

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

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

20 UNDER 30

Here & There

People



Gail Archer (photo credit: Stephanie Berger)

Gail Archer announces recitals and other musical events: January 13, Reformed Church, Bronxville, NY; 1/19, Organ Festival, Khanty-Mansijsk, Russia; 1/27, Our Lady of Grace Catholic Church, St. Petersburg, Florida; February 4, Grace & St. Luke's Episcopal Church, Memphis, Tennessee; 2/10, St. Mark's Episcopal Church, Berkeley, California; 2/24, St. Paul's United Methodist Church, Louisville, Kentucky;

March 1, St. Peter's Catholic Cathedral, Jackson, Mississippi; 3/10, Christ Episcopal Church, Bradenton, Florida; 3/17, Goshen College, Goshen, Indiana; 3/31, St. Joseph Catholic Church,

Macon, Georgia; April 7, St. Paul's Episcopal Church, Cleveland Heights, Ohio; 4/14, Cathedral of the Immaculate Conception, Denver, Colorado; 4/20, Vassar College, Poughkeepsie, New York; 4/26, Barnard-Columbia Chorus, Haydn, *The Creation*, Church of the Ascension, New York, New York;

May 5, Cathedral of St. Mary of the Assumption, San Francisco, California; 5/10, Asbury United Methodist Church, Salisbury, Maryland; 5/19, St. Bede's Episcopal Church, Menlo Park, California; June 2, Church of Santa Maria, San Sebastian, Spain; 6/9, Cathedral of All Saints, Albany, New York; 6/18, Episcopal Church of the Good Shepherd, Lake Charles, Louisiana. For information: www.gailarcher.com.

Franklin Ashdown has had new organ collections and choral compositions published. *Pastoral Psalms for Organ*, a set of 11 free style and hymn-based compositions based on Psalm 23, is published by Augsburg Fortress. *Communion Canticles*, published by Sacred Music Press, is a collection of eight free and hymn-based pieces for Eucharist/



Franklin Ashdown

Holy Communion. Two new choral compositions are *Day Is Dying in the West* (SATB and keyboard, for Lent/Ordinary Time), available from Paraclete Press, and *Hush, My Dear, Lie Still and Slumber* (SATB and keyboard, for Christmas), published by GIA.

David Jonies made his debut as soloist with the Milwaukee Symphony Orchestra playing the organ part in *Symphony III* by Camille Saint-Saëns. He also performed recitals at the cathedrals in Albany, New York, and Milwaukee, Wisconsin, in Passau and Deggendorf,

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com.

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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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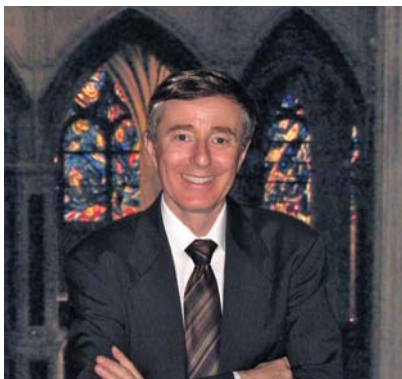
David Jonies

Germany, at Illinois College, Jacksonville, Illinois, and at the Basilica of St. Adalbert, Grand Rapids, Michigan, for the Grand Rapids Chapter of the American Guild of Organists.



William Heide and Jeannine Jordan

St. John's Lutheran Church, Orange, California (William Heide, minister of worship and music) hosted the organ and multimedia concert, *From Sea to Shining Sea*, on September 9, performed by Jeannine and David Jordan. The sanctuary of St. John's houses a recently completed 5-manual organ by Ryan Ballantyne. For information: www.fromseatoshiningsea.net.

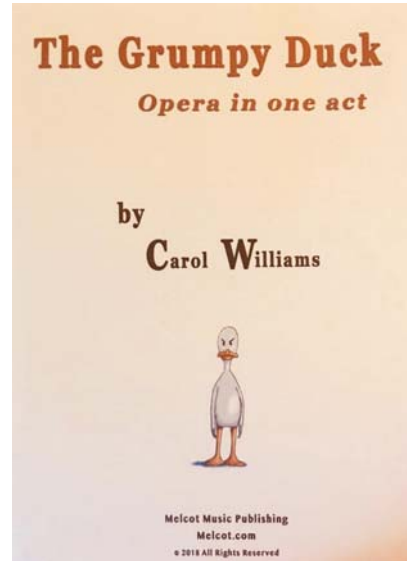


Christophe Mantoux

French organist Christophe Mantoux spent this past fall in Dallas, Texas, as the sabbatical replacement for Stefan

Engels at Southern Methodist University. While in the United States, he also had two short residencies at Cornell University, Ithaca, New York, giving masterclasses and performing concerts.

A third residency at Cornell is scheduled for March. Professor of organ at the Conservatoire Régional de Paris and the Pôle supérieur de Paris/Boulogne-Billancourt and titular organist at the Church of St. Séverin in Paris, Mantoux is now making plans for his next tour of the United States, to take place in fall 2019. For information, contact Penny Lorenz at 425/745-1316, penny@organists.net, or <http://organists.net/>.



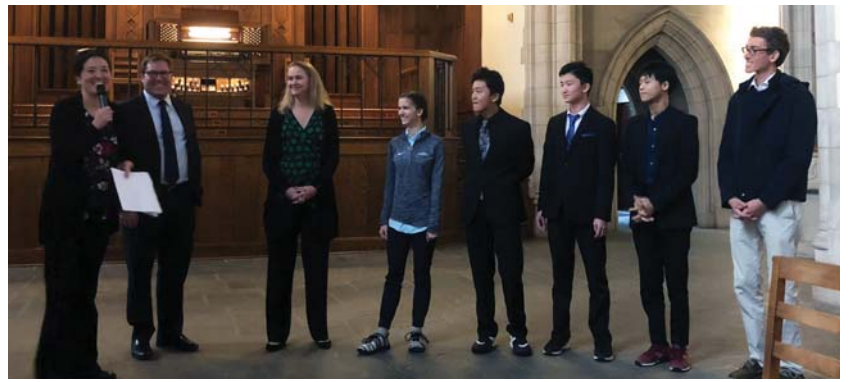
The Grumpy Duck

Carol Williams announces new compositions. As a fundraiser for the Humane Society she wrote her first opera, *The Grumpy Duck*, performed by Andrew and Megan Rose Potter. Her new organ symphony is due to be published in the spring and is dedicated to the American Guild of Organists. For information: www.melcot.com.

Competitions

The Syracuse Chapter of the American Guild of Organists, in cooperation with the Setnor School of Music, Syracuse University, announces the 2019 Arthur Poister Scholarship Competition in Organ Playing, with three finalists to be selected to compete April 26 at St. Paul's Episcopal Church, Syracuse. First prize is \$3,500 and a recital engagement on the restored Holtkamp organ at Crouse College, Syracuse University; second prize is \$1,000; third prize and audience prize, \$500 each. Judges for the final round will be Michael Unger, Bruce Neswick, and

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Chelsea Chen, Benjamin Straley, Renée Anne Louprette, Emily Amos, Bruce Xu, Reilly Xu, Eddie Zheng, and Justin Brueggeman (photo credit: Vaughn Mauren)

The 22nd annual Albert Schweitzer Organ Festival Hartford competition was devoted to high school aged organists and took place September 28-29 at Trinity College, Hartford, Connecticut. First Prize in performance was awarded to Eddie Zheng of New York, New York, a student of Paul Jacobs at The Juilliard School. Second prize was presented to Bruce Xu of Sloatsburg, New York, also co-winner of the Prize of the Audience. Emily Dawn Amos, a student at the Interlochen Arts Academy, Interlochen, Michigan, took Third Prize in the performance competition, won First Prize in the David Spicer Hymn Playing Competition, and shared the Prize of the Audience. Other finalists in the competitions were Reilly Xu of New York and Justin Brueggeman of Tennessee.

Competition judges were Chelsea Chen, Renée Anne Louprette, and Benjamin Straley. Vaughn Mauren is artistic director of the Albert Schweitzer Organ Festival Hartford. The festival opened with a concert featuring performances by the judges and by Christopher Houlihan as soloist with members of the Hartford Symphony Orchestra.

The competition alternates years between high school aged organists and young professional organists, generally of university age. Judges for the September 2019 festival will be Diane Meredith Belcher, Thomas Murray, and John Rose, with \$29,000 in prizes to be awarded. This year's festival will open with organ and the full Hartford Symphony Orchestra on September 20 at the Bushnell Center for the Performing Arts in Hartford. For information: www.asofhartford.org.



Left to right: David Billings, Alan Lewis, Charles Huddleston Heaton, Edward Alan Moore, and Peter Luley.

On November 3, several organists gathered in St. Andrew's Episcopal Church, Highland Park, Pennsylvania, to play a recital of music in honor of Charles Huddleston Heaton, who turned 90 on November 1. Heaton has led a life of music that started as a child, supporting his local church and funeral home in Centralia, Illinois. He earned his Bachelor of Music degree at DePauw University, Greencastle, Indiana, and his Doctor of Sacred Music degree from Union Theological Seminary, New York, New York, in 1957.

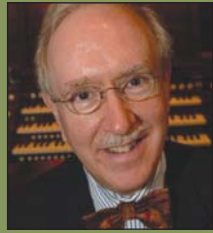
He became organist/choirmaster for Second Presbyterian Church, St. Louis, Missouri, where he served until 1972. He then served as organist/director of music for East Liberty Presbyterian Church, Pittsburgh, Pennsylvania, for 21 years. He also was a lecturer of music at Pittsburgh Theological Seminary. Since his retirement from East Liberty, he has served as an organist and choirmaster for churches in Pittsburgh, including Trinity Episcopal Church, Calvary Episcopal Church, and others. He is a Fellow of the American Guild of Organists, serving the AGO as both a national counselor and regional chairman. Heaton has authored and edited books such as *The Hymnbook for Christian Worship*; *A Guidebook to Worship Services of Sacred Music*; *How to Build a Church Choir*; and authored articles in *The American Organist*; *Clavier*; and *THE DIAPASON*.

Heaton donated to St. Andrew's Church a fund to install a trumpet rank for the organ, which was featured in the recital. The performing organists are all friends of his and are serving in churches in Pittsburgh, including East Liberty and St. Andrew's churches. A reception for the attendees was held after the recital.

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Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Faythe Freese
Professor of Organ
University of Alabama



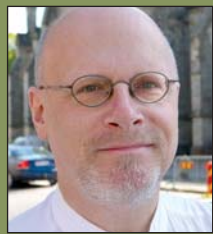
Simone Gheller
Organist/Recording Artist
Oconomowoc, WI



Justin Hartz
Pipe/Reed Organist
Philadelphia, PA



Sarah Hawbecker
Organist/Presenter
Atlanta, GA



James D. Hicks
Organist
Califon, NJ



Michael Kaminski
Organist
Brooklyn, New York



Angela Kraft Cross
Organist/Pianist/Composer
San Francisco, CA



David K. Lamb
Organist/Conductor
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Mark Laubach
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Washington, D.C.



Colin Lynch
Organist/Conductor
Boston, Massachusetts



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University of Nevada, Reno



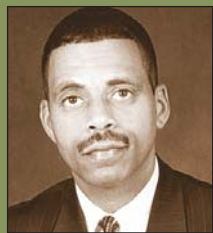
Katherine Meloan
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Manhattan School of Music



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Edward Taylor
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Tom Winpenny
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St Albans Cathedral, UK



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Hilton Head, South Carolina



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Here & There

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Diane Meredith Belcher. Application deadline is February 9. For information: poistercompetition@gmail.com.

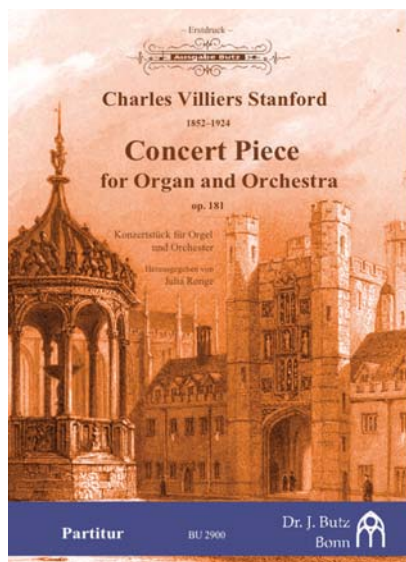
Conferences

The University of Michigan, Ann Arbor, invites proposals for events at its 59th Annual Organ Conference, September 28–October 1, with the theme, “Building Bach: His Foundations and Futures.” Proposals must be received by March 1. Requirements and further details are available from James Kibbie: jkibbie@umich.edu.

Publishers

Augsburg Fortress announces new choral publications for Lent and Easter seasons: *When I Survey the Wondrous Cross*, by John Carter (SATB and piano, 9781506452531, \$1.80); *Lord, Who Throughout These Forty Days*, by Linda Cable Shute (SATB and piano, 9781506452500, \$1.80); *Jesus, Lover of My Soul*, by David Greatrix (SAB and piano, 9781506452487, \$1.95); and *Alleluia, Alleluia! Hearts to Heaven*, by Jason A. Heald (SAB, piano and trumpet, 9781506452432, \$1.95). For further information: www.augsburgfortress.org.

Breitkopf & Härtel announces new choral publications: *Drei Motetten* (ChB 5343, €8.90), by Johann Kuhnau, edited David Erler, contains “Ach Gott, wie läßt du mich verstarren,” “Gott hat uns nicht gesetzt zum Zorn,” and “Tristis est anima mea;” also by Kuhnau, *Katate zum Weihnachtsfest* (PF32119, €24.90), a cantata for Christmas, also edited by David Erler; *Per divina bellezza* (Four Chants for Vocal Sextet, ChB 5342, €4.90), includes settings of “Aspro core,” “Veni Sancte Spiritus,” “In qual parte del ciel,” and “Alma Redemptoris Mater.” For further information: www.breitkopf.com.



Stanford, *Concert Piece*

Dr. J. Butz Musikverlag announces the publication of *L'Organiste*, volume I, by César Franck (BU 2932). The compilation of romantic character pieces, originally composed for harmonium, is arranged for “regular” two-manual organ with pedal by Martin Böcker of Hamburg, Germany.

WEEKEND ORGAN MEDITATIONS
Grace Church in New York
www.gracechurchnyc.org

Also newly available is the first print of Charles Villiers Stanford's *Concert Piece for Organ and Orchestra* (BU2900). The one-movement work from 1921 is Stanford's only contribution to this genre. For further information and to place an order: www.butz-verlag.de.

Da Vinci Publishing announces a new harpsichord publication: *Domenico Cimarosa: Complete Keyboard Sonatas* (DVAR 21099, €135.90). The volume is edited by Nick Rossi and contains 172 pages. For information: www.davinci-edition.com.

MorningStar Music Publishers announces new choral publications: *Surely He Has Borne Our Grievs*, by Kenneth T. Kosche (50-3105, \$1.85), is scored for SATB a cappella or SATB and keyboard; *Light of the World*, by Karen Marroli (50-2620, \$2.25), is composed for SATB, violin, and piano; *Ace verum corpus*, by Paul M. French (50-6850, \$1.85), is set for SSA a cappella; and *Create in Me*, by Michael Larkin (50-3486, \$1.95), is scored for SATB and piano. For further information: www.morningstarmusic.com.

Recordings



Hampson Sisler: *All Around the Year*

MSR Music announces a new CD release: *Hampson Sisler: All Around the Year*, featuring organist **Michael Koening** performing on 1930 Skinner Organ Company Opus 823, relocated in 2013 by Orgelbau Klais to the Evangelische Saarkirche, Ingelheim am Rhein, Germany. The works by Sisler receive world premiere recordings on this disc: *Family Days Suite* and *Popular Monastics Suite*. For information: www.msred.com.



The Art of Dora Poteet Barclay

The East Texas Pipe Organ Festival announces release of a new CD: *The Art of Dora Poteet Barclay*. Barclay

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Appointments



Steven Ball

Steven Ball is appointed director of sacred music for the Oratory of St. Francis de Sales, St. Louis, Missouri. The Oratory music program features a varied choral repertoire spanning several centuries performed by several ensembles. The liturgies are conducted in Latin using the Extraordinary Form of the Roman Rite.

A native of Michigan, Ball studied at the University of Michigan where he later taught and served as university carillonneur and director of the Stearns Collection of Musical Instruments. He received his Doctor of Musical Arts degree in 2007 as a student of Marilyn Mason. A former Fulbright Scholar to the Netherlands, Ball has worked in the world of campanology (the study of bells), improvisation, as an organ consultant, for silent film accompaniment, and as a theater organist. He has performed in the United States and abroad including the Netherlands, Germany, Belgium, France, Portugal, Ireland, England, Switzerland, and Italy. He was inducted as a Knight of the Equestrian Order of the Holy Sepulchre of Jerusalem (a Papal Knighthood) in 2017.

He leaves New Jersey where he last served as organist and director of outreach (now emeritus) for the world's largest pipe organ, located in Boardwalk Hall, Atlantic City. His time there also included a position at the Cathedral Basilica of Sts. Peter and Paul in Philadelphia, Pennsylvania. While living in Michigan, he served as cathedral organist at the Cathedral of the Blessed Sacrament in Detroit and senior staff organist at the Michigan Theater, Ann Arbor. For information: www.institute-christ-king.org/stlouis/ and www.stevenball.com.



Liam Bonner

Liam Bonner is appointed executive director of the Indianapolis Symphonic Choir, Indianapolis, Indiana. Bonner has served the Houston Symphony Orchestra as manager of the symphony's annual giving groups and fundraising specialist for the symphony's annual Ima Hogg Competition. Prior to his career in arts management, Bonner was active as a professional singer with solo performances at the Metropolitan Opera, Los Angeles Opera, English National Opera, Minnesota Opera, and Houston Grand Opera, as well as with the Dallas and St. Louis symphonies, and the Bard Summer Music Festival. For information: www.indychoir.org.



Floyd Higgins

Austin Organs, Inc., Hartford, Connecticut announces the appointment of **Floyd Higgins** as Senior Design Engineer. Higgins rejoins the Austin team as the head of the design team. He graduated from Trinity College where he studied organ with John Rose, and from Yale University as a student of Thomas Murray. He worked for Austin Organs from 1988–1996 directly with President Don Austin and Vice President Fred Mitchell. For information: www.austinorgans.com/.

(1903–1961) was professor of music at Southern Methodist University, and this live recording was made during her performance on the 1957 Reuter organ at Park Cities Baptist Church, Dallas, in 1958. Works by Bach, Schumann, Jongen, Vierne, and others are included. For information: www.easttexaspipeorganfestival.com.

Organbuilders

Austin Organs, Inc., Hartford, Connecticut, announces the following projects: a new three-manual organ for **DeSales University** in Center Valley, Pennsylvania; a new two-manual organ for the **Congregational Church** in South Glastonbury, Connecticut; solid state upgrade of the console and the addition of a Choir division to Austin Opus 2621 at the **First Congregational Church** in Old Greenwich, Connecticut; a new console and addition of a Choir division to Austin Opus 2735 at **St. Matthew Lutheran Church** in Wilmington, North Carolina; rebuilding of Austin Opus 2031 at **Our Lady of Perpetual Help Catholic Church** in Washington, Connecticut; a new console for Austin Opus 1850 at **Bridgehampton Presbyterian Church** in Bridgehampton, Long Island, New York. For further information: www.austinorgans.com.

Scott R. Riedel & Associates, acoustic and organ consultants of Milwaukee, Wisconsin, announces the contract signing for two new instruments under its consultancy. **First Lutheran Church**, Cedar Rapids, Iowa, has commissioned a new 50-rank organ from **Parsons Pipe Organ Builders** of Canandaigua, New York. The instrument will have a three-manual and pedal detached console with mechanical key action and electric stop action, to be installed in the rear balcony of the church. The entire space is undergoing a liturgical, architectural, and acoustic renovation. The cubic air volume of the room will be increased by raising the interior ceiling height, sound reflective and diffusing materials will be installed in the room, and the musician's balcony area will be expanded. The church's organist is **Brett Wolgast**.

