

# THE DIAPASON

JULY 2018



Summerall Chapel at The Citadel  
Charleston, South Carolina  
Cover feature on pages 22–23



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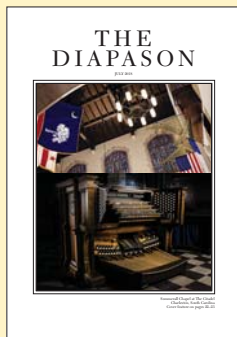
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## Editor's Notebook

In this issue, we are pleased to present a wide range of short features for your reading pleasure and edification. Yves Rechsteiner, artistic director of France's Festival Toulouse les Orgues, provides us with a historical overview of transcribing music for the organ. André Lash gives us a fascinating glimpse into the culture of the pipe organ in China. You will be amazed to learn of the organ's growing presence in that part of the world! And Brian Gurley reports on the recent gathering of the Conference of Roman Catholic Cathedral Musicians in Michigan and Indiana.

In "Harpsichord Notes," Larry Palmer's good friend and colleague Beverly Jerold paints a picture of "actual" eighteenth-century performance practice. In "In the wind . . .," John Bishop discusses the unique details of the consoles of several American organbuilders, past and present. So many of us have sat at Skinner, Austin, and Möller consoles, and even if the builder's nameplate is no longer present, we instantly identify the look and feel of these iconic consoles! Gavin Black, author of "On Teaching," is taking a short hiatus, but will return soon.

Further along in our issue, we continue our summer carillon calendar, begun last month, for those who enjoy music outdoors. And, once again, we provide a very extensive listing of organ and choral recitals, especially in our international section, for our many readers who travel far and wide in these summer months.

Our Here & There section contains a plethora of news articles. We are all saddened to report the loss of the historic

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church building and the Schuelke organ at Trinity Evangelical Lutheran Church, Missouri Synod, Milwaukee, Wisconsin. Be sure to read entries featuring young organists: the East Carolina University Young Artists Competition as well as the work of the Young Organist Cooperative.

Our cover feature is about a true work in progress, Cornell Zimmer Organ Builders Opus 135. This project, when completed, will transform the organ of Summerall Chapel at The Citadel, Charleston, South Carolina, into a new instrument incorporating much of the existing fabric of the organ that has been a part of this historic building for generations.

Our work at THE DIAPASON does not slacken in the summer months! Each issue provides much to absorb. Share this issue with a friend to introduce them to our journal. Consider giving that person a gift subscription. Student subscriptions are an incredible bargain! If you would like for us to send a friend a free sample copy, send me contact information, and we will gladly pass along a recent issue. ■

## Letters to the Editor

### Buffalo Catholic Cathedral

I enjoyed the Andover history article in the June 2018 issue, but want to clarify issues about the 1876 Hook organ in the Buffalo Catholic Cathedral.

The article implies the Tellers-Kent organ company carried out major alterations in 1925. This is inaccurate. They did a cheap electrification with pulldown and stop actions and built an expression box to enclose the Choir organ. They did add separate treble chests to extend non-mixture stops to 61 notes and added two celeste ranks. The Swell Violina was lowered to a TC stop, and the Choir one was on was a separate unit chest. The majority of the original pipes and all of the wind pressures were unaltered. In 1939, Tellers's Buffalo representative extended the front of the swell box to

enclose the two solo stops at the request of the incumbent organist.

The organ was failing mechanically when Schlicker was hired. Herman Schlicker was not interested in historic restoration, but a prominent organ historian persuaded him to not transform this instrument into a Schlicker organ. So, work was done on it, but it was far more radical than anything done by Tellers. Some examples: wind pressures were lowered, stops were reregulated to alter the ensemble, a swimmer reservoir was installed on the Swell chest. (Incidentally, it never worked properly, and prevented the Swell tremolo from working.) The Solo Tuba was mounted on the top of the swell box in *en chamade* style.

The Andover rebuild reflects the wishes of the organist who was there

when the work was done. This organist actually wanted to have a new eclectic organ designed and built, but was stymied by the historical importance of the Hook organ. The current design is the result of extended diplomacy and negotiations between builder and organist. There are observers, myself among them, that have regretted that the rebuild was not done more conservatively. No blame goes to Andover; they did beautiful work, and did their best to try and save as much of the old organ while pleasing the client. However, where is this organist now? Gone not only from the position, but working in a non-musical field. Maybe there's a lesson here?