Christ King Catholic Church, Wauwatosa, Wisconsin has signed a contract for a new 53-rank organ to be built by **Juget-Sinclair** of Montreal, Canada. The two-manual and pedal instrument will have mechanical key action and electric stop action. The encased organ will be in the rear balcony on the long axis of the room. Room acoustics were improved by hardening a previously sound absorbing barrel vaulted ceiling. This instrument will

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► page 6

be the first by the builder in Wisconsin. **Bill Lieven** is the church's music director. For further information: <http://riedelassociates.com>.



Trinity Memorial Episcopal Church, Binghamton, New York (photo credit: Gregory Keeler)

Trinity Memorial Episcopal Church, Binghamton, New York, dedicated its rebuilt 1960 Casavant organ with a recital by **Timothy E. Smith**, organist and choir director of the church, on October 5. The recital included music of Franck, Guilaín, Yon, Hampton, Bach, and Guilman, and was followed by a reception.

Over the last year, Smith, who designed changes to the organ, supervised the crew that carried out the modifications. In addition to pipework changes, a new mobile console was built to replace the original. Aside from removal, replacement, relocating, and revoicing of various ranks of pipes, a new unenclosed, seven-rank Nave division was mounted on its own chest and casework, facing into the nave. Three digital pedal stops were added. The new console, as well as the casework and supporting framework of the Nave division, were built by local craftsman (and retired Binghamton University music professor) Bruce Borton. The instrument now comprises three manuals, 49 ranks.

Carillon News

Bok Tower Gardens, Lake Wales, Florida, will host its 24th International Carillon Festival March 20–24. Performers include Koen Van Assche (Antwerp Cathedral), Amy Johansen (University of Sydney, Australia), Joey Brink (University of Chicago and a member of THE DIAPASON's 20 Under 30 Class of 2015), and Michael Solotke (Yale University). The 60-bell instrument was designed and built in 1928 by John Taylor Bellfoundry, Ltd. of Loughborough, England. For further information: <https://boktowergardens.org>. ■

Harpichord Notes

By Larry Palmer

Notes in THE DIAPASON: a bit of history

Siegfried Gruenstein, the founding editor of THE DIAPASON, served for forty-eight years. The front-page tribute to him in the December 1959 issue celebrating the magazine's fiftieth anniversary began with these descriptive words:

... a rare combination of competent organist and professional newspaper man, (Gruenstein) founded THE DIAPASON in 1909 against the advice of his elders among organists, builders, and well-wishers. That it grew and prospered steadily under his guidance was due wholly to his skill, his impartiality, his integrity and his taste. . . . At first the principal purpose of the magazine was to represent the organ industry. However, it soon became evident that the organist and the organbuilder were so closely allied in their interests that the field should include both of them and that the paper would serve to bring the two more closely together.

In those early years the magazine expanded its focus in several directions, serving for a time as the official journal of the American Guild of Organists, for example. However, it was not until Frank Cunkle, Gruenstein's successor, took over the supervision of the magazine that the organ's sister instrument, the harpsichord, was welcomed into its pages. The first person to take charge of harpsichord matters was Philip Treggor (1920–2004) of Hartford, Connecticut, who published his first column in October 1967 (page 11). November's column (page 13) featured the lute while a feature article by E. Power Biggs occupied the opposite page with his "Case for the Pedal Harpsichord." Treggor's three columns of interviews with Denise Restout, Wanda Landowska's companion and legatee, presented valuable information about the pioneer harpsichordist's biography and legacy (1968: March page 15, April page 23, May pages 14–15).

I had made my DIAPASON print debut five years earlier, in November 1962, when the magazine published the feature article "Hugo Distler—20 Years Later" based on research I was doing for my Doctor of Musical Arts thesis that I was busily writing while a student at the Eastman School of Music. My first guest contribution to Treggor's column, published in June 1968, was "Isolde Ahlgrimm as the Widow Bach" (page 15), followed in October of the same year with my report on the second Bruges International Harpsichord Competition (pages 10–11). Meanwhile, in July 1968, Treggor's column featured an interview with Boston-based composer Daniel Pinkham (page 8).

Treggor wrote an informative column about Arnold Dolmetsch's collaborations

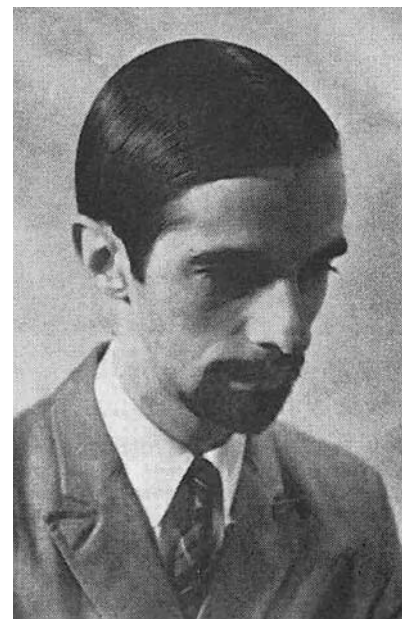


Philip Treggor in 1967

with the Chickering Piano Company as they produced harpsichords and other early musical instruments (November 1968, page 12, with continuation in the December issue, pages 10–11), which proved to be his swansong, for he resigned from harpsichord column responsibilities at the beginning of January 1969.

During 1969 harpsichord news items were solicited from our readers, who were instructed to send them to the editorial staff of THE DIAPASON. In May I submitted another feature article about Hugo Distler's *Harpsichord Concerto* (pages 12–13), and in September 1969 an announcement and my picture appeared on page 25, with the information that, from henceforth, I would be "the man in charge of harpsichord items." The following month my first column as harpsichord editor was published: "Praeludium, Allemande, and Courant: Some Notes on a European Summer" (page 12), and in December 1969 I relayed some corrections concerning the Huguenots and the city of Erlangen, as sent to me by Dr. Lowell G. Green of Boone, North Carolina, a reader who knew far more about such matters than I did. I was pleased to publish his corrections since that is how knowledge is disseminated.

So, depending on when one begins counting the years, I am either celebrating my fiftieth anniversary year as harpsichord editor or the fifty-seventh year since my first publication as a writer for this splendid magazine, which I have served by working with every editor except the founder, happy to have lasted even longer than Mr. Gruenstein, albeit with far fewer responsibilities. It will be my pleasure during 2019 to revisit some favorite pieces from this more-than-half-century collection of articles, as well as editing several guest essays, and, hopefully, sharing a few more original thoughts of my own.



Larry Palmer in 1969

2018 Harpsichord Notes: topics and page numbers

January, page 10: A posthumous gift from Gustav Leonhardt (Bach transcriptions published by Bärenreiter)

February, page 11: The Art of the Harpsichord (Two Texas Treasures: three-manual harpsichord by Keith Hill and Philip Tyre, miniature by Art Bell)

March, page 12: Handel with care (performance suggestions, recommended books, Handel House Museum, London)

April, page 10: Harpsichordist Jane Clark's birthday

May, page 11: Seeking Haydn (new compact disc reviewed, some relevant research noted)

June, page 12: Dandrieu's Harpsichord Music

July, pages 10–11: A glimpse into actual eighteenth-century performance practices (Beverly Jerold's article, "Reichardt's Review of Handel Concerts in London")

August, page 10: Death and taxis in Vienna (Obituary of Gordon Murray), Review of Bach Violin/Harpichord Sonatas CD (Pine and Vinikour), Communications from Readers

September, page 12: Armand-Louis Couperin Keyboard Works, edited by Martin Pearlman available for free download

October, page 14: A letter from Johann Sebastian Bach with two illustrations by Jane Johnson

November, page 16: Recent recordings of Bach's *Goldberg Variations* by Diego Ares, Wolfgang Rübsam, and Helmut Walcha (from a boxed set)

December, page 11: Christmas gifts: a few suggestions (CDs, scores, books, and an anonymous Landowska caricature) ■

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

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The hybrid organ for St. John the Evangelist Catholic Church was designed by Triune Music of Elmhurst, Illinois, and built by a renowned pipe organ builder and Rodgers Instruments.

The organ has five divisions. It features a stunning pipe façade housed in an imposing case built from White Oak, to compliment the architectural features of the church. The façade contains pipes from the 16' Principal and 16' Violone ranks, all of the pipes in the façade are speaking pipes. Of particular note are the flared brass resonators of the dramatic Pontifical Trumpet. This stop speaks with authority as a solo stop over full organ and is especially useful for weddings and other festive occasions.

The digital console was built by Rodgers. The custom finished shell is built of American Oak and has an ebony-finished interior. It meets the standards of the American Guild of Organists with a 32-note pedal board and three 61-note, wood-core keyboards that offer velocity-sensitive keying for orchestral sounds.

The console's operating system allows for several unique features not usually found on pipe organs, such as: automatic turn-off circuits, automatic pedal and melody couplers, self-diagnostic test systems, software upgrades and a solid-state transposer. The Rodgers operating system is connected to a tuning sensor that monitors the temperature of the pipework in order to keep the digital stops in tune with the pipe stops at all times. The Rodgers console is programmed to accept a large number of future pipe ranks as ample space was provided in the original casework design.

The vision for this instrument has been driven by its need to serve the church as an integral part of the musical fabric of the Mass, and also going beyond that scope to enable organ, choral and liturgical literature of all styles and periods to be performed successfully. It brings together technology and art, creating a concept which combines the wonder of electronics with the magic of windblown pipes.



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New Organ Music

Two Fantasias for Organ, Carson Cooman. Zimbel Press, Subito Music Corporation, #80101384, \$11.95, www.subitomusic.com.

The two fantasias in this volume are related in that they develop some of the same musical material although in very different ways. Both were composed in December 2016. Recordings of the pieces are available at: <https://carson-cooman.com/music/two-fantasias/>.

According to Cooman the *Fantasia solenne* “explores an atmosphere throughout that is bittersweet: warm and sad.” A slow-moving section marked “Lento” opens the piece in G minor. This is followed by a passage marked “Andante, quasi Adagio” in 3/4 time that introduces the primary melody with a two-part fugue. At the third entry the left hand changes to two-part chords accompanying the melody. A figurative left-hand melody brings us back to the opening Lento. The melody comes back in a second Andante, quasi Adagio episode; this time the soprano melody is set against repeated chords on beats one and two with a rest on beat three. This brings us back to the opening Lento again. A variation of the Andante, quasi Adagio returns with only a memory of the melody left, but ending with a repeat of the broken chord section, tapering off with long rests, and finishing in G minor with an added ninth.

In playing through this music, I felt a definite sense of melancholy—the warmth and sadness as noted by Cooman. In addition to the key of G minor, the slowing moving melody with its half notes and rather drooping melodic structure adds to this feeling of foreboding. The Lento sections are to be played on foundation stops with the melody registered at a dynamic of *mf*. This is an interesting mood for a fantasia!

The second work, *Fantasia pro organo pleno*, has a completely different outlook. With a dynamic of *ff* for the first fourteen measures in a chordal section marked “Molto grave,” it gallops off thereafter at a fast Allegro. Rapid repeated chords in the left hand accompany a fast-moving melody in eighth and sixteenth notes, carrying us away for the next 37 measures. The opening

“Molto grave” returns for fifteen measures, and then—away we go again, this time in the relative major that brings the piece to a close.

I like both of these fantasias, different flavors though they are. The first carries the weight of sadness, the second the lightness of a happy dance. Both have their place, and both succeed well in their intended goals. Cooman has provided a new understanding of what a fantasy can be. I know that you will find events where one or the other will fit perfectly!

Five Preludes for Organ, Carson Cooman. Zimbel Press, Subito Music Corporation, #80101385, \$11.95, www.subitomusic.com.

December 2016 was a productive month for Carson Cooman, composer in residence at Harvard University Chapel, as these five independent preludes demonstrate. The preludes are not intended to be played together; each prelude shows a different characteristic as the titles indicate.

“Preludio maestoso,” the first piece, is quite dignified in character. Written in four-part texture, each statement of the main theme is followed by a quiet, placid echo. The music is easily played on manuals alone; the only pedal note is in the final chord and easily reached by the hands. This piece immediately appealed to me. The stately descending theme with its upward jump, the gentle echoes of the theme, and some unexpected harmonies all work together to make the music memorable.

“Preludio con ostinato” moves at a faster pace and has enough tricky spots in it to keep the organist on his or her toes. There is an independent pedal line in this selection that is slow moving. The ostinato is a four-bar phrase that resides in the left hand exclusively. What makes it tricky is the 6/8 time signature with off-beat rhythms. It will take some practice to keep it going in the tenor or bass with what is going on above it. In all, this is appealing music, and it worth the extra work that will be demanded of the performer.

“Preludio staccato” is exactly what the title indicates. With the exception of a few long pedal notes, almost every single manual note is marked staccato!

A delightful melody bounces along in parallel thirds, sixths, or sometimes even in fifths and often against a repeated note in the right hand. The left hand keeps a steady beat with repeated notes of its own. Six measures of arpeggiated figures in both hands provide a contrasting section and a slightly more difficult passage. Still, it is fascinating music.

“Preludio quasi eco” is the fourth piece in the book. This music is energized by the contrasts between a full sound (*mf*) and a softer (*p*) echo. The echo is not exact, but brings it own energy to the intertwining of the two sounds. A slightly faster melody takes over in the center of the piece, and it is interrupted by the main theme on the fuller manual. There is a pedal line in this movement consisting primarily of several pedal points.

“Preludio festivo” is the final piece in the volume. It is a majestic, full-organ piece with a much more active pedal line than found in the other pieces. It is marked *poco adagio* in 3/4 time relying on some very interesting harmonies for its interest. This music would work well as a postlude in a church service or the ending to a concert.

None of the music in this volume can be considered difficult. Cooman has kept average organists in mind with their need for interesting service music. The composer does not fall into the trap of using musical clichés or old formulas. His music is new, well written, with great interest, but does not carry it to an extreme. This is not only relatively easy to play, but also easy to listen to.

—Jay Zoller
Newcastle, Maine

Dear Christians, One and All, Rejoice (Partita on “NUN FREUT EUCH”), Kevin Hildebrand. Concordia Publishing House, 97-7789, \$10.

Concordia Publishing House (CHP) published a series of partitas in 2017 in commemoration of the 500th anniversary of the Reformation (1517–2017). In addition to Kevin Hildebrand’s *Partita on NUN FREUT EUCH*, partitas by Michael Costello (previously reviewed), Jacob B. Weber, Kenneth L. Kosche, Benjamin Culli, and Jeffrey Blerseh were released.

A graduate of Concordia University Chicago, River Forest, Illinois, Hildebrand also holds a master’s degree in music from the University of Michigan, Ann Arbor, and a master’s degree from Concordia Theological Seminary, Fort Wayne (CTSF), Indiana. He studied organ with Steven Wenthe and Marilyn Mason, as well as composition with Richard Hillert, Robert Lind, and James Aikman. Hildebrand has served in the Music Department of CTSF since 2002, and currently serves as *Kantor* and co-director of the Good Shepherd Institute. He also serves as *Kantor* for St. Paul’s Lutheran Church, Missouri Synod, in Fort Wayne. He is

an active composer and has numerous compositions for organ and choir published by CHP as well as MorningStar Music Publishers.

The movements of Hildebrand’s partita are: I. Hymn, II. Intrada, III. Chorale, IV. Bicinium, V. Allegro, VI. Meditation, and VII. Gigue. The opening “Hymn” is a very straightforward setting of the chorale and, as noted in the score, may be used as an alternate hymn harmonization for singers.

Using plenum choruses, mixtures, and manual reeds, the “Intrada” begins with a fanfare flourish that returns at the end of the short movement. The phrases of the chorale continue the dotted rhythm motive but employ a solo pedal gesture featuring available reeds as well as those coupled from the manuals. The movement employs double pedaling with open fifths at cadence points. Occasional triplets, brief echo passages, and the interpolation of 6/4 measures contribute to the movement’s festive nature.

The “Chorale” movement features the hymn tune in the soprano voice resting on traditional harmonies. Running eighth notes in the pedal line provide a unique character to this brief fourteen-measure setting. The up-tempo manuals-only “Bicinium” movement carries on the running eighth-note pattern in the detached lower voice for the left hand. The upper voice features an embroidered version of the chorale melody with ornamentation included by the composer. The “Allegro” movement, also for manuals only, maintains the *con moto* running eighth-note pattern throughout. Two- and three-voice staccato chords are effectively used at the beginning and ending of this setting, as well as after the first and repeated second phrases of the chorale tune.

The quiet and relaxed “Meditation” dispenses with eighth-note patterns used in the previous three movements. A quarter-note strophic treatment of the chorale with the hymn tune melody in the soprano voice is underscored by pedal points on the tonic and dominant tones. This calm movement sets the stage for the contrasting and initial triple meter (12/8 and 9/8) movement in the work, a delightful “Gigue.”

Marked “Giocoso,” the fugal texture of the “Gigue” employs a quarter- and eighth-note motive followed by running eighth notes introduced in the tenor, alto, and soprano voices, respectively. The final entrance in the pedal utilizes reeds before the verbatim repeat after which the reeds are silenced. The remaining two phrases of the hymn continue to feature the chorale theme in the pedal under two-, three-, or four-note voices in the manuals. A final flourish on the opening motive, alternating between pedals and manuals, rounds out this rollicking “Gigue.”

Hildebrand’s partita on *Dear Christians, One and All, Rejoice* provides tuneful and engaging service music, especially for congregations using hymnals that include the hymn tune NUN FREUT EUCH. It is medium-easy in difficulty and an excellent teaching composition with some pedal practice for the “Intrada,” “Chorale,” and “Gigue” necessary for many organists. CPH has provided a number of attractive and accessible partitas from 2014 onward. Hildebrand’s partita is a recommended addition to the catalog and deserves to be in the music library of all Lutheran parish musicians and organists supporting other denominations as well.

—Jeffrey Schreff
Richardson, Texas

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In the wind...

Why art?

Raphael's *Sistine Madonna* is a magnificent and monumental painting. Almost nine feet tall and more than six feet wide, it is a compelling work in which I see a shy and slightly frightened Mary holding a burly infant who sports a Gotti-esque pout. (Whadaya gonna doo?) Saint Sixtus, the patron saint of the church for whom the painting was commissioned, is shown in the thrall of the mother and child, and Saint Barbara, whose presence was also specified by the commission, looks down at two *putti* resting their chins, arms, and elbows on the bottom frame of the painting.

Because of its huge scale and rich colors (it's my guess that in real life, Mary never had such opulent garments), it is a real eye catcher, but those two little imps are the stars of the show. A legend says that they were the children of Raphael's model, and he painted them just as they looked six hours into the tenth day of watching their mother stand still for the master. Their expressions convey both disinterest and cunning, and they are clearly not impressed by the exalted infant. As grandfather of two boys about the ages of the *putti*, I have seen those expressions before, and know that they signal time for a diversion. "Hey, boys, let's go outside."

Raphael's *putti* have been plucked from the painting and reproduced and marketed as if they were nacho chips or soda pop, appearing on post cards, coffee mugs, refrigerator magnets, and tote bags. They are adorable, but something of the original poignancy is lost.

When the pope commissioned the painting, did Raphael take it on as a job, happy to have the income and simply accepting that he was better at painting than others, so it was natural that it would be his job? Or did he take it on as a spiritual challenge, setting out to do something so good that mere mortals would never be able to fully understand?

You can order a 16" x 24" framed print of *Sistine Madonna* from Amazon for \$29.99, and a 9.5" x 7.9" mouse pad picturing the *putti* for \$9.99.

Musicians know that the music of Bach or Mozart is the work of genius. When you study the music mathematically and theoretically, you get a sense of what the composer had in mind. But for all its majesty and intricacy, I heard "Brandenburg Five" playing at Starbucks the other day when I ordered coffee. If the barista had been a struggling young musician, perhaps she would have worked the steam nozzle in time with the music. A little puff of steam on "one and three" would have been cute. But no. Bach's ingenious creation was coexisting with her off-beat steam punk, competing with the grinder



Starry Night, Vincent Van Gogh

reducing my beans for espresso and the gabbling of the women wearing headsets working the drive-thru window.

Michelangelo's *David* in a snow globe; Rodin's *Thinker* as a paperweight; *Rondo ala Turca* in an elevator; history's artistic milestones reduced to the commonplace. Wendy and I are lucky to live in New York City, where great museums are sprinkled across the map, and we can experience many of the greatest artworks at the other end of a short subway ride. Van Gogh's *Starry Night* looks fine on a t-shirt, but when you see it in person in New York's Museum of Modern Art, it takes your breath away. Monet produced around 250 "Water Lilies" paintings, all showing scenes of the beautiful gardens at his home in Giverny. Just like *Starry Night*, they look nice on t-shirts, but if you have only seen them in that format, you might not realize that they get as big as 13 by 41 feet. That is a huge amount of paint for someone who was suffering from cataracts.

As Monet produced hundreds of gorgeous images in spite of failing eyesight, so Beethoven gave us some of the most sublime, defiant, innovative, and powerful masterworks of music as he was losing his hearing. We know enough about him to have a sense that he could be cranky. If your life is creating spectacular music, I will forgive you a fit or two if you are losing your hearing. A legend has Beethoven playing the piano for a group of socialites in a lavish drawing room, angered by their inattention and chatter, slamming the fall board, standing up to announce, "For such pigs I will not play," and storming out of the room.

§

Dictionary definitions of art use phrases like, "... works to be appreciated primarily for their beauty or emotional power." Art is pictures, sculptures, music, literature, and drama. Art can be fiction or non-fiction. A bowl of pears and grapes sitting on a table next to a candlestick may be a non-fiction subject, but the fact that every glistening drop of moisture, every vein in a leaf, and iridescent surface of the fruit is represented in paint applied by human hands is the art part. That still life is art because of its beauty more than its emotional power, while *Starry Night* is all about emotional power.



Water Lilies, Claude Monet

A painting that depicts a historical event, a battle, or an armistice for example, would be non-fiction. But what about a painting of a biblical scene? Asking whether *The Last Supper* is fiction feels like a great way to start an argument. I am guessing that most texts that have been set to music are fiction. Most operas and most art songs are fables, allegories, stories, or poetry. I am afraid to categorize sacred music that way. Like *The Last Supper*, it feels a little dangerous to ask if the Latin Mass is fiction.

But what about a trio sonata, a symphony, or a piano concerto? Can they be defined as fiction or non-fiction? There is something abstract about the concept of music, even tonal music that is controlled and defined by complex sets of rules. It is sound that is organized vertically in chords, all of which are ultimately derived from the overtones that are the structure of any musical note, and it is sound that is organized in time. How chords progress from one to another, how counterpoint allows multiple independent lines of music to intertwine, converting melody into harmony is somehow both logical and mystical. Could that oxymoron be the definition of why music is art?

Michelangelo rendered human flesh, including sensitive facial expressions, in marble. Rodin left us a fleet of sensual and sensuous images in bronze. Manipulating such dense materials with such sensitivity is the essence of art, images that transcend the inanimate quality of their materials.

Music as art is magical because it is fleeting. It happens at the present, and the present is infinite. Each nanosecond is another right now! The motion of a piece of music is like the bow wave of a boat, moving relentlessly through an infinite series of "right nows." As we play or as we listen, we store up the memories of those infinite moments and assemble the progression of sound into our perception of the music. There is a wonderful photograph of Pablo Picasso tracing the outline of a bull with a flashlight, captured on a long exposure. That seems the closest link between pictorial art and music.

We have invented a recognizable written language to record music, so the creation of the composer can be saved for reproduction. Music is an art, but unless there is a performer who can realize it, is it anything more than notations? We consider a performer to be an artist, but unless the performer is improvising, inventing music on the spot, the art of

music is the interpretation of someone else's inspiration.

We talk about artistic temperament. The phrase is sometimes used to excuse someone's bad behavior, but at its best, artistic temperament is a frame of mind for expressing beauty or powerful emotions. The splendid Russian baritone Dmitri Hvorostovsky, who died at the age of fifty-five in November 2017, could express the full depth of human emotion with a twitch of his lips. Before he sang a single note, you knew you were in for something special. I strongly recommend treating yourself to twenty minutes on YouTube, entering his name in the search bar, and watching his every move. Musicianship and artistry do not get any better.

§

Last week, sitting in the hundred-fifty-year-old second-floor theater (complete with tin ceiling) in downtown Damariscotta, Maine, Wendy and I saw John Logan's play, *Red*, as filmed in a live performance at London's Wyndam Theater in the summer of 2018. It is a ninety-minute production with five scenes, performed without intermission, portraying a two-year period in the life of artist Mark Rothko. Rothko and his assistant, Ken, are the only two characters, and those two years exactly span Ken's employment in Rothko's studio. Ken's entry to the stage a few moments into the play is the moment he is hired.

The play is set in 1958-1959 in Rothko's studio at 222 Bowery, an abandoned gymnasium. The title is derived from the commission Rothko is working on, a series of monumental murals for the new Four Seasons Restaurant in New York City's Seagram Building, designed by Ludwig Mies van der Rohe and Phillip Johnson. Rothko makes no secret of the fact that he views this commission as the opportunity of a lifetime. He is being paid \$30,000 for it, which he feels is a huge amount of money. Ken is expected to be very impressed by that. Rothko is crushed to learn that Jackson Pollack is Ken's favorite artist, and throughout the play, the action circles around Rothko's enormous ego.

Rothko denigrates Pollack, saying that success is the worst thing that ever happened to him, and ridiculing him for owning an Oldsmobile convertible. Racing around Long Island in that car was the antithesis of art. Pollack died in a drunken crash in that car, and Rothko called it a "lazy suicide." He continues, "believe me, when I commit suicide

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there won't be any doubt about it." (In fact, Rothko did commit suicide with a combination of barbiturates and razor blades. There was no doubt about it.) He goes on to criticize Andy Warhol, Roy Lichtenstein, and Robert Rauschenberg for selling out to commercialism.

The irony of all this, given the \$30,000 commission, is not lost on Ken. Rothko is obsessed with the progress of the work and of his greatness, until late in the play, Ken explodes in pent up fury and frustration. "Not every painting has to be so . . . important all the time! Not every painting has to rip your guts out and expose your soul! Not everyone wants art that actually *hurts*! Sometimes you just want a . . . still life or landscape or soup can or comic book." The fight continues until Ken bursts out with, "Just admit your hypocrisy: The High Priest of Modern Art is painting a wall in the Temple of Consumption. You rail against commercialism in art, but pal, you're taking the money."

The last scene opens with Rothko arriving at the studio the following morning. He tells Ken that he went there. Where? The Four Seasons. He is horrified by the experience, the naked consumerism, the spectacle of the city's wealthiest people trying to impress each other by spending too much on dinner. He picks up the telephone, dials a number, and asks for Mr. Philip Johnson. "Philip, this is Rothko. Listen, I went to the restaurant last night and lemme tell you, anyone who eats that kind of food for that kind of money in that kind of joint will never look at a painting of mine." Ken is pleased to have made his point so dramatically, but two lines later, Rothko fires him, and the play ends.

Rothko is the big loser in this story, and the eerie foreshadowing of his suicide is a poignant part of the play. Alfred Molina created the role of Rothko and repeated in the revival production we saw. Eddy Redmayne was the original Ken—in this production we saw Alfred Enoch playing Ken. *Red* won a Tony Award for Best Play in 2010, and Eddy Redmayne won a Tony that year for Best Performance by a Featured Actor in a Play.

Red was screened in theaters in the United States and the UK on November 7. I do not know if there are plans for it to be screened again. Perhaps it will be available through Netflix or Amazon? Keep your eyes open for it. It is a profound lesson for any artist.

§

Who among history's great artists had a Rothko-esque ego? Rembrandt? Picasso? Michelangelo? Turner? And who among composers? Mendelssohn? Vivaldi? Gounod? Bruhns? It is easier to name performing musicians. Kathleen Battle's early career was crammed with magnificent performances and recordings, but twenty years later, she had developed a terrible reputation for her elevated ego and poor treatment of the people around her. After a performance with the Boston Symphony Orchestra in 1992, *The Boston Globe* reported that she left behind a "froth of ill will." And in February 1994, Joseph Volpe, general manager of the Metropolitan Opera Company, fired Battle from her leading role in *La Fille du regiment*, citing "unprofessional actions during rehearsal . . . conduct profoundly detrimental to the artistic collaboration between all the cast members." *Time* magazine reported that the cast applauded when informed of her dismissal. She never returned to the opera stage.

§

I know many organists who have been badly treated by clergy. For example, it is

pretty common to hear tales of woe about priests who felt overshadowed summarily dismissing successful musicians. But I am troubled by haughty attitudes I often encounter among musicians. A stopknob engraved "Rector Ejector" may be a cute gag, but the thing can get out of hand. I see all sorts of complaints from church musicians on social media, dismissing people who think the organ is too loud, making snide remarks about clergy, and chiding the "ignorant" congregants as if they are not worthy of your music.

I was a regular church musician for about thirty years and gave up the bench twenty years ago when I joined the Organ Clearing House because the travel schedule was not compatible. That means I have a lot more chances than most organists to sit in the pews as a worshipper, and you know what? The organ is often too loud. As much as I love the sounds of a powerful organ, I find it tiring. Every verse of every hymn does not need to include Mixtures. It is refreshing for the congregant if the organist mixes it up a little, changing colors between verses, and saving the big guns for the right moment. If you are playing a gentle hymn, play it

gently. When a hymn starts with a huge crash, it can be jarring for people who did not know it was coming. The organ is a musical instrument, a living, breathing thing that encourages people to sing if you do not frighten them.

Ken accused Mark Rothko of acting as though no one was good enough to view his paintings. According to Rothko, museums are mausoleums and art dealers are pimps. Rothko railed against the client who asked to commission a painting that would "go" with a certain couch, and he used the term "overmantle" to denigrate the client who wanted a painting simply to fill a space.

Music is a public art that requires both composer and performer to make it happen. And, of course, it requires listeners who are engaged and who participate in the act of music, especially when they are invited to sing and be part of the performance. A bumper sticker popular among people who race sailboats says, "Have you flogged your crew today?" One for organists could be, "Have you flogged your congregation today?"

Ultimately, Rothko realized that he could not control a commercial space

with his paintings. Unfortunately, he was so tied up in his high opinion of himself that suicide was inevitable. He mentioned it himself in a Freudian slip.

Organists: what you do is special. It is an unusual art and a special gift. Invite the people of your church in. Share the majesty and the mystery of your instrument with them. Teach them to appreciate the art as you envelope them with beauty. Never forget that they paid for the instrument that it is your privilege to play. Show them that it was worth it. ■

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Celebrating the Centennial of the Cathedral Church of Christ Choir, Lagos, Nigeria

1918–2018

By Godwin Sadoh

An important event in the history of church music in Nigeria was observed in 2018. It connotes longevity and continuity as we celebrate the centenary of the oldest choral group in Nigeria (1918–2018), which finds its home in the oldest Anglican cathedral in Nigeria, the Cathedral Church of Christ, Marina, Lagos. The history of the Cathedral Choir began in 1895, when Reverend Robert Coker inaugurated the first Anglican choir in the country. The centenary is associated with the first choir festival celebrated on November 23, 1918, under the mantle of the progenitor, Thomas Ekundayo Phillips. Since then, the choir's anniversary has been celebrated around this period on the Sunday nearest to Saint Cecilia's Day in November each year. The choir has gone through several phases in the hands of organists and choirmasters, without losing its standard, tradition, fervor, ethics, and focus on cathedral liturgy and challenging musical heritage.

Singing has always been an integral part of worship at the Cathedral Church of Christ since its inception in 1867. It is referenced that the first organist, Robert A. Coker, just before his appointment as organist, was sent to England to expand his knowledge of church music in order to inaugurate a choir suitable for Christ Church, to be second to none in Nigeria. The choir was expected to be able to sing in a manner worthy of being regarded as a model by other churches. The initial choir set up by Coker

comprised women and men. It was later reorganized during the ministry of Reverend Hamlyn, who replaced the women with boys and young men. The present choristers, comprising several choirboys together with the gentlemen of the choir who sing alto, tenor, and bass, continue this tradition of singing into the twenty-first century, providing music at worship services and other occasions throughout the year. The choir also reaches out to a wider audience by singing in live radio broadcasts during Easter and Christmas seasons, and also through their compact disc recordings. The basis of the choir's ministry is the regular singing at cathedral services, but there are other activities, including choir feasts, picnics, as well as frequent concert appearances in the cathedral and other venues.

Repertoire

The Cathedral Church of Christ Choir is one of the most respected choral groups in Nigeria and throughout the continent of Africa. It is particularly noted for its wide range of liturgical repertoire, which forms the bedrock of weekly worship in the excellent acoustics of the Gothic cathedral. The repertoire is similar to that of any typical English cathedral choir. It primarily reflects the seasons of the liturgical year, with plain-song antiphons and hymns, challenging festival anthems, and more flamboyant Eucharistic settings, such as Alan



Christmas carol service, December 2013



The Cathedral Choir with MUSON Orchestra in 2013



Christmas carol service with the Trumpeters of the Life Guards, London, Lieutenant Colonel K. F. N. Roberts, senior director of music, Household Division, December 2013

Wilson's *Mass Of Light* and Mozart's *Mass in B-flat*, in addition to the daily music. The repertoire encompasses a broad range of styles and compositions ranging from plainchant to classical, African-American spirituals, contemporary American praise choruses, and Nigerian indigenous gospel music.

The Cathedral Choir repertoire ranges from Orlando Gibbons anthems, motets, and madrigals to Herbert Howells's strong individuality, to Edward Elgar's combination of nobility and spirituality of utterance with a popular style. The choir has always incorporated the works of some indigenous Nigerian composers, mainly ex-choristers and present musicians of the Cathedral Church. Among the composers whose music still enriches the repertoire of the choir are the father of Nigerian church music, Thomas Ekundayo Phillips, whose indigenous sacred Yoruba compositions are often heard in the cathedral, and Fela Sowande, whose Responses in English are still sung regularly at Matins and Evensong. Other notable composers include Ayo Bankole, Samuel Akpabot, and Godwin Sadoh.

The choir is polyglot, performing works mainly in English, but occasionally singing in other European languages such as Latin as well as in the Yoruba dialect during special diocesan services of the Anglican Synod, combined mass choir or the augmented choir events,¹ and Evensong. In recent years, it has given a few performances of some major works in the cathedral including Felix Mendelssohn's *St. Paul* in November 2008 at its ninetieth anniversary concert, and Handel's *Messiah* in December of that year. Some other major works that the Cathedral Choir has performed in the past include Handel's *Judas Maccabaeus* in 1998, at the Musical Society of Nigeria (MUSON), Lagos, for its eightieth anniversary, Haydn's *The Creation* in April 2001, and Johann Sebastian Bach's *Christmas Oratorio*.

As the premier choir in Nigeria, Cathedral Church of Christ Choir has played a major role in shaping the direction and development of church music in Nigeria especially in the Anglican Communion. The choir's work is felt not only in the Anglican Church, but in other denominations as

well. The annual choir festivals, Advent carol services, Festival of Lessons and Carols, classical music concerts, choir feasts, and picnics continue to attract choristers and music enthusiasts from the Methodist, Baptist, Catholic, Charismatic, Lutheran, Presbyterian, Reformed, African, Evangelical, and non-denominational churches such as Pentecostals, from different parts of the southwest region of Nigeria. The choir connects American culture with Nigeria through the use of spirituals in the compositions of its ex-choristers and their musical training in American universities, primarily Fela Sowande.

Organists and masters of the music

The choir has been trained and directed by musicians such as Robert Coker, Thomas Ekundayo Phillips (1884–1969), Charles Obayomi Phillips (1919–2007), Olayinka Sowande (Fela Sowande's younger brother), Tolu Obajimi, and presently, Babatunde Sosan (b. 1975). From the late nineteenth century to the present, those at the helm of music ministries at the cathedral have been skillful and talented.

Apart from the weekly routine of choir practices in preparation for Sunday worship, the master of the music and choirmasters are responsible for preparing the choir for concerts that feature repertoires of sacred choral, instrumental, and organ pieces. The concert performances are in the form of the annual choir festival, Advent carol service, Festival of Lessons and Carols, Easter cantata, Christmas concert, and various other concerts throughout the year.

Most of the music used for worship is by British composers: John Ireland, William Byrd, John Stainer, Bernard Rose, David Willcocks, John Rutter, Ralph Vaughan Williams, Samuel Wesley, Thomas Attwood, Charles Villiers Stanford, Malcolm Archer, George Thalben-Ball, Sydney Nicholson, Herbert Howells, Hubert Parry, Edward Elgar, Eric Thiman, Healey Willan, Walford Davies, Edward Bairstow, William Harris, Orlando Gibbons, Martin Shaw, William Boyce, William Matthias, Robert Cooke, and Charles Stanley. However, compositions from other European

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The Cathedral Choir on Sunday, November 27, 2010



The Lord Bishop of London with the Cathedral Choir in 2006

nationalities are occasionally incorporated into worship, including works of Beethoven, Mozart, Bach, Vivaldi, Liszt, Widor, Alain, and Schubert.²

The cathedral has been served by three generations of the Phillips family as organists and masters of the music. Ekundayo Phillips's tenure was the longest, spanning forty-eight years (1914–1962). His son, Obayomi Phillips, served for thirty years (1962–1992). Tolu Obajimi occupied the same position for two decades (1993–2013). Olayinka Sowande spent the least amount of time in office, July to December 1992. The reason for the short term was that as the sub-organist to Obayomi Phillips for several years, he was next in line for promotion to the position of master of the music; thereafter the Cathedral Church gave him the position in 1992. However, old age did not permit Sowande to stay longer than six months in the position as he was already an octogenarian. Time and circumstances will determine the length of Babatunde Sosan's tenure.

Choir training

The outstanding musical standard of the Cathedral Choir today reflects the models established by Thomas Ekundayo Phillips. Some of the ideals instituted by Phillips included strict discipline, clarity of diction and pronunciation, regular and punctual attendance at choir practices, correct interpretation of notes, voice balance, articulation, attack, comportment, reverence in worship, and utmost sense of good musicianship. As a pedantic choir director, his expectations were very high and certainly demanding, but the choir always rose to his standard and taste. Ekundayo Phillips's philosophy toward choral training cannot be overemphasized. He would detect and correct any musical snag such as faulty notes emanating from any section of the choir. Ekundayo Phillips would also call to order any chorister who did not hold his music book correctly, such as covering his face with it or placing it on his lap while seated.

Before a choirboy or man can be admitted into the choir to sing in Sunday worship, he first goes through the rigorous probationary period that normally lasts several months. In the case of the choirboys, their probationary period lasts eight months, while probation for those who wish to join the choir as adults to sing alto, tenor, or bass is three months. The author remembers his probationary period in 1980 while still in high school. He attended the choir practices on Tuesday and Thursday evenings, but on Sundays would sit in the congregation for worship and was not allowed to sing with the choir until the three months of probation was completed. Whenever the young neophytes complete their probation, they are formally admitted into the Cathedral Choir at a special service in which their parents assist them to put on the white surplice over the black cassock. The induction ceremony is always a moment of joy and pride for the parents.

Choir ministry

The choir leads the congregation every Sunday in hymn singing, responses (antiphonal prayers set to music), special settings of liturgical music such as Venite, Benedictus, Te Deum, Nunc dimittis, Magnificat, Jubilate, and settings of the Eucharist. The master of the music uses the choir to teach the congregation new hymns, service music, and songs. This is realized by the choir first singing all verses of a hymn as an anthem on a Sunday, while the congregation is asked to sing along the following Sunday. Occasionally the choir sings several verses before the congregation joins. The Cathedral Church of Christ proves to be an inclusive culturally blended congregation in terms of hymnals used for worship. The church exemplifies the nature of an interdenominational faith-based organization with the use of hymnbooks from diverse churches. The hymnals used for worship include *Hymns Ancient and Modern*, *Hymns Ancient and Modern*

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Choir anniversaries



The Cathedral Choir with Obayomi Phillips, Soji Lijadu, Yinka Sowande, Provost Sope Johnson, Archbishop of Canterbury, and Bishop Segun, in the 1970s

Revised, Songs of Praise, Methodist Hymn Book, Hymnal Companion, Baptist Hymnal, Saint Paul's Cathedral Psalter, Church Hymnal, Alternative Service Book, New English Hymnal, Redemption Hymnal, Broadman Hymnal, Sacred Songs and Solos, More Hymns for Today, American contemporary praise choruses found in Songs for Refreshing Worship, and indigenous hymns written by Ekundayo Phillips as well as other members of the choir.