Sincerely,  
David Snyder

## Here & There

### Events



St. Mary's Cathedral, Ruffatti organ

**The Cathedral of St. Mary of the Assumption**, San Francisco, California, continues recitals and choral programs, Sundays at 4:00 p.m.: July 1, Karen Beaumont; 7/8, Christoph Tietze; 7/15, Kevin Kim, violin and organ; 7/22, Paul Fejko; 7/29, Anniversaries 1668-1718-1768-1818-1918, Roland Voit.

August 5, Christopher Henley; 8/12, Pierre Zevort; 8/19, Chase Olson; 8/26, Norman Paskowsky.

St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).



Methuen Memorial Music Hall

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues organ events: July 4, Samantha Koch; 7/11, Amanda Mole; 7/18, Carson Cooman; 7/25, Clara Gerdes.

August 1, Margaret Harper; 8/8, John Robinson; 8/15, Alexander Pattavina; 8/22, Dong-Ill Shin; 8/29, Colin Lynch; October 26, Hector Olivera; November 30, Christmas open house; December 1 & 2, A Merry Music Hall Christmas programs. For information: [www.mmmh.org](http://www.mmmh.org).

**The Legion of Honor Museum**, San Francisco, California, continues organ recitals, Saturdays at 4:00 p.m., free with museum entry: July 7, The British School, Jonathan Dimmock; 7/14, Storming of the Bastille, Jonathan Dimmock; 7/21, David Hegarty; 7/28, John Walko.

August 4, Angela Kraft Cross; 8/11, David Hegarty; 8/18, John Walko; 8/25, Rodin and the Impressionists, Jonathan Dimmock.

The museum features 1924 Skinner Organ Company Opus 455, of four manuals, 56 voices, 63 ranks. For information: <https://legionofhonor.famsf.org>.

**Association of Lutheran Church Musicians** (ALCM) announces "Hearts, Hands, Voices," local workshops for church musicians: July 14, Des Moines, Iowa; 7/19-20, Richland Hills, Texas; 7/21, Sioux Falls, South Dakota; 7/27-28, Minneapolis, Minnesota; 7/28, Knoxville, Tennessee; August 1, Park Ridge, Illinois; 8/25, Vero Beach, Florida.

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September 8, Honolulu, Hawaii; 9/15, Fairfield, Connecticut, and Mission, Kansas; 9/22, Charlotte, North Carolina, Schaumburg, Illinois, and Willmar, Minnesota; 9/29, New York, New York, Baltimore, Maryland, Perrysburg, Ohio, Lindsborg, Kansas, Seward, Nebraska.

October 5–6, South Bend, Indiana; 10/6, Irvine, California; 10/13, Waukesha, Wisconsin, Denver, Colorado, Missoula, Montana, and Portland, Oregon; 10/20, Columbia, South Carolina, San Francisco, California, and Torrance, California; November 3, Hickory, North Carolina; 11/10, Philadelphia, Pennsylvania.

ALCM also offers a summer intensive gathering, July 23–26, on the campus of Valparaiso University, Valparaiso, Indiana. The four days is focused on skill building, group and individual opportunities, with some shared sessions with Lutheran Summer Music. For information: [www.alcm.org](http://www.alcm.org).

**Augsburg Fortress** offers two-day summer music clinics, featuring workshops by Wayne Wold on hymns and songs in parish life and by Zebulon Highben on Lutheran and Reformed choral traditions. Additional offerings are available on topics such as children's music and handbells. Locations and dates: July 20–21, Columbia, South Carolina; 7/23–24, Twin Cities, Minnesota; 7/27–28, Seattle, Washington; 7/30–31, Chicago, Illinois; August 2–3, Philadelphia, Pennsylvania; 8/6–7, Columbus, Ohio. For information: [www.augsburgfortress.org/music-events](http://www.augsburgfortress.org/music-events).

**Westminster Cathedral**, London, UK, continues its 2018 Grand Organ Festival, with recitals on Wednesdays at 7:30 p.m.: July 25, Isabelle Demers; August 29, Martin Baker; September 19, Stephen Farr; October 24, Catherine Ennis. For information: [www.westminstercathedralchoir.com](http://www.westminstercathedralchoir.com).