Concert performances

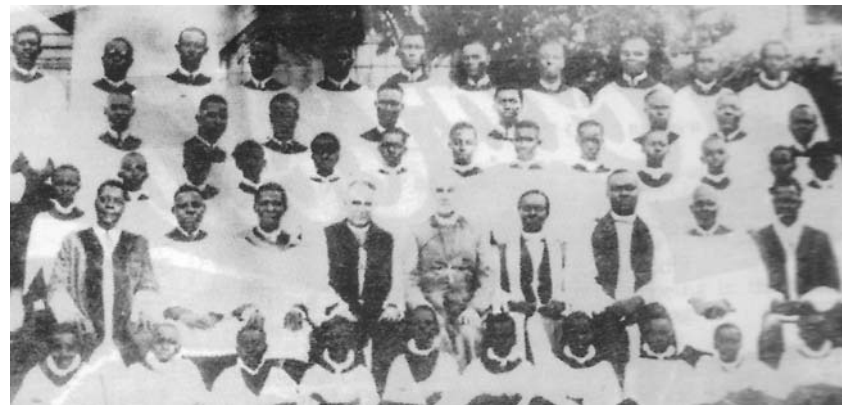
There are other times in the year that the Cathedral Choir performs concerts in and outside of the church. Oratorios, cantatas, and orchestral works have been performed by the choir such as Mendelssohn's *Elijah* in 1989, as well as *Hymn of Praise* and *Saint Paul*; Bach's *Christmas Oratorio* in 1953; Coleridge-Taylor's *Hiawatha's Wedding Feast*; Handel's *Judas Maccabaeus* and *Ode on Saint Cecilia's Day* performed in 1998; Haydn's *Creation*; Stainer's *Daughter of Jairus* and *Crucifixion* performed in 1916; Davies's *The Temple*; and Elgar's *Pomp and Circumstance* performed by the Cathedral Church of Christ Choir Orchestra at the eightieth anniversary of the choir on November 22, 1998. On March 20, 2016, the Musical Society of Nigeria (MUSON), in collaboration with the cathedral, presented Fauré's *Requiem*, featuring the MUSON Choir,

Cathedral Choir, MUSON Chamber Orchestra, and MUSON Ensemble.

These concerts featured solos, choral, and instrumental music. The events often attract dignitaries, professional musicians, and students from far and near. The venues of the concerts include the Cathedral Church, Glover Memorial Hall, Musical Society of Nigeria (MUSON) Center, and other concert halls in Lagos.

Some of the concerts were specifically organized to raise funds for either the Cathedral Church or to buy a new organ. For instance, Ekundayo Phillips embarked on a concert tour with his choir to Abeokuta on August 24, 1930, and later to Ibadan, to raise funds to build a new pipe organ for the Cathedral Church. In these concerts, the Cathedral Choir performed mostly Ekundayo Phillips's Yoruba songs to the delight of the indigenes of southwest Nigeria. The concerts were a success because the choir alone was able to raise more than half the cost of the organ.

In 1927, Ekundayo Phillips went as far as England to appeal to British congregations for money to build a pipe organ. He was able to raise a substantial amount through the successful rendition of some of his Yoruba compositions by Saint George's Church Choir on October 23, 1927. The Yoruba songs were recorded by H. N. V. Gramophone Company in



The Cathedral Choir with Thomas Ekundayo Phillips in 1948

London, while the royalties from the sales of the recording were all given to the Cathedral Church of Christ, for the purchase of an organ in 1932.

The Cathedral Choir has performed for numerous dignitaries. The group performed before the British royal family, first in April 1921 at the cornerstone laying ceremony of the Cathedral Church of Christ, by His Royal Highness, the Prince of Wales. In January 1956, the choir performed before Her Majesty Queen Elizabeth II and Prince Phillip, when they worshipped at the Cathedral Church; and finally, on October 2, 1960, at the Independence Day service of Nigeria, attended by Her Royal Highness, Princess Alexandra. On an Advent Sunday in 1972, the Cathedral Choir performed with the King's College Cambridge Choir, during their visit to Nigeria. The first broadcast by the Cathedral Choir on the British Broadcasting Corporation was aired on December 12, 1951.

Compact disc recordings

The Cathedral Choir's work has not been restricted to only live performances at services and concerts. The choir has recorded some of its favorite works to reach out to the wider church music community. During the tenure of Thomas Ekundayo Phillips, the choir recorded two of his songs, *Emi O Gbe Oju Mi S'Oke Wonni* (I Will Lift Up My Eyes to the Hills—Psalm 121) and *Ise Oluwa* (The Work of the Lord) for the BBC series, *Church Music from the Commonwealth*. In 2006, the choir released its first compact disc set, *Choral Music: Volumes I & II*. The two CDs contain a selection of hymns, anthems, psalms, Te Deum, and Jubilate that the Cathedral Choir has sung over decades. Composers of the selected works as usual were mostly British with the exception of the Cathedral Choir musicians, in particular, Thomas Ekundayo Phillips, Modupe Phillips, Obayomi Phillips, Soji Lijadu, Fela Sowande, Olusina Ojemuyiwa, Yinka Sowande, and Babatunde Sosan.

Conclusion

In spite of the stability and loyalty to the Anglican worship system, the music ministry at the Cathedral Church of Christ has gone through a transformation to conform with modern trends in Nigeria. The middle of the 1980s chronicles the emergence of the Neo-Pentecostal-Evangelical churches and university campus Christian fellowships all over the country. These were largely driven by an American innovation of worship and evangelistic methodologies. Hence, singing in those arenas is characterized by the adoption of contemporary American praise choruses. The new churches have been founded primarily by Nigerian pastors trained in American seminaries and Bible schools. The pastors, at the completion of their training in the United States, returned to Nigeria to establish an experiential worship that mirrored what

they had been exposed to in the United States. Other factors that paved the way for the proliferation of American influences were the abundance of sermons and songs on audio and video recordings, praise chorus hymnbooks with staff notation, and Christian literature sold in local religious bookstores. These influences are interwoven into various strands of worship that undisputedly distinguish the new churches from the well-established Protestant churches such as the Anglican, Baptist, Lutheran, Presbyterian, and Methodist denominations.

On a final note, twenty-first-century congregational singing at the Cathedral Church of Christ is indeed a commixture of traditional hymns and contemporary American praise choruses, a tuneful blending of the American and the British influences. At each service, each congregant's musical taste is met through the appropriation of a pluralistic worship. It is not only the indigenous members that are being catered to, but also visiting European and American worshippers who comfortably feel at home in the Cathedral Church of Christ with this type of multi-cultural musical repertoire. While all these evolutions continue, the Cathedral Choir and its musicians have painstakingly endeavored to maintain a befitting exceptional musical standard that it is reputed as a role model for other choirs, thereby preserving the legacies of the founding fathers of the choir, namely, Robert Coker, Thomas Ekundayo Phillips, and Charles Obayomi Phillips. ■

Godwin Sadoh is a Nigerian ethnomusicologist, composer, church musician, pianist, organist, choral conductor, and scholar with over a hundred publications to his credit, including twelve books. His compositions have been performed and recorded worldwide. In 2004 at Louisiana State University, Baton Rouge, Sadoh distinguished himself as the first African to earn a doctoral degree in organ performance from any institution in the world. He has taught at several institutions including the Obafemi Awolowo University, the University of Pittsburgh, and the University of Nebraska-Lincoln. He is presently professor of music/LEADS Scholar at the National Universities Commission, Abuja, Nigeria. Sadoh's biography is listed in Who's Who in America, Who's Who in American Education, and Who's Who in the World.

The Cathedral Church of Christ, Lagos, website:

<https://www.thecathedrallagos.org>

Notes

1. Combined Mass Choir or Augmented Choir is a choral outfit comprising of about a hundred voices made up of choristers from various Anglican churches in Lagos.

2. This essay is derived from the author's book, *The Centenary of the Cathedral Church of Christ Choir, Lagos* (Columbus, Ohio: GSS Publications, 2018).

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The Complete Organ Works of Francisco Correa de Arauxo: Correa in the New World

Robert Bates performs

By Robert Parkins

The Complete Organ Works of Francisco Correa de Arauxo: Correa in the New World, Robert Bates, organist. Loft Recordings, LRCD 1141-45 (5 CDs), \$49.98. Available from www.gothic-catalog.com.

Francisco Correa de Arauxo (1584–1654) was the middle figure among “the three C’s” of early Spanish organ music, between Antonio de Cabezón (1510–1566) and Juan Cabanilles (1644–1712). Like the venerable Cabezón, Correa de Arauxo received his first major appointment in his mid-teens, serving as organist in the Collegiate Church of San Salvador in Seville (1599–1636) for most of his professional life. Later, after a four-year stint at the cathedral of Jaén (also in the southern region of Andalusia), he finished his career at the cathedral in Segovia (northwest of Madrid) from 1640 to 1653.

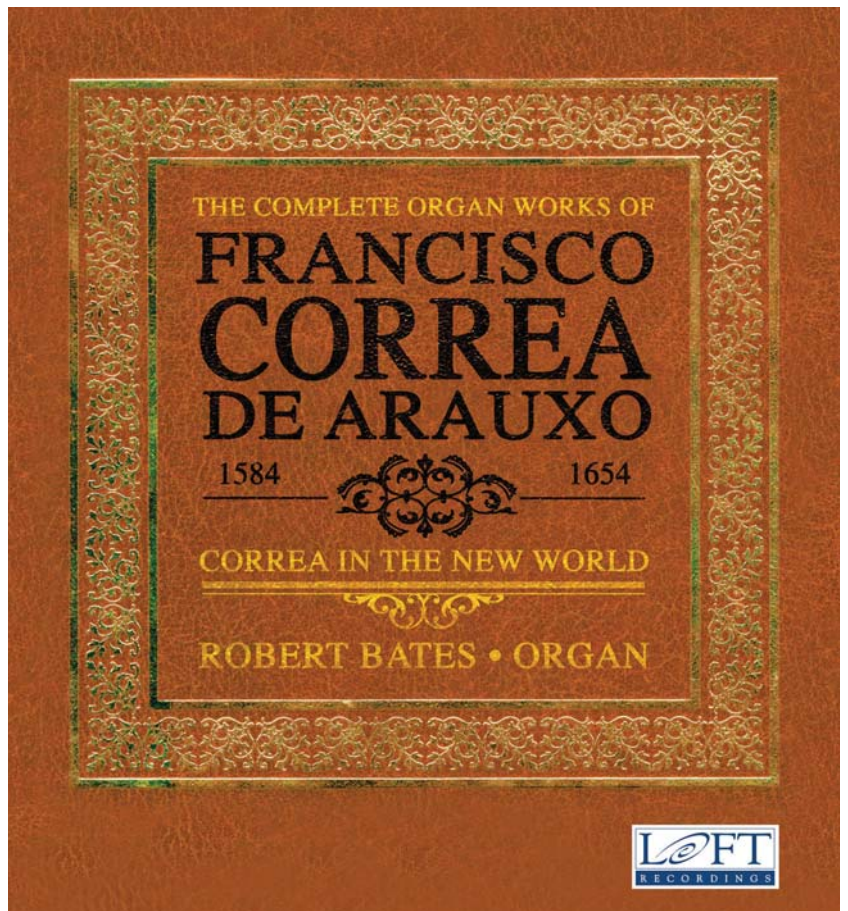
In 1626, while still employed in Seville, Correa de Arauxo published his *Facultad orgánica* (Art of the Organ), the only extant volume of Spanish keyboard music to be printed in the seventeenth century. Following an extended preface by the composer, this *Book of Tientos and Discursos of Practical and Theoretical Organ Music*, consisting of 67 solo organ pieces (plus two intabulated vocal settings), constitutes the whole of his known musical *oeuvre*. Since Correa’s purpose was partly didactic, he provided a special index that groups the pieces in ascending order of difficulty from 1 to 5.

Robert Bates has completed the daunting project of recording *The Complete Organ Works of Francisco Correa de Arauxo* on five different organs over a span of seventeen years (in 1997, 2001, and 2014). Three of these are eighteenth-century instruments in the

state of Oaxaca in southern Mexico, and two more are late twentieth-century organs in northern California. Subtitled “Correa in the New World,” the five-CD set purports to be the first recording of the complete organ music of Correa de Arauxo in the Americas.

The music of Correa has been said to bridge the Renaissance and Baroque eras in Spain. That assessment could also be applied to the predominant genre of early Spanish keyboard music: the *tiento*, which evolved from little more than an intabulation of four-voice imitative vocal polyphony in the sixteenth century to a variety of idiomatic subgenres by the early seventeenth century. Of the sixty-nine compositions in Correa’s *magnum opus*, sixty-two are labeled *tiento* or *discurso*, the latter term reserved for more advanced works, although he sometimes uses the two words interchangeably. Notated in Spanish number tablature, each piece is preceded by a few introductory remarks, including occasional nuggets of information on pertinent performance practice issues, such as tempo, ornamentation, rhythmic alteration, and registration. The composer’s valuable comments sometimes offer additional insights on topics already addressed in his detailed foreword.

If nearly every *tiento* on this recording seems to begin in an eerily similar fashion, it is not only the resemblance of the opening measures to a *stile antico* motet but also Correa’s directive that the organist should adorn the first note with a short, accentual ornament called a *quiebro*. The simpler of its two forms is equivalent to a mordent (for shorter pieces like versets), while the slightly more complex one is identical to a turn beginning with the upper neighbor. Less



The Complete Organ Works of Francisco Correa de Arauxo: Correa in the New World

clear is the precise location of the ornament, although beginning the turn-like *quiebro* before the beat seems more consistent with the prevailing practice at the time to play the consonant main note on the beat. Bates dutifully follows the composer’s recommendation to embellish the initial note with a *quiebro*, but he elects to follow a more flexible approach to rhythmic placement.

A longer ornament mentioned in Correa’s preface, called a *redoble*, is in the form of a trill with prefix. *Redobles* are often indicated in the score by an “R,” sometimes with a prefix actually written out before the consonant main note on the beat. Correa admits that many other types of embellishments are possible, and a number of different *redoble* variants appear throughout the *Facultad orgánica*. Bates is not shy about adding some of his own *redobles* as well as other

ornaments described in earlier sources (e.g., Tomás de Santa María’s *Arte de tañer fantasía*, 1565) in a judicious and stylistically appropriate manner.

The track list for this superb recording is organized according to venue and instrument, yielding a more randomized order rather than the original succession of pieces. Each work is identified by the number assigned when Santiago Kastner edited the first modern publication of the *Facultad orgánica* (Barcelona: Instituto Español de Musicología; 1948, 1952). Bates, a careful scholar as well as a first-rate performer, relied on Kastner’s edition for this project from the outset—but not without comparing it scrupulously to a copy of the original 1626 publication, now available in facsimile (Geneva: Minkoff, 1981). Two more complete editions have been published since the inception of Bates’s

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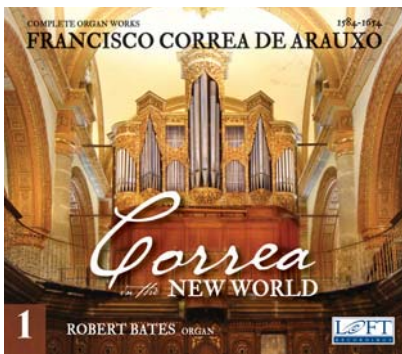
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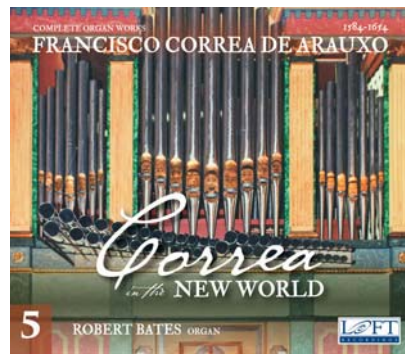
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Correa, disc 1



Correa, disc 3



Correa, disc 5



Correa, disc 2



Correa, disc 4

project, edited by Guy Bovet (Bologna: Ut Orpheus Edizioni, 2007) and Miguel Bernal Ripoll (Madrid: Sociedad Española de Musicología; 2nd ed., 2013).

The organizational scheme for the recording focuses special attention on the organs as well as the music. All five instruments share characteristics in common with most seventeenth- and early eighteenth-century Castilian organs. Each possesses only a single manual keyboard, all registers are divided between bass and treble stops at $c^1/c\#^1$, and the tuning system is meantone temperament (either strict $1/4$ comma or the more versatile $1/6$ comma). Pedals are minimal or nonexistent, serving only to pull down the low bass notes of the manual when needed. Each stoplist also includes at least one horizontal reed, although Bates is sparing in his use of them since exterior trumpets were not in evidence until after the *Facultad orgánica* was published.

The first two CDs in this set were recorded in Oaxaca City and nearby Tlacolula, beginning with the organ in Oaxaca Cathedral. Constructed in 1712 by Matías de Chávez (with later additions in the eighteenth century, followed by a number of twentieth-century changes), it was reconstructed by Susan Tattershall in 1997. The current specification lists eight (half) stops in the bass and ten in the treble.

More than half of the compositions in the *Facultad orgánica* were written for divided stops (a new development in the latter sixteenth century), and CD

1 includes one of Correa de Arauxo's most alluring works in this subgenre. As the composer indicates in the title, the *Tiento de medio registro de tiple de décimo tono* (No. 36) is a divided-register piece (in mode 10) requiring a solo registration in the treble (with a more subdued accompaniment in the bass). The imitative contrapuntal opening in "motet style," a hallmark of the Spanish *tiento*, is played here on Principals 8' and 4'. Robert Bates introduces the fourth entry, a solo for the right hand, on the brilliant *Corneta*, expertly guiding the serpentine melisma of sixteenth notes that emerge from the subject's initial long notes. The third and last of the five solo entries include diminutions in triplet figures, to be played (as described by Correa elsewhere) unequally for the most "graceful" effect, "almost" like making the first note twice as long as each of the two that follow. Bates's tempo is on the brisk side, and the rhythmic nuance becomes so subtle that the inequality is just barely noticeable until the tempo relaxes (e.g., at cadences).

The organ in the church of Santa María de la Asunción in Tlacolula was completed by Manuel Neri in 1792 (including pipe-work from as early as 1666). Subjected to alterations in the nineteenth century, it was restored in 2014 by Gerhard Grenzing. The result is a simple disposition (eight registers in the bass and seven in the treble) with separate ranks for the upperwork, as in contemporary Italian organs, rather than mixtures.

Tiento 55, a *Discurso de dos baxones* (with two solo lines in the bass), is notable for its chromaticism in the main subject, strikingly atypical for Correa. Choosing a registration for a *tiento de medio registro* in five voices can be problematic, but the mixtureless chorus in the bass yields a penetrating clarity without overwhelming the treble Principal 8', or *Flautado* (Correa's "default" registration for accompanying voices). Sufficiently challenging to play on an organ with a split keyboard (although apparently no problem for Bates), this *discurso* serves as a useful example of how complicated some divided-register pieces can become when an organist must employ two manuals and pedal to achieve the desired effect. If the two hands (mainly the thumbs) are not allowed to assist each other in managing five parts on the same keyboard, the coupled pedal must supply one of the two bass voices when needed.

Among a handful of compositions not classified as *tientos* in Correa's collection is No. 65, a set of sixteen continuous variations on *Guárdame las vacas* ("Watch the Cows for Me"). The familiar folk tune (and chord progression) had been popular among composers of variations (*diferencias*) since the early sixteenth century, including Cabezón. Bates skillfully interweaves the threads of migrating diminutions (*glosas*) among the long notes of the harmonized *cantus firmus*.

CD 3 takes us to the church of San Jerónimo, Tlacochahuaya, also not far from Oaxaca City. An anonymous builder constructed the organ around 1729 (modified in 1735), and in 1991 its restoration was completed under the direction of Susan Tattershall. With seven bass stops and an equal number in the treble, this modest but beautiful instrument has a Bourdon (*Bardón*) at 8' pitch rather than the usual *Flautado*.