**Merrill Auditorium, Portland, Maine, Kotschmar Organ**

**Merrill Auditorium**, Portland, Maine, announces events featuring the

Kotschmar Organ: July 31 and August 23, tours of the organ (12 noon, free), followed by open console time (2:00 p.m. to 5:00 p.m., for a fee); August 11, Kotschmar Organ Day, featuring free recitals by Maine organists with guided tours. Summer recitals: August 7, Chelsea Chen; 8/14, Nathan Avakian; 8/21, Walt Strony; 8/28, James Kennerley and Kotschmar Festival Brass. The organ, built by Austin Organ Company of Hartford, Connecticut, now consists of five manuals, 104 ranks, with 7,101 pipes. For information: [www.foko.org](http://www.foko.org).

**The Canadian International Organ Competition's** 2018 Festival will take place October 7–21, in Montréal. The gala concert on October 19 at the Basilica Notre-Dame will feature **Alcée Chriss**, **Thomas Gaynor**, and **Joshua Stafford**, all of whom have been recognized by THE DIAPASON's 20 Under 30 program. Recitals celebrating women organists will feature **Jennifer McPherson** (United States), **Eunsung Kim** (South Korea), **Edith Beaulieu** (Canada), and **Alexandra Fol** (Bulgaria). The work of a female composer chosen by each performer will form an essential part of her program. For information: [www.ciocm.org](http://www.ciocm.org).



**First Presbyterian Church, Kilgore, Texas**

**The 2018 East Texas Pipe Organ Festival** is scheduled for November 11–15, and registration for the conference is now open. Recitalists and speakers include Ken Cowan, Scott Dettra and the choir of the Church of the Incarnation, Dallas, Katelyn Emerson, Christopher Marks, Jonathan Ryan, Jane Parker-Smith, and Johann Vexo. The conference features Aeolian-Skinner pipe organs designed and tonally finished by Roy Perry in the East Texas region, plus other instruments by Kern and Noack. For information: [www.easttexaspipeorganfestival.com](http://www.easttexaspipeorganfestival.com).

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**Trinity Evangelical Lutheran Church, Milwaukee, Wisconsin, Schuelke organ** (photo credit: William T. Van Pelt)

Historic **Trinity Evangelical Lutheran Church** of Milwaukee, Wisconsin, was destroyed by fire on May 15. The church, a prominent part of the Milwaukee skyline, was founded in 1847 and is the second oldest Missouri Synod congregation in the state. The congregation's third church, designed by Fredrick Velguth in the Victorian Gothic style, was built between 1878 and 1880 at a cost of \$43,500, including \$3,500 for the organ. The building was listed on the National Register of Historic Places in 1979.

**William Schuelke** of Milwaukee installed his Opus 10 in the rear gallery, completed for the church's dedication. The façade of the organ was hand carved by **Erhard Briellemeier**, the same person who carved the wood of the church's altar. Somewhat altered over the years, the instrument was noted to be the one of the most important extant organs by this builder, consisting of two manuals, 38 ranks. Early reports after the fire indicate portions of the organ may have survived. **John Behnke** is organist and choir director. For information: [www.trinitymilwaukee.org](http://www.trinitymilwaukee.org).



**Competitors, faculty, and judges of East Carolina University competition, left to right: Mark Pichowicz, Andrew Scanlon, Jacob Montgomery, David Jernigan, Tyler Schodt, Pei-Yi Ho, Jason Schodt, Chase Douthit, Matthew Cates, Justin Brueggemann, Matthew Dion, Katherine Johnson**

**East Carolina University's** 12th annual Young Artists Competition in Organ Performance was held in Greenville, North Carolina, on March 17. First prize was awarded to **Matthew Cates**, second prize to **Justin Brueggemann**, and third prize to **Chase Douthit**. A prize for interpretation of the music of Bach was awarded to Matthew Cates, and a prize for hymn playing was awarded to Justin Brueggemann. Judges were Mark Pichowicz and David Jernigan. For information: [www.ecu.edu](http://www.ecu.edu).