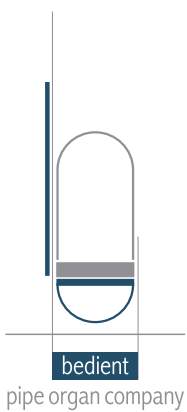
No. 18, a "first level" piece intended for an undivided registration (*registro entero*), resembles an older style of *tiento* with only a moderate degree of figuration. Bates's principal chorus is not precisely the same in the bass and treble, demonstrating that the ingredients can be tweaked a bit to produce a more satisfactory balance

in the whole recipe. The organ's unmodified meantone temperament heightens the contrast between consonance and dissonance, spotlighting in particular several prominent occurrences of an augmented triad (composed of two pure major thirds), a distinctive harmonic feature in seventeenth-century Iberian organ music. The tuning also renders simultaneous cross relations, discussed by Correa in his preface, particularly salient (as in m. 119).

No. 34, a *tiento de medio registro de baxón*, features a sprightly bass solo. Heeding the composer's advice to omit the 8' level in the bass registration occasionally for clarity's sake, Bates assigns the left-hand solo to the *Bajoncillo*, a 4' reed. Musically engaging but fairly predictable, this *tiento* surprises the listener near the end with a shift to septuple time, one of several instances where Correa experiments with irregular meters or rhythmic subdivisions. At one point in the 1626 print, the bass line actually crosses the "Great Divide" between c^1 and $c\#^1$, one of myriad errors in the score that Bates had to confront, especially in Kastner's modern edition.

The last three tracks on the third disc and all of CD 4 were recorded at Pacific Lutheran Theological Seminary in Berkeley, California, where Greg Harold installed a Spanish-style organ in 1989. Modeled after Aragonese instruments (specifically in the area around Zaragoza, ca. 1700), it has since been relocated to Oberlin College in Ohio. With fourteen bass and sixteen treble stops, it is considerably larger than the other organs on the recording.

The fourth disc begins with *Tiento 16*, described by the composer as being "in the style of a chanson" (*a modo de canción*). After the typical opening, it becomes a mélange of contrasting textures, rhythms, and meters in the tradition of *batallas* (including Correa's own *Tiento 23*, based "on the first part of the Batalla of Morales") and other Spanish keyboard pastiches. Bates takes advantage of the sectional structure to make judicious stop changes, ordinarily not feasible in most of these *tientos*. Particularly noteworthy is a segment of eight measures in a jazzy 3+3+2 rhythm—common among other Spanish composers of the time, but rare and more fleeting in the music of Correa de Arauxo.



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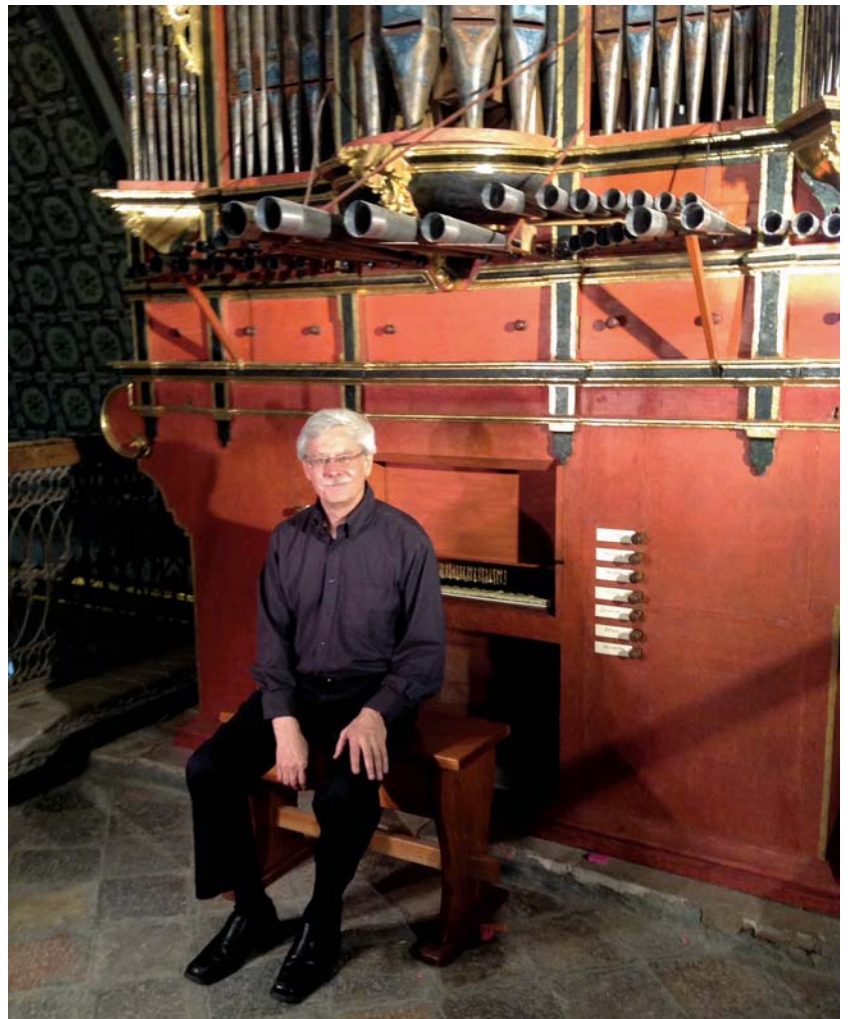
Santa María de la Asunción, Tlacolula, 1792 Manuel Neri organ (photo credit: Fidel Ugarte)



Decorated pipe mouths



Tlacoahuaya recording session



Santa María de la Asunción, Tlacolula, Robert Bates at the organ

On the fifth and final CD, the listener arrives at the last stop on this organ tour, also in the San Francisco Bay Area. The instrument in the Mission San José in Fremont, California, was built by Manuel Rosales in 1989. Although strongly influenced by early Castilian (and Mexican) organs, it adheres somewhat less strictly to earlier historical precepts than the preceding four on this recording. Nonetheless, a fully chromatic bass (rather than a short octave) and a seventeen-note pedalboard do not violate the essential ethos of this instrument as an appropriate vehicle for the performance of Correa's music. The manual's twenty half stops are divided evenly between bass and treble, and the pedal enjoys the luxury of a *Bardón* at 16' pitch.

Tiento 59, a *medio registro de tiple*, is one of eight works assigned a difficulty level of 5 and one of only four with diminutions in thirty-second notes. Bates follows Correa's advice to use a principal chorus (*lleno*) for the treble coloratura above the quietly moving lower voices. The solo in the right hand exploits a number of irregular rhythmic subdivisions; in addition to the more common triplets, Correa includes groups of

five, seven, and nine notes as well. The performer's goal is to maintain a steady pulse for the long notes while controlling the improvisatory rhythmic shifts as well as the almost frenetic streams of thirty-second notes in the right hand. Bates is more than equal to the task in executing this fascinating *tiento*, among the longer and more complex pieces in the *Facultad orgánica*.

Accompanying the CD set is a sumptuous 120-page booklet (25% of which is devoted to a Spanish translation of the English text) that includes a rich selection of full-color photos. A handy "Index of Tientos," numbered according to the original published order, matches each one with the corresponding CD track and Correa's suggested level of difficulty. Although providing liner notes on sixty-seven individual pieces would have been prohibitive, Robert Bates offers a succinct overview on the composer and his music in historical context, as well as a brief synopsis of the *Facultad orgánica*.

In addition to a biography of the performer (who holds a Ph.D. in musicology from Stanford University and retired not long ago as professor of organ at the University of Houston), there are

descriptions (including specifications) of the five instruments, as well as a brief essay on historical Spanish and Mexican organs in general. Following a short introduction by Bates on his "considerations" for choices of stops is a detailed list of the registrations used. Last but not least, a contribution by producer Roger Sherman on the "adventures" of recording in Mexican churches lends a lighter tone to the production notes.

Kudos to Robert Bates for this splendid contribution to the culture of early Iberian keyboard music. Although organists are now appreciably more aware of this marginalized repertoire than a few decades ago, it remains unfamiliar territory for many. Congratulations are due also to Loft Recordings for another significant addition to its continuing series of "complete works." Beyond their sheer musical interest, these integral collections possess an undeniable documentary and instructional value.

Every music library should own this five-disc package comprising Francisco Correa de Arauxo's *Facultad orgánica*, a

bargain at \$49.98 (when ordered directly from Loft). For individual fans of organ music, it is also available for download from the Gothic website as a complete album or as single tracks.

Robert Parkins is university organist and professor of the practice of music at Duke University, Durham, North Carolina. He has specialized in early Iberian keyboard literature, and his publications include articles on performance practices in this music as well as the chapter on "Spain and Portugal" in Keyboard Music Before 1700 (Routledge, 2004). His organ and harpsichord recordings have appeared on the Calcante, Gothic, Musical Heritage Society, and Naxos labels. Parkins received his academic degrees from the University of Cincinnati College-Conservatory of Music and the Yale University School of Music. In 1973 he was awarded a Fulbright grant to study in Vienna with Anton Heiller. Other teachers have included Gerre Hancock, Ralph Kirkpatrick, Charles Krigbaum, and Michael Schneider.

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Cover feature

**Roger Banks,
Oklahoma City, Oklahoma
Reuter Organ Company,
Lawrence, Kansas
First Presbyterian Church,
Oklahoma City, Oklahoma**

From Roger Banks

I first heard the M. P. Möller organ at First Presbyterian Church shortly after its installation in 1964. At that time, I was a senior at Oklahoma City University nearby. As one of the newest and largest organs in the Oklahoma City area, it should have been wonderful. After all, the specification indicated that it followed the latest trends in organbuilding and design at the time, yet I remember that, in that cavernous building, the result was much less than satisfying.

In the intervening time between then and now, I have fully transitioned from the spare but well-intentioned organ sounds of the 1960s and 1970s, through the 1980s and 1990s, to arrive at my current tonal philosophy, which favors broader scales and divisions featuring rich fundamental tone. Thus I was delighted when John Edwards entrusted me with the care of the instrument at First Presbyterian.

The first project we undertook was to replace the failing Swell division expression pneumatics. That opened up the shade front to fully allow the sound to enter the chancel area rather than bounce off the ceiling. The improvement was immediate and quite noticeable. In 1994, the previous technician installed a new console. However, this large console appeared to have more prepared drawknobs than actual stops. I suggested that John Edwards consider not only completing the console preparations, but also replacing and/or rescaling most of the Great principal chorus as well as adding foundation stops to the other divisions. We decided to make it a two-year project to better utilize the available funding source.

It did not take long for us to realize that rescaling the existing Great 8' Principal was hopeless. The lowest fourteen pipes were in the façade, scale 46, and nearly forced double length by the façade design. The 4' Octave rescaled nicely, but the 2' Weit Prinzipal as well as the IV- and III-rank mixtures were not able to be reused. The new principal chorus that was added now has a substantial 8' Principal and upper work to match. We also added a new Twelfth and Seventeenth to fill

out the chorus. The existing Koppel Flöte was adequate, but the 8' Nason Gedeckt and 8' Quintadena were too similar, so I moved the Nason Gedeckt to the Quintadena chest and added a new, larger-scaled 8' Bourdon. The 16' Dulzian was moved to a new unit chest, and I added a new large-scale 8' Flûte Harmonique. The Flûte Harmonique pipes were then voiced to be commanding as a solo stop in the treble, yet work well in the ensemble.

The Swell division only needed the addition of a new 8' Diapason of adequate scale. Every other need in that division was addressed during the tonal finishing that was done later.

The Positiv division was next on the list. It was typical of the period, yet still an effective division. I moved the 8' Geigen from the Choir to a new unit chest above the Great in order to provide some foundation at 8' and 4' pitches. As a result, we also discovered that it makes an impressive 16' Double on the Great. The existing 1½' was of flute tone, so I replaced it with pipes from the old Great IV Mixture. The remaining issues again were done during the final tonal work.

The Choir division was an interesting challenge. It was originally designed as the enclosed division to partner with the Positiv. After the 1994 revision, the Choir was left on its own. It had the 8' Geigen, a hybrid 4' Gemshorn/Principal, a pair of Erzählers, a large 8' Clarinet, and a 4' Hautbois. It was not a lot to work with.

By the time we addressed the Choir, work on the other divisions had rapidly depleted funding for the project. Fortunately, the church had several vintage ranks in storage from a donated Kimball, and I had several nice stops remaining from various earlier projects. For example, I had a lovely 8' Reuter Spitz Principal that we installed on the now vacant 8' Geigen chest. The church had a wonderful 8' open wood Kimball Claribel Flute that was installed where the 8' Krummhorn had been. I had a new chest built to hold a pretty 4' Möller Flute d'Amour and III-IV Mixture, and Reuter built the bottom octave for the Hautbois to make it an 8'. We also added a lovely set of Kimball 8' strings which reside in the enclosed Bombarde division that sits atop the

choir. To increase versatility, there is now a knob that allows the Choir expression to operate the Bombarde expression when the strings are used on the Choir. Tonal finishing did wonders to tie together all the disparate pipework in the Choir. The division now has purpose and adds a great deal of color to the entire ensemble.

The Bombarde division also received a vintage 4' Harmonic Flute. It adds color to the 8' English Horn and sneaks in as a filler with the strings.

The Pedal division had the fewest needs, though we did add a larger scale 8' Diapason to augment the existing 8' Principal. This gave the Pedal a better 8' line. The remaining work was done in the tonal finishing phase.

I cannot thank JR Neutel from Reuter enough for the marvelous job he did during the tonal finishing phase. I have worked with him on many instruments in the last twenty years. He has limitless energy coupled with complete mastery of dealing with pipework that appears to be hopeless. We spent over three weeks going through every pipe in the organ. The completed organ now has the weight to carry the length of the nave, but it is still nimble enough to play the lightest literature. I would also like to thank G. Mark Caldwell, Marty Larsen, Tom Birkett, and John Riester for their assistance in making the completed instrument possible.

—Roger Banks
Oklahoma City, Oklahoma

From Reuter Organ Company

This project is unique in that it was not conceived in the typical relationship that many equate with a “main-line builder” and the “sales representative.” In this case, Roger Banks called upon us to consult with him—a partnership of equals. Together we discussed numerous ideas of how to tonally enhance the organ, culminating with all of the specific details needed to complete this tonal enhancement, including final pipe scales and wind pressures to achieve the objective. Reuter was then given the opportunity to provide the new pipes and chests that Roger needed. Reuter has been fortunate to develop similar relationships with other affiliates over the past decade.

While Roger has had a fifty-plus year relationship with Reuter, he and I



The chancel of First Presbyterian Church, Oklahoma City, Oklahoma

Roger Banks/Reuter Organ Company

GREAT (Manual II)

16'	Geigen (ext 8', 1-12 electronic)	
16'	Quintadena	73 pipes
16'	Claribel Flute (Ch)	
8'	Principal	61 pipes
8'	Geigen	73 pipes
8'	Flûte Harmonique	61 pipes
8'	Bourdon	61 pipes
8'	Quintade (ext)	
5½'	Quint (TC, fr 2½')	
4'	Octave	61 pipes
4'	Koppelflöte	61 pipes
3½'	Grosstert (TC, fr 1½')	
2½'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
2'	Flageolet	61 pipes
1½'	Seventeenth	61 pipes
IV	Fourniture 1½'	244 pipes
III	Scharf 1'	183 pipes
16'	Dulzian	73 pipes
8'	Bombarde (Ped)	
8'	Dulzian (ext)	
	Tremolo	
	Great to Great 16	
	Great Unison Off	
	Great to Great 4	
	Chimes (G2 - G4, volume 0-5)	
	Carillon	

SWELL (Manual III, expressive)

16'	Rohrbass	73 pipes
8'	Diapason	73 pipes
8'	Viola Pomposa	61 pipes
8'	Viola Céleste	61 pipes

8'	Rohrflöte (ext)	
8'	Flûte Céleste II	110 pipes
4'	Octave Diapason (ext)	
4'	Praestant	61 pipes
4'	Flûte Harmonique	61 pipes
2½'	Nazard	61 pipes
2'	Flachflöte	61 pipes
1½'	Tierce	61 pipes
IV	Plein Jeu 1½'	244 pipes
III	Cymbal 1'	183 pipes
32'	Contra Fagotto (TC, fr 16')	
16'	Fagotto	73 pipes
8'	Trompette	61 pipes
8'	Fagotto Oboe (ext)	
8'	Vox Humana	61 pipes
4'	Clairon	61 pipes
	Tremolo	
	Swell to Swell 16	
	Swell Unison Off	
	Swell to Swell 4	

CHOIR (Manual I, expressive)

16'	Erzähler	73 pipes
8'	Spitz Principal	61 pipes
8'	Salicional (Bomb)	
8'	Voix Céleste (Bomb)	
8'	Erzähler (ext)	
8'	Erzähler Céleste (TC)	49 pipes
8'	Claribel Flute	85 pipes
4'	Gemshorn Principal	61 pipes
4'	Flauto d'Amore	61 pipes
2'	Claribel Fife (ext)	
III-IV	Mixture 2'	190 pipes
8'	Clarinet	61 pipes

8'	Cromorne (Pos)	
8'	Hautbois	61 pipes
	Tremolo	
	Choir to Choir 16	
	Choir Unison Off	
	Choir to Choir 4	

POSITIV (floating)

16'	Quintadena (Gt)	
16'	Claribel Flute (Ch)	
8'	Geigen (Gt)	
8'	Holz Bordun	61 pipes
4'	Geigen (Gt)	
4'	Rohrflöte	61 pipes
2½'	Nazat	61 pipes
2'	Prinzipal	61 pipes
1½'	Terz (GG)	54 pipes
1½'	Quinte	61 pipes
1'	Siffloite	61 pipes
III	Zymbel ¼'	183 pipes
16'	Dulzian (Gt)	
8'	Cromorne	61 pipes
4'	Rohr Schalmei	61 pipes
	Tremolo	

BOMBARDE (Manual IV, expressive)

8'	Salicional Céleste II	122 pipes
8'	Orchestral Flute (TC, fr 4')	
4'	Salicet Céleste II (ext)	
4'	Orchestral Flute	61 pipes
4'	Claribel Flute (Ch)	
IV	Harmonics 1½'	244 pipes
16'	Bombarde (TC, fr 8')	

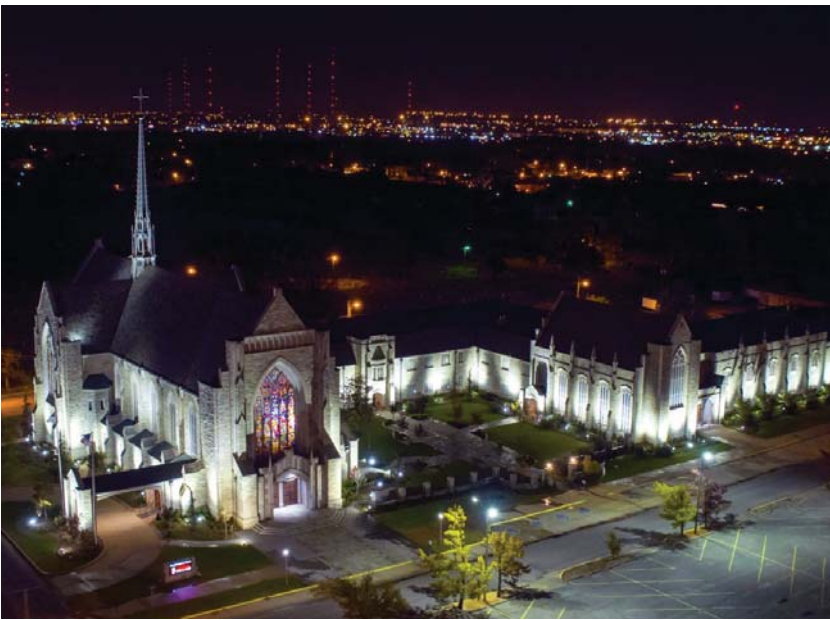
8'	Bombarde	61 pipes
8'	Clarinet (Ch)	
8'	Dulzian (Gt)	
8'	English Horn	61 pipes
4'	Clairon	61 pipes
	Tremolo	
8'	Hooded Tuba (unenclosed)	73 pipes
4'	Tuba Clarion (ext)	
	Bombarde to Bombarde 16	
	Bombarde Unison Off	
	Bombarde to Bombarde 4	
	Chimes	

HÉROÏQUE (floating, en chamade)

16'	Trompette Héroïque (TC, fr 8')	
8'	Trompette Héroïque	61 pipes
4'	Trompette Héroïque (ext)	

PEDAL

64'	Gravissima (Bourdon resultant)	
32'	Violone (electronic)	
32'	Contre Bourdon	44 pipes
16'	Principal	32 pipes
16'	Geigen (Gt)	
16'	Subbass (ext)	
16'	Quintadena (Gt)	
16'	Rohrbass (Sw)	
16'	Erzähler (Ch)	
10½'	Bourdon Sub Quint (ext)	
8'	Diapason	32 pipes
8'	Octave	44 pipes
8'	Geigen (Gt)	
8'	Flûte Harmonique (Gt)	



First Presbyterian Church at night (photo credit: Dustin Gwin, HD Copters)

began working together on numerous installations, most notably back to 2001, when he first assisted me with the voicing of our flagship instrument at Saint John's Cathedral in Albuquerque, New Mexico. I was honored when Roger asked me to take the lead on the revoicing of the organ at First Presbyterian Church. I also thank John Edwards for his confidence and support. With an instrument of this size the undertaking was daunting. Roger's ability to "massage" new sounds out of old pipes as well as working with new pipes is second to none. With our combined abilities and weeks of on-site voicing time, the desired results were achieved.

This "new" organ at First Presbyterian, along with two other recently completed organ renovations in Oklahoma City (Christ the King Catholic Church and Oklahoma City University), and a soon to be completed project at Westminster Presbyterian Church, are the culmination of a rewarding partnership and friendship with Roger. We applaud Roger and his successful career as one of the central state's leading organ specialists and extend our deep appreciation for his leadership on this project. The renewed organ stands as a landmark instrument in the area!

—JR Neutel
Reuter Organ Company

From John L. Edwards

Standing for over half a century on its northwest Oklahoma City site, the fourth house of worship of First Presbyterian Church is a grand Gothic structure of Tennessee limestone. In addition to its impressive stained glass windows, the building boasts four pipe organs: chapel (1956 Austin, two manuals, fifteen ranks); Watchorn Hall (1956 M. P. Möller, two manuals, four ranks); choir room (1965 Walcker, two manuals, eleven ranks); and sanctuary (1964 M. P. Möller, four manuals, seventy-one ranks; 2016 Banks-Reuter, four manuals, ninety-one ranks). The "4X4 Organ Concert" is unique and very popular to the Oklahoma City community, four organists playing four pipe organs moving from venue to venue.

From its 1889 beginnings, the church has regarded music as a primary form of worship and, to that end, has had many well-known church musicians leading that endeavor. John S. C. Kemp served as minister of music from 1949 to 1968 with encore service from 1983 to 1986. During these periods of service, his wife, Helen developed her expansive work with children as well as her soaring soprano voice. In their honor, the church now has a free concert series named for them. John Blackwell followed the Kemps' first term of service.



The console

Organists have included Wilma Jensen and Samuel C. Hutchison. Several others served shorter terms or as music interns for a year of their undergraduate studies. Those include Elaine Warner Chard, Louise Bass, Dorothy Kosanke-Elder, Greg Funfgeld, Eric Howe, Mark Lawlor, and Glenn A. Miller, among others.

While meeting for Sunday worship in Watchorn Hall until completion of the sanctuary in 1964, an organ committee

chaired by DeWitt B. Kirk and then-organist Gale Norman Enger chose the M. P. Möller Organ Co. of Hagerstown, Maryland, to build the new instrument for the 1,400-seat sanctuary. Completed in 1964, Opus 9862 had four manuals with seventy ranks in the chancel and one "En Chamade" rank at the rear of the church. Wilma Jensen oversaw the installation.

In 1992 a decision was made to purchase a new console and solid-state

First Presbyterian Church, Oklahoma City, Oklahoma

8'	Rohr Pommer	32 pipes
8'	Quintade (Gt)	
8'	Rohrflöte (Sw)	
8'	Erzähler (Ch)	
5 1/2'	Bourdon Quint (ext)	
4'	Chorlbass (ext)	
4'	Geigen (Gt)	44 pipes
4'	Nachthorn	
2'	Geigen (Gt)	
2'	Nachthorn (ext)	
III	Cornet 5 1/2'	96 pipes
IV	Rauschbass 2 1/2'	128 pipes
32'	Contre Bombarde	85 pipes
16'	Bombarde (ext)	
16'	Fagotto (Sw)	
16'	Dulzian (Gt)	
8'	Hooded Tuba (Bomb)	
8'	Bombarde (ext)	
8'	Fagotto (Sw)	
8'	Dulzian (Gt)	
4'	Clairon (ext)	
4'	Fagotto Oboe (Sw)	
4'	Rohr Schalmey (Pos)	
4'	Cromorne (Pos)	
2'	Clairon Doublette (ext)	
2'	Rohr Schalmey (Pos)	
	Chimes	
	Carillon	
	Pedal Unison Off	
	Pedal to Pedal 4	

BELLS

Glockenstern = a) Handbells; b) India Bells (a, b, or a & b)
Zimbelstern = fast/slow

COUPLERS

Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Bombarde to Pedal 8, 4
Positiv to Pedal 8, 4
Héroïque to Pedal (drawknob)
Pedal Continuo to Great 8
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Bombarde to Great 16, 8, 4
Positiv to Great 16, 8, 4
Héroïque to Great (drawknob)
Swell to Choir 16, 8, 4
Bombarde to Choir 16, 8, 4
Positiv to Choir 16, 8, 4
Héroïque to Choir (drawknob)
Choir to Swell 16, 8, 4
Bombarde to Swell 16, 8, 4
Positiv to Swell 16, 8, 4
Héroïque to Swell (drawknob)
Great to Bombarde 16, 8, 4
Positiv to Bombarde 16, 8, 4
Héroïque to Bombarde (drawknob)

REVERSIBLES

Great to Pedal (thumb and toe)
Swell to Pedal (thumb and toe)
Choir to Pedal (thumb and toe)
Bombarde to Pedal (thumb)
Positiv to Pedal (toe)
Tutti (thumb and toe)
Glockenstern (toe)
Zimbelstern (toe)
32' Contre Bourdon (toe)
32' Violone (toe)
32' Contre Bombarde (toe)

COMBINATIONS (99 memory levels)

Generals: 1–10 (thumb and toe)
Generals: 11–20 (toe)
Great: 1–8 (thumb)
Swell: 1–8 (thumb)
Choir: 1–8 (thumb)
Positiv: 1–3 (thumb)
Bombarde: 1–5 (thumb)
Pedal: 1–3 (toe); 4–8 (thumb)
Combination Setter Button (thumb)
General Cancel (thumb)

ACCESSORIES

Drawknob console (movable)
Swell/Choir/Bombarde expression pedals
Crescendo pedal (four crescendo sequences)
Tutti (programmable)
All Swells to Swell
Bombarde to Choir Expression (drawknob)

Tuba Non-Coupling On/Off (drawknob)
Great/Choir Transfer
Peterson Operating System and Piston Sequencer
Next/Previous Pistons (thumb and toe)
Héroïque Power On/Off (toggle switch)
Adjustable Bench, in memory of Wanda L. Bass

4 manuals, 91 ranks

M. P. Möller Opus 9862, 1964, 4 manuals, 71 ranks; 1994, new console, 4 manuals, 75 ranks; 2016, tonal revisions/additions by Roger A. Banks and Reuter Organ Co. Tonal finishing by Roger A. Banks and JR Neutel, president, Reuter Organ Co.

Great	1,195 pipes
Swell	1,366 pipes
Choir	702 pipes
Positiv	725 pipes
Bombarde	683 pipes
Héroïque	61 pipes
Pedal	537 pipes
Total:	5,269 pipes

Church website: <https://fpckc.org>.

operating system, with preparations for future additions. The console plus four ranks were added in 1994. Organ committee chair, Dargan Mayberry, organist John L. Edwards, and director of music Michael W. Yeager, along with consultants John Balka, Fred Haley, Jon Olin Roberts, Frederick Swann, and Laura van der Windt worked together with the McCrary Pipe Organ Service of Oklahoma City, Oklahoma, to complete this project.

By 2014 the pneumatics to the Swell expression shades had failed. It was decided to replace them with new electric motors for the operation that also allowed for expanded opening of the louvers. This improvement then led to the discussion of revoicing existing ranks and adding ranks of pipes to better facilitate the lack of fundamental tone experienced in the nave of the church. Roger A. Banks, current curator of the instruments at First Presbyterian Church, in conjunction with JR Neutel of the Reuter Organ Company, presented a plan for rescaling certain pipes, adding new pipework, and relocating several stops to alternate divisions. Additionally, some vintage pipework was available and incorporated into the instrument, notably from organs made by W. W. Kimball, Estey, M. P. Möller, Reuter, McManis, and even a Robert Morton Clarinet. The Hooded Tuba was sent to Reuter to be revoiced for a more commanding and appropriate Tuba quality. All in all, sixteen ranks were added in 2016, and the organ became an instrument of ninety-one ranks with 5,269 pipes. I was honored to present an inaugural recital on May 1, 2016, which also marked my twenty-fifth anniversary on staff at First Presbyterian Church.



The pedalboard

Working closely with Roger Banks has been a highlight for me and for our church. He has become family to us. His knowledge and expertise are unsurpassed! Roger and JR Neutel, president of the Reuter Pipe Organ Company, went through every single pipe of the instrument, critically listening and voicing each to give the best and necessary response to the cavernous space of the sanctuary. The finished result is a warm and rich singing sound extending into the nave, especially noticed by stronger congregational singing.

—John L. Edwards, organist
First Presbyterian Church

Photo credit: Kathy Rangel, except where noted

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Pasadena Stake Center, The Church of Jesus Christ of Latter-day Saints, Pasadena, California

**R. M. Ballantyne Pipe Organs, Jurupa Valley, California
Pasadena Stake Center, The Church of Jesus Christ of Latter-day Saints, Pasadena, California**

R. M. Ballantyne Pipe Organs has completed an extensive rebuild and enhancement of M. P. Möller Opus 10181 from 1966 in the Pasadena, California, Stake Center of The Church of Jesus Christ of Latter-day Saints. Ballantyne has serviced the instrument for years and was hired to rebuild the instrument. Our intent in working with local membership was to take advantage of some of the tonal changes made previously to this organ by other firms and complete their work. The goal was to make this organ as flexible as possible for the worship services of the Stake. Our scope included the following improvements and restorative work:

1. cleaning of the organ and its pipes
2. rebuilding of windchests and actions
3. rebuilding of six wind regulators
4. repairing or replacing damaged Möller windlines
5. rebuilding the console and providing a solid state control system
6. rebuilding the blower and installing a variable frequency drive
7. adding much needed service lighting both above and below the organ's windchests
8. unification of the playing action of the Swell #1 main chest to allow for additional Trumpet, string, and principal stops



The console

9. restoration to the Great of the original Möller 2 2/3' and 2' Grave Mixture as independent stops
10. addition or extension of the following ranks:
 - a) 8' Melodia (61 pipes) added to the Great (from Murray Harris Opus 73)
 - b) extension of Great Spitzflöte by 12 notes and relocation to Bassoon unit actions
 - c) relocation of exposed Pedal 16'-8' unit Bassoon to the Swell and the addition of 17 pipes to complete the compass of the stop, as well as new chests in the Swell
 - d) extension of Swell Trumpet by 12 notes using Peterson generators
 - e) addition of 12 bass pipes to complete compass of Swell 8' Geigen Diapason
 - f) addition of 2 2/3' Nazard and chest of 61 notes to the Swell

- g) addition of 2' Blockflöte of 61 notes to the Swell
 - h) addition of 1 3/4' Tierce of 61 notes to the Swell
 - i) addition of Zimbelstern by Klann
 - j) addition of chimes and chime action to the Great.
- The Ballantyne firm offers special thanks to Bruno Lagarce for console and restoration work, and to A. R. Schopp's Sons, Inc., for providing the new pipework. The instrument was rededicated by local leadership and a recital was given by David Chamberlin in summer of 2016.

—Ryan Ballantyne

Photo credit: Ryan Ballantyne

Builder's website: www.rmballantyne.com

R. M. Ballantyne Pipe Organs Opus 22

Pasadena Stake Center, The Church of Jesus Christ of Latter-day Saints, Pasadena, California

GREAT

- 16' Bourdon (Sw)
- 8' Open Diapason (61 pipes)
- 8' Melodia (61 pipes)
- 8' Bourdon (Sw)
- 8' Spitzflöte (73 pipes)
- 8' Viola (Sw)
- 8' Voix Celeste (Sw)
- 4' Octave (61 pipes)
- 4' Spitzflöte (ext 8')
- 2 2/3' Twelfth (61 pipes)
- 2' Fifteenth (61 pipes)
- III Mixture (draws 2', 122 pipes)
- 8' Trumpet (Sw)
- 8' Oboe (Sw)
- Chimes
- Great to Great 16
- Great Unison Off
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Automatic Pedal

SWELL (enclosed)

- 16' Contra Viola (ext)
- 8' Geigen Diapason (73 pipes)
- 8' Bourdon (73 pipes)
- 8' Viola (61 pipes)
- 8' Voix Celeste (TC, 49 pipes)
- 4' Geigen Octave (ext 8')
- 4' Koppel Flute (61 pipes)
- 2 2/3' Nazard (61 pipes)
- 2' Blockflöte (61 pipes)
- 1 3/4' Tierce (61 pipes)
- 1 1/4' Larigot (from 2 2/3')
- 16' Bassoon (73 pipes)
- 8' Trumpet (61 pipes)
- 8' Oboe (ext 16')
- 4' Clarion (fr 8')
- Tremulant
- Swell To Swell 16
- Swell Unison Off
- Swell to Swell 4

PEDAL

- 32' Resultant (fr Bourdon)
- 16' Principal (ext Gt 8', 12 pipes)
- 16' Bourdon (Sw)
- 8' Octave (Gt)
- 8' Bourdon (Sw)
- 8' Spitzflöte (Gt)
- 4' Choral Bass (Gt)
- 4' Gedeckt (Sw)
- 16' Trombone (12 generators)
- 8' Trumpet (Sw)
- 8' Bassoon (Sw)
- 4' Bassoon (Sw)
- Great to Pedal 8
- Swell to Pedal 8
- Zimbelstern

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

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

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

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

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

22 JANUARY
Alcee Chriss, workshop; Kravis Center for the Performing Arts, West Palm Beach, FL 5 pm
Nichole Keller; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

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

24 JANUARY
East West Trio; St. Patrick's Cathedral, New York, NY 7 pm
Choir concert; Church of St. Luke in the Fields, New York, NY 8 pm
Choral Evensong; St. Paul's Episcopal, Wilmington, NC 6 pm

25 JANUARY
Craig Williams; Christ Episcopal, Poughkeepsie, NY 6:30 pm
Tom Trenney; First Presbyterian, Gainesville, FL 7:30 pm
The Chenaults; Calvary Episcopal, Memphis, TN 7:30 pm
Birmingham Boys Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon

John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
David Jonies, with trumpet; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

26 JANUARY
Eastman organ students; Immanuel Lutheran, Webster, NY 3 pm

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

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

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

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

1 FEBRUARY
Jacob Reed; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Chelsea Chen; St. Paul's Episcopal, Chestnut Hill, PA 7:30 pm
Craig Williams; St. Paul's Episcopal, Greenville, NC 7:30 pm
Brian Wentzel; Fairchild Chapel, Oberlin Conservatory, Oberlin, OH 7:30 pm
Todd Wilson; St. John's Episcopal Lafayette, IN 7:30 pm

2 FEBRUARY
Chase Loomer; Dwight Chapel, Yale University, New Haven, CT 2 pm
Ryan Kennedy; Christ Church, New Haven, CT 5 pm

3 FEBRUARY
Kyle Swann; St. John's Episcopal, West Hartford, CT 12:15 pm
Michael Hey; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Caroline Robinson; Christ Episcopal, Rochester, NY 8:30 pm
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Alexander Straus-Fausto; Washington National Cathedral, Washington, DC 5:15 pm
Choral Evensong; Duke University Chapel, Durham, NC 4 pm
Justin Maxey; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm
Mark Miller; Advent Lutheran, Melbourne, FL 3 pm
Jeremy David Tarrant; Trinity Lutheran, Detroit, MI 4:30 pm
Mozart, *Missa Brevis in F*; Church of St. Agnes, St. Paul, MN 10 am
Aaron David Miller, with trumpets, House of Hope Presbyterian, St. Paul, MN 4 pm
Joseph Trucano; Como Park Lutheran, St. Paul, MN 4 pm

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20 UNDER 30

Calendar

4 FEBRUARY

Nordic Choir; Prince of Peace Lutheran, Columbus, OH 7:30 pm
Gail Archer; Grace & St. Luke's Episcopal, Memphis, TN 7:30 pm

5 FEBRUARY

Stephen Hamilton; St. Francis Xavier Catholic Church, New York, NY 7:30 pm
David Hurd; St. Peter's Lutheran, Huntington Station, NY 7:30 pm
Christopher Wallace; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

7 FEBRUARY

Roman Perucki; St. Patrick's Cathedral, New York, NY 7 pm
TENET; House of the Redeemer, New York, NY 7 pm

8 FEBRUARY

Aaron Tan; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Jens Korndörfer; Westminster Presbyterian, Knoxville, TN 8 pm
Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon
Janette Fishell, with percussion; Auer Hall, Indiana University, Bloomington, IN 8 pm
Richard Benedum; Fourth Presbyterian, Chicago, IL 12:10 pm

9 FEBRUARY

Handel, *Messiah*; St. John's Episcopal, West Hartford, CT 7:30 pm
Yale Camerata, Symphony Orchestra, and Glee Club, Poulenc, *Gloria*; Woolsey Hall, Yale University, New Haven, CT 8 pm
Todd Wilson; Longwood Gardens, Kennett Square, PA 8 pm
Chelsea Chen; Riverside Presbyterian, Jacksonville, FL 5 pm

10 FEBRUARY

Concert for treble voices; Grace Church, New York, NY 4 pm
Bach, Cantata 82; Holy Trinity Lutheran, New York, NY 5 pm
Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Robert McCormick; St. Stephen's Episcopal, Millburn, NJ 4 pm
Abraham Ross; Duke University Chapel, Durham, NC 5:15 pm
Adam Cobb; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm
Nicole Marane, Akerley, *A Sweet for Mother Goose*; Peachtree Road United Methodist, Atlanta, GA 4 pm
Stephen Hamilton; Christ Episcopal, Bradenton, FL 4 pm
Aaron Tan; St. Catharine of Siena Catholic Church, Cincinnati, OH 3 pm
Maureen McKay; St. John's Episcopal, Cleveland, OH 3 pm
Christopher Marks; Reyes Hall, Notre Dame University, South Bend, IN 2 pm
Karen Beaumont; St. Casimir Catholic Church, Milwaukee, WI 4 pm
Brian Schoettler; St. Luke's Episcopal, Evanston, IL 3:30 pm
Schubert, *Mass in C*; Church of St. Agnes, St. Paul, MN 10 am
Aaron David Miller; Unity Unitarian, St. Paul, MN 2 pm

12 FEBRUARY

Matthias Suss; Central Synagogue, New York, NY 12:30 pm
Raymond Nagem; Church of St. Paul the Apostle, New York, NY 7 pm
The Chenault Duo; Furman University, Greenville, SC 8 pm
Jeremy Filsell; Decatur Presbyterian, Decatur, GA 7:30 pm
Zachery Klobnak; Campbellsville University, Campbellsville, KY 8 pm
Dean Billmeyer; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

13 FEBRUARY

David von Behren; Dwight Chapel, Yale University, New Haven, CT 12:30 pm

15 FEBRUARY

Paul Rhoads; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Paul Jacobs; Knowles Memorial Chapel, Winter Haven, FL 7:30 pm
Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