**Back row: Thomas Latham, Noah Jacobs, Connor Reed, Marshall Joos, Sophie Blair, Gillian Croteau, Jacqueline Morin; front row: Alana Reale, Jennifer Medina, Emily Currie, and Allie DeGraffenried**

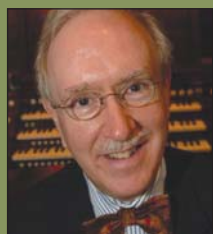
Students of the **Young Organist Collaborative (YOC)**, centered in Portsmouth, New Hampshire, performed a year-end recital at Christ Episcopal Church in Exeter, New Hampshire, on May 12. Works by Bach, Mendelssohn, Vierne, Rheinberger, Chadwick, Boëllmann, and Nevin were performed. The YOC provides financial support to students in seventh through twelfth grades for lessons with local organists, opportunities for master-classes, and field trips to area pipe organs and organbuilders. Students participating in the program come from Maine, New Hampshire, and Massachusetts.

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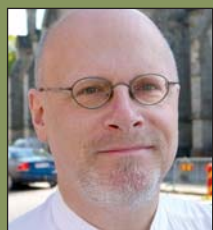
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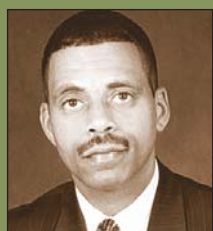
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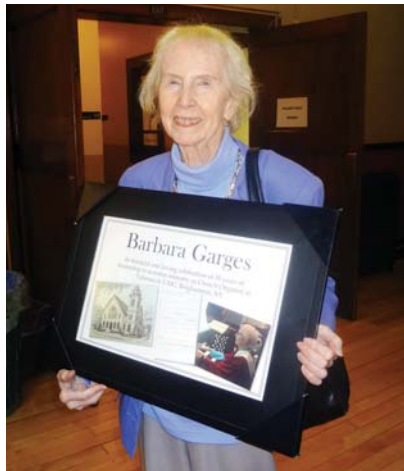
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People



Barbara Garges

Tabernacle United Methodist Church, Binghamton, New York, held a special service May 20 to celebrate 35 years of music ministry by organist and choir director **Barbara Garges**. It was noted in the church's weekly bulletin that she had provided music for 1,820 services during her tenure there. In place of a sermon, several church members and friends of the organist gave testimonials and anecdotal stories about their experiences with Garges over the years. An anthem by **Reverend Kenneth Morrison**, *Music Is a Gift*, for choir and brass, was commissioned and performed for this occasion. During the service, Garges was presented with a commemorative plaque. Afterward, a reception was held in her honor. Garges continues her work as organist and choir director for the congregation.



Gregory H. Largent, Jeannine Jordan, and David Jordan

**Jeannine Jordan**, organist, and **David Jordan**, media artist, performed their organ and multimedia program, *Bach and Sons*, as the 237th concert on the Concerts at First Presbyterian Saginaw (Michigan) series on May 11. *Bach and Sons* was chosen by Gregory

H. Largent, First Presbyterian Church's minister of music, honoring his retirement. For information: [www.bachandsons.com](http://www.bachandsons.com).



Harold Stover

**Harold Stover** was heard as composer and organist in *The Starry Night* on April 15 at the Cathedral of St. John the Divine, New York City, and in *The Song of Shadows* on May 19 at First Parish Church, Portland, Maine, as part of Portland Conservatory's annual Back Cove Contemporary Music Festival. Both pieces are taken from his *Nocturnes*, Book I, published by MorningStar Music Publishers (edition 12-128) and recorded by the composer on Skinner Organ Company Opus 699 at St. Luke's Episcopal Cathedral, Portland, on *An American Album* (Albany Records TROY 765).

Competitions



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

**Longwood Gardens**, Kennett Square, Pennsylvania, is accepting applications for its 2019 International Organ Competition. Preliminary and final rounds of the competition will take place June 18–22, 2019, at Longwood Gardens' historic 1930 Aeolian organ of

Appointments



Clive Driskill-Smith (photo credit: Clive Barda)