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

16 FEBRUARY

Yale Voktet, cantatas of Bach; St. Thomas Episcopal, New Haven, CT 7:30 pm
Katelyn Emerson; Saint Thomas Church, Fifth Avenue, New York, NY 3 pm
Bach, *Mass in B Minor*; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

17 FEBRUARY

Matthew Daley; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Douglas Cleveland; Vassar College, Poughkeepsie, NY 3 pm
Jordan Prescott; Cathedral of St. John the Divine, New York, NY 5 pm
Buxtehude, *Gott hilf mir*; Holy Trinity Lutheran, New York, NY 5 pm
Parker Kitterman; Longwood Gardens, Kennett Square, PA 3 pm
Stephen Kalnoske; Washington National Cathedral, Washington, DC 5:15 pm
Peter Waggoner; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm
Alcee Chriss; Christ Presbyterian, Canton, OH 4 pm
Huw Lewis; Southside Baptist, Birmingham, AL 4 pm
Vincent Carr; Christ Church Cathedral, Lexington, KY 3:30; Choral Evensong 4 pm
Scott Dettra; Wabash College, Crawfordsville, IN 3 pm
Jeremy Kiobassa; Loyola University, Chicago, IL 3 pm
Mozart, *Spatzenmesse*; Church of St. Agnes, St. Paul, MN 10 am
Jessica Park; Como Park Lutheran, St. Paul, MN 4 pm

19 FEBRUARY

Jim McFarland; Campbellsville University, Campbellsville, KY 12:20 pm
Chelsea Chen; Overture Hall, Madison, WI 7:30 pm
Ryan Hulshizer; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

21 FEBRUARY

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

22 FEBRUARY

Katelyn Emerson; Park Street Church, Boston, MA 7:30 pm
Eastman organ students; First Baptist Church, Rochester, NY 7 pm
VOCES8; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Brad Hughley; Cathedral of the Assumption, Louisville, KY 7:30 pm
Vincent Carr; Auer Hall, Indiana University, Bloomington, IN 8 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
• **Marie Rubis-Bauer**; Winnetka Congregational, Winnetka, IL 7:30 pm

23 FEBRUARY

Yale Schola Cantorum; Christ Church, New Haven, CT 7:30 pm
• **Marie Rubis-Bauer**, workshop; Winnetka Congregational, Winnetka, IL 10 am

24 FEBRUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Brahms, *Requiem*, Mendelssohn motets; St. Ignatius Loyola, New York, NY 3 pm
Russian Chamber Chorus of New York; Madison Avenue Presbyterian, New York, NY 3 pm
Lynn Trapp; Cathedral of St. John the Divine, New York, NY 5 pm
G. C. Bach, *Siehe, wie fein und lieblich ist's*; Holy Trinity Lutheran, New York, NY 5 pm
Jeremy Bruns; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Martin Baker; Calvary Episcopal, Pittsburgh, PA 3 pm
Nicholas Schmelter; Our Lady of Mount Carmel Catholic Church, Altoona, PA 4 pm
Christopher Jacobson; Duke University Chapel, Durham, NC 5:15 pm
Jillian Gardner; Cathedral of St. Philip, Atlanta, GA 3:15; Choral Evensong 4 pm

Calendar

Mignarda Ensemble; Cathedral of St. John the Evangelist, Cleveland, OH 3 pm
Gail Archer; St. Paul's United Methodist, Louisville, KY 3 pm
 Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm
Kevin Chunko; Community Presbyterian, Clarendon Hills, IL 3 pm
 Haydn, *Mariazellermesse*; Church of St. Agnes, St. Paul, MN 10 am

25 FEBRUARY
Martin Baker, lecture; First Presbyterian, Pittsburgh, PA 7:45 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); All Saints Episcopal, Atlanta, GA 7:30 pm
Marianne Kim; Presbyterian Homes, Evanston, IL 1:30 pm

26 FEBRUARY
 Students from University of Alabama; Central Synagogue, New York, NY 12:30 pm
Oliver Brett & Malcolm Matthews; Peachtree Road United Methodist, Atlanta, GA 7 pm
 Cincinnati Conservatory organ students; Christ Church Cathedral, Cincinnati, OH 12:10 pm

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

UNITED STATES West of the Mississippi

18 JANUARY
Christa Miller; Catalina United Methodist, Tucson, AZ 7 pm
Wyatt Smith; Christ Episcopal, Tacoma, WA 12:10 pm

19 JANUARY
Alcee Chriss; Texas Christian University, Fort Worth, TX 7 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

20 JANUARY
Andrew Peters, with horn and alphorn; Second Presbyterian, St. Louis, MO 4 pm
Janette Fishell; Trinity Episcopal Cathedral, Phoenix, AZ 3 pm
Agnieszka Kosmecka; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

25 JANUARY
Seth Bott; University of Kansas, Lawrence, KS 7:30 pm
Paul Jacobs; St. Mark's Episcopal Cathedral, Seattle, WA 8 pm

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

Stephen Hamilton; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm
 Choral Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm

27 JANUARY
Monica Czausz; Mount Olive Lutheran, Minneapolis, MN 4 pm
Wyatt Smith; University of Puget Sound, Tacoma, WA 2 pm
Namhee Han; Ascension Lutheran, Thousand Oaks, CA 4 pm
 Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 5 pm

28 JANUARY
Heidi Hansen; University of Kansas, Lawrence, KS 7:30 pm

3 FEBRUARY
Jan Kraybill; Community of Christ Auditorium, Independence, MO 2:30 pm
Isabelle Demers; Our Lady of Lourdes Catholic Church, Sun City West, AZ 4 pm
Grace Renaud, with tenor; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Wyatt Smith; Grace Episcopal Cathedral, San Francisco, CA 4 pm
Paul Jacobs; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

7 FEBRUARY
Dana Robinson & Paul Tegels; St. Andrew's Episcopal, Tacoma, WA 3 pm

9 FEBRUARY
Sam Black & Sam Gray; Sacred Heart Music Center, Duluth, MN 2 pm
Alcee Chriss, jazz vesper service; St. John's United Methodist, Albuquerque, NM 5 pm

10 FEBRUARY
Daniel Roth; Plymouth Congregational, Minneapolis, MN 4 pm
Kathrine Handford; Christ the King Lutheran, Houston, TX 6 pm
Alcee Chriss; St. John's United Methodist, Albuquerque, NM 3 pm
James O'Donnell; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Michael Hey; Davies Symphony Hall, San Francisco, CA 3 pm
Gail Archer; St. Mark's Episcopal, Berkeley, CA 4 pm
Duo MusArt Barcelona (Raúl Prieto Ramírez, organ, & Maria Teresa Sierra, piano); La Jolla Presbyterian, La Jolla, CA 4 pm

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Calendar

Benjamin Straley; St. James's Episcopal, Los Angeles, CA 6 pm

12 FEBRUARY

Daniel Roth; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

Benjamin Straley; St. Margaret's Episcopal, Palm Desert, CA 7 pm

13 FEBRUARY

Daniel Roth, masterclass; Co-Cathedral of the Sacred Heart, Houston, TX 3 pm

15 FEBRUARY

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

17 FEBRUARY

Craig Cramer, with students; University of Iowa, Iowa City, IA 3:30 & 5 pm

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

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

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

20 FEBRUARY

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

21 FEBRUARY

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

22 FEBRUARY

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

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

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

23 FEBRUARY

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

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

24 FEBRUARY

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

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

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

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

INTERNATIONAL

15 JANUARY

Ian Tracey; St. George's Hall, Liverpool, UK 12:45 pm

17 JANUARY

Graham Eccles; Cathedral, Chester, UK 1:10 pm

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

19 JANUARY

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

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

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

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

Daniel Moulit; St. Andrew's Church, Surbiton, London, UK 7:30 pm

20 JANUARY

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

Epiphany Procession; Cathedral, Norwich, UK 3:30 pm

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

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

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

21 JANUARY

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

23 JANUARY

Nigel Morris; Cathedral, Blackburn, UK 1 pm

24 JANUARY

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

Andrew Wyatt; Cathedral, Chester, UK 1:10 pm

26 JANUARY

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

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

Callum Alger; Bloomsbury Central Baptist, London, UK 2:30 pm

Gillian Weir, masterclass; Bloomsbury Central Baptist, London, UK 3:30 pm

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

27 JANUARY

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

Britten, *A Ceremony of Carols*; Cathedral, Norwich, UK 6:30 pm

28 JANUARY

Andy Baldwin; Reading Town Hall, Reading, UK 1 pm

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

29 JANUARY

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

30 JANUARY

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

31 JANUARY

Philip Rushforth; Cathedral, Chester, UK 1:10 pm

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

1 FEBRUARY

Benedict Todd; Ss. Peter & Paul, Godalming, UK 1 pm

3 FEBRUARY

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

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

4 FEBRUARY

Andrew Dewar; Huddersfield Town Hall, Huddersfield, UK 1 pm

David Dunnett; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

6 FEBRUARY

Edmund Aldhouse; Cathedral, Blackburn, UK 1:10 pm

7 FEBRUARY

Samuel Eriksson; St. Margaret Lothbury, London, UK 1:10 pm

Paul Carr; St. Chad's Cathedral, Birmingham, UK 1:15 pm

9 FEBRUARY

Ian Pattinson, with soprano; Lancaster Priory, Lancaster, UK 10:30 am

10 FEBRUARY

Jean-Philippe Merckaert; St. Paul's Cathedral, London, UK 4:45 pm

Alexander Knight; Westminster Abbey, London, UK 5:45 pm

11 FEBRUARY

Andrew Cantrill-Fenwick; Royal Hospital School, Holbrook, Ipswich, UK 1:30 pm

12 FEBRUARY

Anton Pauw & Henry Halkens; Grote Zaalvan Philharmonie, Haarlem, Netherlands 8:15 pm

16 FEBRUARY

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

17 FEBRUARY

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

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

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

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

22 FEBRUARY

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

23 FEBRUARY

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

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

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

24 FEBRUARY

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

25 FEBRUARY

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

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

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

26 FEBRUARY

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


27 FEBRUARY

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

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EMILY ADAMS, Old West Church, Boston, MA, August 31: *Toccata in F*, BuxWV 137, Komm, heiliger Geist, Herr Gott, BuxWV 199, Buxtehude; *Sonata in E-flat*, BWV 525, Bach; *Pastorale*, op. 19, no. 4, Franck; *Fugue sur le thème du Carillon de la Cathédrale de Soissons*, op. 12, Duruflé; Adagio, *Toccata (Symphonie V)*, op. 42, no. 1, Widor.

PHILIP CROZIER, Heilige Brigidakerk, Geldrop, Netherlands, July 28: *Drie Oud-Hollandsche Liederen*, Zwart; *Allein Gott in der Höh' sei Ehr'*, BWV 675 & 663, Bach; *Praeludium in d*, BuxWV 140, Buxtehude; *Fantasia and Fugue in G*, Parry; Bergamasca (*Fiori Musicali*), Frescobaldi; *Pièce héroïque*, Franck.

St-Bavokerk, Haarlem, Netherlands, July 31: *Variations: Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Sonata in C*, BWV 529, Bach; *Epigrams*, Kodály; *Praeludium in d*, BuxWV 140, Buxtehude; *Allein Gott in der Höh' sei Ehr'*, BWV 675 & 662, Bach; Dialogue sur la Voix humaine (*Messe pour les Paroisses*), Couperin; *Hommage*, Bédard; *Partite diverse sopra De Lofzang van Maria*, Post.

ISAAC DREWES, Old West Church, Boston, MA, August 21: *Prelude in a*, BuxWV 153, Buxtehude; *Allein Gott in der Höh' sei Ehr'*, BWV 664, Bach; Les Enfants de Dieu, Les Anges (*La Nativité du Seigneur*), Messiaen; Nicht zu schnell (*Six Studies in Canon Form*, op. 56), Schumann; *Arietta*, Kerr; *Passacaglia in c*, BWV 582, Bach.

STEPHAN GRIFFIN, Old West Church, Boston, MA, August 28: *Paeon*, Leighton; *Variations on Psalm 36*, Sweelinck; *Vater unser im Himmelreich*, Böhm; *Prelude in g*, BuxWV 149, Buxtehude; *Schmücke dich, o liebe Seele*, BWV 654, Bach; Sometimes I feel like a motherless child, When I lay my burden down (*Lay My Burden Down*), Farrington.

MARGARET HARPER, Methuen Memorial Music Hall, Methuen, MA, August 1: *Concerto in d*, BWV 596, *Partite diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, Herr Jesu Christ, dich zu uns wend, BWV 655, Nun komm, der Heiden Heiland, BWV 659, Bach; *Fantasia und Fuga über das Thema BACH*, S. 260, Liszt.

DAVID HURD, Riverside Church, New York, NY, July 17: *Sinfonia*, Chorus (*Wir dan-*

ken dir Gott, Cantata 29), Bach; *Fantasia on Wondrous Love, Four Spiritual Preludes, Suite in Three Movements, Toccata*, Hurd; *Overture (St. Paul)*, Mendelssohn; *Faneuil Hall*, Decker.

KAY JOHANNSEN, Stiftskirche, Stuttgart, Germany, August 24: *Sonata in c*, BWV 526, Bach; *Sonata on the 94th Psalm*, Reubke; *Shanghai Skyscrapers*, Johannsen; improvisation.

SARAH JOHNSON, Old West Church, Boston, MA, August 7: *Praeludium in G*, Bruhns; Kyrie (*Messe pour les Couvents*), Couperin; *Variations on Mijn God, waar zal ik henegaan*, Bolt; *Te Deum*, op. 11, Demessieux; Con moto maestoso (*Sonata III in A*, op. 65, no. 3), Mendelssohn.

NATHAN LAUBE, Stiftskirche, Stuttgart, Germany, August 10: *Allegro vivace (Symphonie V in f)*, op. 42, no. 1, Widor; *Funérailles (Harmonies poétiques et religieuses)*, Liszt, transcr. Laube; *Overture (Tannhäuser)*, Wagner, transcr. Lemare, Laube; *Preière Fantaisie, Deuxième Fantaisie*, Alain; *Deux Evocations*, Baker.

ANNE LAVER, Downtown United Presbyterian Church, Rochester, NY, July 31: *Toccata in C*, BWV 566a, Bach; *Hoe schoon lichted de morghen ster*, D. Sweelinck; *Prelude and Fugue in g*, Barraine; *Veni Creator Spiritus (1^{er} Livre d'orgue)*, de Grigny; *Phantasie und Fuge über den Choral Wie schön leuchtet uns der Morgenstern*, op. 25, Reimann.

DAVIDE MARIANO, Stiftskirche, Stuttgart, Germany, August 3: *Concerto in d*, BWV 596, Bach; *Fantasia in f*, KV 608, Mozart; *Andantino (Sechs Studien für den Pedalflügel)*, op. 56, Schumann; *Andantino, Allegretto (Consolations, S. 171a, nos. 5 and 6)*, Liszt; *Allegro assai (Sonata I in d)*, op. 42, Guilmant; *Allegro (Symphonie VI in g)*, op. 42, no. 2, Widor; *Chant du soir, Scherzo in g*, Bossi.

AMANDA MOLE, Portageville Chapel, Portageville, NY, August 28: *Praeludium in C*, BuxWV 136, Buxtehude; *Ciacona in f*, Pachelbel; Innig, Nichts zu schnell (*Sechs Stücke in kanonischer Form*), Schumann; *The Revd Mustard his Installation Prelude*, Muhly; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Sortie in B-flat*, Lefebvre-Wély.

JOHN ROBINSON, Methuen Memorial Music Hall, Methuen, MA, August 8: *Prelude and Fugue in D*, BWV 532, Bach; *Ace maris stella*, de Grigny; *Rhapsody in c-sharp*, op. 17, no. 3, Howells; *Benedictus*, Webber; *Choral No. 1 in E*, Franck; *Prélude (Vingt-quatre Pièces en style libre)*, op. 31, Vierne; *Prélude et Fugue in B*, op. 7, no. 1, Dupré.

JONATHAN RYAN, Sage Chapel, Cornell University, Ithaca, NY, July 28: *Comes Autumn Time*, Sowerby; *Psalm Prelude, Set 2, No. 1*, Howells; *Ricercare in mode VII*, Diruta; *Toccata Sexta*, FbWV 106, Froberger; *Toccata e Balletto in a*, Scarlatti; *Pastorale*, Moore; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

MARTIN SCHMEDING, Stiftskirche, Stuttgart, Germany, August 17: *Allein Gott in der Höh' sei Ehr'*, BWV 663, Bach; *Prelude and Fugue in e*, Mendelssohn, transcr. Schmeding; *A Night on Bald Mountain*, Mussorgski, transcr. Szathmáry; *Allegro maestoso (Sonata in G)*, Elgar; *Passacaglia (Suite No. 1 in e)*, Reger; *Scherzetto (Sonata in c)*, Whitlock; *Prelude (Vision in Flames)*, Nishimura.

DONG-ILL SHIN, Methuen Memorial Music Hall, Methuen, MA, August 22: *Apparition de l'église éternelle*, Messiaen; *Prelude and Fugue in C*, BWV 545, Bach; *Sinfonia (Cantata 29)*, Bach, transcr. Dupré; *Prélude et Fugue in g*, op. 7, no. 3, Dupré; *Sonata in G*, op. 28, Elgar.

JOEL SPEERSTRA, pedal clavier, Kilbourn Hall, Eastman School of Music, Rochester, NY, July 29: *Trio super Nun komm, der Heiden Heiland*, BWV 660, *Trio Sonata in C*, BWV 529, *Partita No. 2 in d for Violin*, BWV 1004, Bach.

MARK STEINBACH, Cathedral, Freiberg, Germany, July 19: *Suonata, Piazza; Offertorio per organo*, anonymous (18th c., Pistoia); *Praeludium et Fuga in e*, BWV 548, Herr Jesu Christ, dich zu uns wend, BWV 709, Bach; *Passacaglia in c*, Heiller; *Dance No. 4*, Glass.

BRUCE STEVENS, Avon United Methodist Church, Avon, NY, July 31: *Moderato (Three Tone-Pieces)*, op. 22, Gade; *Siciliano, Scherzo (Six Trios)*, op. 47, Reger; Innig, Nicht zu schnell (*Six Pieces in Canon Form*,

op. 56), Schumann; *Herzlich tut mich erfreuen die liebe Sommerzeit, Schmücke dich, o liebe Seele (Eleven Chorale Preludes)*, op. 122, Brahms; *Allegro, Chorale, and Fugue in d*, Mendelssohn.

STEPHEN THARP, St. Paul's Cathedral, London, UK, August 2: *Variations on Rouen*, Baker; *Intermezzo in A* (op. 118, no. 2), Brahms, transcr. Tharp; *Messe de la Pentecôte*, Messiaen; *Larghetto (Serenade for Strings)*, op. 20, Elgar, transcr. Trevor; *Totentanz (S. 126)*, Liszt, transcr. Tharp.

SUSANNA VEERMAN, Stiftskirche, Stuttgart, Germany, July 27: *Prelude in E-flat*, BWV 552i, Bach; Mit innigem Ausdruck, Innig, Nicht zu schnell (*Sechs Studien für den Pedalflügel*, op. 56), Schumann; *Fantaisie in a*, op. 16, Franck; *Hummelflug*, Rimsky-Korsakov; *Allegro, Adagio (Symphonie III in f-sharp)*, op. 28, Vierne; *Sonata da chiesa*, Andriessen.

PATRICK WEDD, Basilique Notre-Dame, Montréal, QC, Canada, July 22: *La Mourisque*, Bransle quatre bransles, Ronde, Basse Danse bergerette, Ronde—mon amy, Pavane la Bataille (*La Danserye*), Susato; At the Ballet (*Five Dances*), Hampton; *An Evening Dance*, Albricht; *Pieds-en-l'air (Capriol Suite)*, Warlock; *Balletto della Il Conte Orlando*, Gagliarda, Villanella, Passo mezzo e Mascherada (*Ancient Airs and Dances*), Respighi, transcr. Janzer; *Pavane*, Elmore; *Tango*, Stravinsky; *Polovetzskaya Pliaska (Prince Igor)*, Borodin, transcr. Melnikova.

BRADLEY HUNTER WELCH, Spreckels Organ Pavilion, Balboa Park, San Diego, CA, July 23: *Toccata in b*, Gigout; *Variations on O laufet, ihr Hirten*, Drischner; *Nocturne, Jig for the Feet (Organbook III)*, Albricht; *Prelude and Fugue in D*, BWV 532, Bach; *Final*, op. 21, Franck; *Trumpet Tune*, Swann; *Nimrod (Enigma Variations)*, op. 36, Elgar, transcr. Harris, Welch; *Chorale Fantasy on Lobe den Herren*, Miller.

TODD WILSON, Community of Christ Temple, Independence, MO, July 5: *Passacaglia in c*, BWV 582, Bach; *Three Cincinnati Improvisations*, Koehne, transcr. Wilson; *Allegro vivace (Symphonie V)*, op. 42, Widor; *The Hands of Time, Robin; Soliloquy, Conte; Suite*, op. 5, Duruflé.

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Morel and Associates, Organ Builders of Denver, Colorado, is seeking an experienced pipe organ technician to join our company to assume the position of Service Manager. Please mail or email résumé to: Rick Morel, 4221 Steele St., Denver, CO 80216; email: morel8645@msn.com.

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

PUBLICATIONS / RECORDINGS

Foreshadows of the Cross. For the ambitious organist. Stunning, powerful. Extraordinary drama and profound emotional content. Look up "Agnus Dei" for composer's recording of this and five other equally powerful works, at www.guinaldopublications.com.

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

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

Celebrate the New Year with the strains of a venerable hymn tune and the pealing of change-ringing bells: a *Carillon-Toccata on St. Anne* is available now as a complimentary online issue from **Fruhauf Music Publications**. The 12-page letter sized PDF booklet includes notes and 10 pages of music, offered as a fresh alternative for enterprising organists in search of an uplifting postlude or special recital feature. A visit to FMP's home page bulletin board at www.frumuspub.net will provide a link to the PDF file's download page.

PUBLICATIONS / RECORDINGS

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

Prelude on "Divinum Mysterium" by Frederick Candlyn. His most beautiful piece is an absolutely gorgeous and playable arrangement of "Of the Father's Love Begotten" that captures the beauty of the chant melody. If you don't have this, get it now! michaelsmusicsservice.com 704/567-1066.

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Raven has released a new recording by Harry van Wijk featuring a transcription of Bedrich Smetana's *The Moldau* and several other previously unrecorded works on the 1933 E. M. Skinner organ at Girard College Chapel (OAR-979). The program includes Edwin H. Lemare's edition of Josef Rheinberger's *Organ Sonata No. 4, Tango and Fandango* by Margreeth de Jong, and pieces by Guilmant, Mozart, Bossi, and Franck. \$15.98 postpaid worldwide from RavenCD.com.

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

PUBLICATIONS / RECORDINGS

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

Raven has released a new recording by Jeremy Filsell, Gaston Litaize, Music pour orgue (OAR-147). Filsell plays the 64-rank Aeolian-Skinner at the Church of the Epiphany, Washington, D.C., where he is Director of Music and Organist. Works include Final from *Messe pour tous le temps; Variations sur un Noël Angevin; Final; Arches; Épiphanie; Prélude et Danse Fugée; Reges Tharsis*; Final from *Messe pour Toussaint*; and eight of the *24 Préludes Liturgiques*. \$15.98 postpaid worldwide from RavenCD.com.

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Pipe/digital instrument available. Wicks/Allen 2008 with custom English console and façade. 11 pipe ranks; 64 digital ranks. Mint tonal and physical condition. Immediately available. Complete brochure email aotech45@gmail.com or call 803/359-6352.

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33-rank Wicks, Opus 3585 (1956) for sale. Three-manual and pedal drawknob console, duplexed to 60 playing stops. Exposed Great, expressive Swell and Choir, chamber 22' wide, 10'-6" deep. Make offer. Christ King Catholic Church, 2604 N. Swan Blvd., Wauwatosa, WI 53226; 414/258-2604. Organist Bill Lieven, lievenb@christkingparish.org.



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34-rank Casavant pipe organ for sale. Orgues Létourneau is offering a 33-stop Casavant Frères pipe organ (Opus 2518 from 1959) for sale. This electro-pneumatic instrument is currently in storage at the Létourneau shops and is available for purchase in "as is" condition for US \$60,000 with its original three-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the three-manual console with a new solid-state switching system. The organ requires approximately 570 sq. ft. with 20' ceiling for 16' ranks. For more details, visit www.letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.

Rieger 23-rank mechanical pipe organ for sale. Two 61-note manuals and 32-note AGO concave, radiating pedals. 1,221 pipes, manual and pedal couplers, and tremulant; includes 3 separate mixture stops and 2 reed stops. Gently voiced for a chapel or home use. Compact design: width: 5'-8 1/8", depth 7'-3 1/4", height 7'-3 1/2" with separate electric blower 2' x 2'-1" x 2'-5". Mechanical key and stop action, slider windchest. Reduced to \$45,000.00. For more details call 360/945-0425 or see OHS Organ Data Base, Rieger Orgelbau, Gaspar Schulek Residence.

Pfeffer and Debierre organs. Circa 1860 Pfeffer eight-rank organ, available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: www.redmanpipeorgans.com.

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Tellers Opus 972 (1966), two manuals and pedal, 28 stops, 25 ranks, un-enclosed, stopkey console, Philadelphia area. Asking \$5,000.00 and buyer to bear cost of removal. For more information: don@cunninghampiano.com.

Residence instrument available, Douglasville, Georgia. Four manual, six division, hybrid instrument built in 2010. Short montage on YouTube by entering "HDG residence organ" in the browser. Complete stoplist and pictures available. Contact M. Proscia, 770/258-3388 or 770/361-2485; Prosciaorg@aol.com.

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ANNOUNCEMENTS

THE DIAPASON's 20 Under 30 program has returned! Nominations for this award for young leaders in the world of the organ, organbuilding, church music, carillon, and harpsichord are now open and continue through February 1. Nominees must not have reached their 30th birthday. Self nominations are not permitted. Nominate a deserving young person today! Visit www.thediapason.com and click on 20 Under 30.

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 ———. Hinners & Albertsen on the Mississippi Bluffs, Part 2: The Tale Unfolds. March 20–22° †
 Andover Organ Company. See June 26–28
Barone, Michael. Minnesota's Northrop organ lives again! Aeolian-Skinner Opus 892 restored by Foley-Baker. Dec 24–25° †
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of the death of Healey Willan (1880–1968): A year of remembrances in 2018. Nov 25°
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 ———. Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them, Part 4: Convent of the Sisters of St.

Joseph. Feb 25° †
 ———. Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them, Part 5: St. John Evangelical Lutheran Church, Missouri Synod. June 24–25° †
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Organ Stoplists

Aeolian-Skinner

Northrop Auditorium, University of Minnesota, Minneapolis, MN. 4/108°, Dec 24–25
 Stoneleigh, Villanova, PA. 3/37°, Dec 1, 26–28

American Organ Institute/Hinners

Trinity Lutheran Church, Norman, OK. 2/9°, March 28

Berghaus

St. John Evangelical Lutheran, La Grange, IL. 3/43°, May 24–25

Bigelow

St. John's Episcopal Church, Fishers Island, NY. 2/12°, Oct 1, 30–32

Bigelow/Steiner-Reck

Trinity Lutheran Seminary, Columbus, OH. 2/45°, Feb 28

Debierre

Redman Pipe Organs, LLC, Fort Worth, TX. 1/5°, Jan 18–19

Dyer

Greenville Cumberland Presbyterian Church, Greenville, TN. 2/15°, Jan 22

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Stoneleigh, Villanova, PA. 3/37°, Dec 1, 26–28

Estey

Christ Church, Episcopal, Montpelier, VT. 2/13, May 23–24

Fabry/Möller

First Church of Christ, Scientist, Libertyville, IL. 2/4°, May 28
 Gyllsdorff residence, Rockford, IL. 2/7°, Dec 28

Fabry/Wicks

St. Paul's Lutheran Church, Union Grove, WI. 2/14°, May 28

Fisk

Centennial Chapel, Christ Church Cathedral, Cincinnati, OH. 2/22°, August 1, 22–23

Glück

St. Patrick Catholic Church, Huntington, NY. 3/62°, April 1, 26–27

Hook

Community Church, Stockton Springs, ME. 1/9°, Jan 16–17
 St. John's Catholic Church, Bangor, ME. 3/36°, Jan 16–17

Hutchings-Votey

Christ Church, Episcopal, Montpelier, VT. 2/19, May 23–25

Kegg

Christ the King Chapel, St. John Vianney Theological Seminary, Denver, CO. 3/25°, March 1, 26–27

Létourneau

Waldensian Presbyterian Church, Valdeese, NC. 2/19°, May 1, 26–27

Lovallo

Dessau residence, Carmichael, CA. 1/4°, July 24

Möller

Convent of the Sisters of St. Joseph, La Grange Park, IL. 2/8, Feb 25

Muller

Saint Paul the Apostle Parish, Westerville, OH. 3/54°, Sept 28

Noack

Convent of the Sisters of St. Joseph, La Grange Park, IL. 2/31°, 1/3, Feb 25

Quimby

All Saints Episcopal Church, Southern Shores, NC. 2/18°, Sept 1, 26
 Central United Methodist Church, Concord, NC. 3/38°, Sept 26–27

Ruffatti

Buckfast Abbey, Devon, UK. 4/100°, Nov 1, 26–28

Russell

Zion Lutheran Church, Appleton, WI. 4/49°, Feb 1, 26–27

Schlueter

First Baptist Church of Christ, Macon, GA. 3/51°, Jan 1, 20–21

Stevens & Jewett

Christ Church, Episcopal, Montpelier, VT. 2/20°, May 21, 24

Swartz/Möller

St. Luke's Episcopal Church, Durham, NC. 3/32°, Oct 32

Wicks

St. John Evangelical Lutheran, La Grange, IL. 2/11, 2/27, May 24

Wilhelm

Christ Church, Episcopal, Montpelier, VT. 2/25°, May 23–24

Zimmer

Summerall Chapel at The Citadel, Charleston, SC. 3/86°, July 1, 22–23

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

Honors and Competitions

Agrimonti, Gabriele, wins Grand Prix Marchal-Litaize, 13th International Organ Competition Academie André Marchal and the Association Gaston Litaize. Feb 8

Arakélian, Emmanuel, awarded second prize, Seventh Pierre de Manchicourt International Organ Competition at Lens, France. Dec 4

Barone, Michael, honored for 50 years of employment, Minnesota Public Radio. Aug 4, 6

Bengtson, Bruce A., honored upon retirement as director of music, Luther Memorial Church, Madison, WI. Oct 8

Boehmer, Tyler, awarded third prize, Arthur Poister Scholarship Competition in Organ Playing. June 10

Brueggemann, Justin, awarded second and hymn playing prizes, East Carolina University Young Artists Competition in Organ Performance. July 4

Burkhard, Henrik, wins Xavier Darasse Organ Competition. Jan 4

Cates, Matthew, wins first prize and Bach prize, East Carolina University Young Artists Competition in Organ Performance. July 4

Chan, Ryan, wins Arthur Poister Scholarship Competition in Organ Playing. June 10

Chenault, Raymond and Elizabeth, named organist and choir director emerita, All Saints' Episcopal Church, Atlanta, GA. Oct 8

Choi, Jihye, wins Fort Wayne National Organ Competition. June 4

Christiansen, Clay, honored at retirement from Church of Jesus Christ of Latter-day Saints, Salt Lake City, UT. Aug 6

Dollat, Lucile, wins Grand Prix André Marchal and audience prize, 13th International Organ Competition Academie André Marchal and the Association Gaston Litaize. Feb 8

Douthit, Chase, awarded third prize, East Carolina University Young Artists Competition in Organ Performance. July 4

du Verdier, Quentin, wins Seventh Pierre de Manchicourt International Organ Competition at Lens, France. Dec 4

Duffin, Ross W., awarded Howard Mayer Brown Award for Lifetime Achievement by

Early Music America. May 6

Froehlich, Thomas E., honored for 40 years as associate director of music and organist, First Presbyterian Church, Dallas, TX. Jan 7

Fry, Paulette, honored for 40 years as organist, United Presbyterian Church, Cortland, NY. Dec 6

Garges, Barbara, honored for 35 years as organist and choir director, Tabernacle United Methodist Church, Binghamton, NY. July 6

Gawthrop, Daniel E., named 25th Charles E. Lutton Man of Music, Phi Mu Alpha Sinfonia Fraternity of America. Oct 12

Groz, Muriel, awarded second prize, Xavier Darasse Organ Competition. Jan 4

Houston Chamber Choir, awarded Margaret Hillis Award, Chorus America. Oct 4

Ikawa, Hina, wins Giuseppe Englert Memorial Prize, 13th International Organ Competition Academie André Marchal and the Association Gaston Litaize. Feb 8

Kerswell, Benjamin, awarded second prize, Taylor Organ Competition. June 4

Kientz, Thomas, awarded second prize, interpretation, 13th International Organ Competition Academie André Marchal and the Association Gaston Litaize. Feb 8

Loomer, Chase, wins Taylor Organ Competition. June 4

Lucente, Rudy, honored for 40 years as assistant grand court organist, Macy's Department Store, Philadelphia, PA. June 8

Maggi, Rebecca, honored for more than 25 years as director of music, St. Mark's Episcopal Church, Palo Alto, CA. May 6

Miller, Mitchell, wins Seventh Pierre de Manchicourt International Organ Competition at St.-Omer, France. Dec 4

Muhawi, Eleanor, presented Frasier Organ Scholarship. Jan 7

Nosova, Liubov, awarded second prize, Seventh Pierre de Manchicourt International Organ Competition at St.-Omer and Béthune, France. Dec 4

Oliver, Raphael, wins Bach and French Music interpretation prize and Gaston Litaize Prize, 13th International Organ Competition Academie André Marchal and the Association Gaston Litaize. Feb 8

Peterson, William, retired from Pomona

Obituaries

Arnatt, Ronald Kent, ° Oct 10

Bertschinger, Jon L., ° Oct 10

Dodge, Wilbur R., ° March 10

Dudley, Wesley Coleman, II, ° Oct 10

Groom, Myrtle, ° Dec 10

Grooms, Donald A., ° Aug 8

Hayashi, Yuko, ° March 10

Holtkamp, Walter Henry "Chick," Jr., ° Nov 10

Jones, Mark Coan, ° March 10

Kelly, Columba, OSB, ° Aug 8

Lawson, Steven E., ° Oct 10

Luther, Robert A. "Bob.", ° Dec 10

McAlister, Margaret Smith, ° Jan 8

McLean, Hugh John, ° Jan 8

Newby, Nelson Bernard, ° Sept 10

Oliver, Curtis "Curt" John, ° April 10

Prat-Molinier, Mary, ° Nov 10

Rippl, Frank G., ° Oct 10

Speed, Robert Malcolm, ° Feb 10

Pincemaille, Pierre, ° March 10

Verdin, James Ralph, ° Oct 10

Weissrock, John, ° Dec 10

Willis, Henry, IV, ° Aug 8

College, Pomona, CA. Dec 8

Reed, Connor, awarded Penn Brown Memorial Scholarship for Advanced Organ Study, Young Organist Cooperative. Sept 10

Rippl, Frank G., honored upon retirement as organist/choirmaster, All Saints Episcopal Church, Appleton, WI. April 8

Simmons, Beverly, awarded Howard Mayer Brown Award for Lifetime Achievement by Early Music America. May 6

Skoog, Johannes, awarded second prize, Xavier Darasse Organ Competition. Jan 4

Swann, Frederick, honored at retirement with Doctor of Music degree, University of Redlands, Redlands, CA. June 8

Thomas, Audrey, ties for second prize, Fort Wayne National Organ Competition. June 4

Tosti, Giulio, wins Xavier Darasse Organ Competition. Jan 4

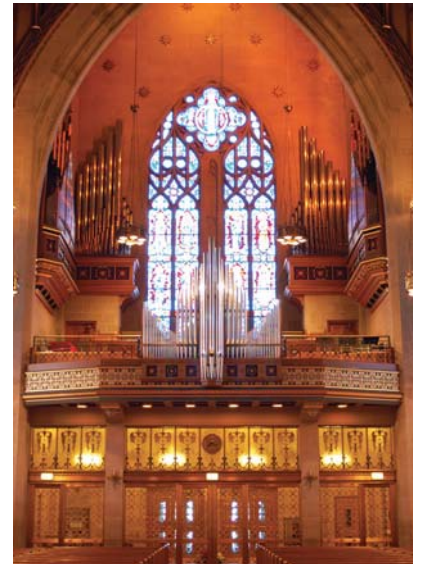
van der Zwaag, Peter, awarded second prize, Seventh Pierre de Manchicourt International Organ Competition at Béthune, France. Dec 4

Van Hal, Shayla, ties for second prize, Fort Wayne National Organ Competition. June 4

Wedd, Patrick, honored upon retirement after 22 years as director of music, Christ Church Cathedral, Montreal, QC, Canada. Sept 10-11

Welch, James, honored for more than 25 years as organist, St. Mark's Episcopal Church, Palo Alto, CA. May 6

Xu, Bruce, awarded second and audience prizes, Arthur Poister Scholarship Competition in Organ Playing. June 10



Appointments

Capon, Michael, to adjunct lecturer, Dan School of Drama and Music, Queen's University, Kingston, ON, Canada. Jan 6

Craig, Carolyn, to organ scholar, Truro Cathedral, Cornwall, UK. Nov 6

Czaus, Monica, to assistant organist, Parish of St. Vincent Ferrer and St. Catherine of Siena, New York, NY. Oct 6

Davidson, Dent, to missionary for music and liturgy, St. James's Episcopal Cathedral, Chicago, Illinois. Jan 6

Driskill-Smith, Clive, to organist, All Saints' Episcopal Church, Fort Worth, TX. July 6

Fenn, Daniel J., to director of music and organist, St. Luke Lutheran Church, Silver Spring, MD. Sept 6

Ging, Michael David, to associate director of music and organist, St. John Vianney Catholic Church, Houston, TX. Oct 6

Grahl, Steven, to organist, Christ Church Cathedral, Oxford, UK. April 6

Gray, Richard, to director of music and organist, St. John the Evangelist Episcopal Church, St. Paul, MN. July 6

Han, Ahreum, to director of music and organist, First Presbyterian Church, Fort Worth, TX. April 6

Henderson, Andrew, to chair, organ department, Manhattan School of Music, New York, NY. Oct 6

Jacobs, Simon, to organist and choirmaster, Grace and St. Stephen's Episcopal Church, Colorado Springs, CO. June 6

Kunz, Jean-Willy, to artistic director, Canadian International Organ Competition. June 6

Lee, Nara, to organ scholar, St. George's Episcopal Church, Nashville, TN. July 6

Mariano, Davide, to young artist in residence, Cathedral-Basilica of St. Louis, King of France, New Orleans, LA. April 6

McBride, Steve, to sales and marketing manager, Solid State Organ Systems, Alexandria, VA. Dec 6

McCall, Warren Edward, to chief executive officer, Organ Historical Society, Villanova, PA. Aug 6

McMahon, Rev. J. Michael, to executive director, Hymn Society in the United States and Canada. Sept 6

Mitchener, Jack, to artist-in-residence, Peachtree Road United Methodist Church, Atlanta, GA. Jan 6

Rakich, Christa, to artist in residence, St. John's Episcopal Church, West Hartford, CT. July 6

Ramírez, Raúl Prieto, to civic organist and artistic director, Spreckels Organ Society, San Diego, CA. Feb 6

Rich, Kirk Michael, to associate director of music and organist, All Saints' Episcopal Church, Atlanta, GA. Sept 6

Schaeffer, Andrew, to director of music, Luther Memorial Church, Madison, WI. Nov 6

Schmelter, Nicholas, to artist-in-residence, St. Paul's Episcopal Church, Flint, MI. June 6

White, Jay, to artistic director, Quire Cleveland, Cleveland, OH. Feb 6



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