**Clive Driskill-Smith** is appointed organist of All Saints' Episcopal Church, Fort Worth, Texas, succeeding Rick Grimes, who retires as organist of the church for the past 24 years. Driskill-Smith was awarded the Sheila Mossman Memorial Prize by the Associated Board of the Royal Schools of Music before winning a Music Scholarship to Eton College in 1990. From 1992 to 1994, he played bassoon in the National Youth Orchestra of Great Britain and in the National Youth Chamber Orchestra. After a year as organ scholar at Winchester Cathedral and assistant organist at Winchester College, he went to Christ Church, Oxford University, as organ scholar. While at Christ Church, he was awarded the ARCM (Associate of the Royal College of Music) diploma in piano performance and the FRCO (Fellow of the Royal College of Organists) diploma with the Limpus, Shinn, and Durrant Prizes and the Worshipful Company of Musicians' Silver Medal. He graduated in 1999 with first class honors in music and with the MPhil degree in 2001. A pupil of David Sanger and Hans Fagius, he was awarded a travelling scholarship by the Royal College of Organists in 1999 and the W. T. Best Scholarship by the Worshipful Company of Musicians in 2002; both of these funded further study in Europe with Marie-Claire Alain, Guy Bovet, Andrea Marcon, Luigi Tagliavini, and Harald Vogel. Winner of the Royal College of Organists' Performer of the Year Competition in 2000 and the Calgary International Organ Competition in 2002, Driskill-Smith regularly performs throughout Europe, North America, Asia, and Australia. In the UK he has played at the BBC Proms, the Royal Festival Hall London, Symphony Hall, Birmingham, and Bridgewater Hall, Manchester. He has had numerous tours in the United States. He frequently performs with percussionist Joseph Gramley, the duo known as Organized Rhythm. Clive Driskill-Smith and Organized Rhythm are represented by Phillip Truckenbrod Concert Artists. For information: [www.organist.org.uk](http://www.organist.org.uk) and [www.concertartists.com](http://www.concertartists.com).



Richard Gray

ied with Stefan Engels, and Oberlin Conservatory of Music, Oberlin, Ohio, studying with James David Christie.



Nara Lee

**Nara Lee** is appointed organ scholar for 2018–2019 for St. George's Episcopal Church, Nashville, Tennessee. Lee is from South Korea and recently completed the Master of Music degree in organ performance and sacred music at Indiana University Jacobs School of Music, Bloomington, Indiana, where he studied organ with Janette Fishell. He earned a Bachelor of Arts degree in church music at the Seoul Theological University, Seoul, South Korea. Nara has been awarded prizes in several competitions, including third prize at the Asia



Christa Rakich

**Christa Rakich** is appointed artist-in-residence at St. John's Episcopal Church, West Hartford, Connecticut, where she will assist director of music and organist Scott Lamlein with service playing and present concerts and events featuring the church's 1995 Austin Organs, Inc., organ of three manuals, 64 ranks. Rakich recently retired from a position as music director at St. Mark the Evangelist Church, West Hartford. She has served on the faculties of Westminster Choir College, Brandeis University, New England Conservatory, and the University of Connecticut, and as assistant university organist at Harvard University. Previous artist residencies have included the University of Pennsylvania and First Lutheran Church, Boston, Massachusetts. As a Fulbright Scholar, Christa studied for two years with Anton Heiller at the Hochschule für Musik, Vienna, Austria. She earned bachelor's degrees in organ and German from Oberlin College. After receipt of her master's degree from New England Conservatory, she joined the faculty there, serving ultimately as department co-chair. With keyboardist Susan Ferré, Rakich is a founding performer of the Big Moose Bach Festival in Berlin, New Hampshire. The festival presents cantatas, chamber music, and keyboard music of Bach in rural New Hampshire each summer. As vice president of the Boston Clavichord Society, Rakich also pursues an active interest in the clavichord. For information: [www.christarakich.com](http://www.christarakich.com) and [www.sjparish.net](http://www.sjparish.net).

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## Here & There

### ► page 6

146 ranks. The Pierre S. Du Pont First Prize is \$40,000, the largest cash prize of any organ competition. The Firmin Swinnen Second Prize is \$15,000; the Clarence Snyder Third Prize is \$5,000. Judges are: Peter Richard Conte, Marnie Giesbrecht, Maggie Hamilton, Thomas Heywood, Rossen Milanov, Alan Morrison, and Todd Wilson. Deadline for application is November 30. For further information: [www.longwoodgardens.org/international-organ-competition](http://www.longwoodgardens.org/international-organ-competition).

### Conferences



Hill Auditorium, University of Michigan, Ann Arbor, Michigan (photo credit: Colin Knapp)

The University of Michigan Organ Department announces its 58th annual organ conference, *Trailblazers: Women's Impact on Organ, Harpsichord, Carillon, and Sacred Music*, September 30–October 2, in Ann Arbor, Michigan. The conference will focus on women's contributions as performers, composers, educators, and builders of the organ, harpsichord, and carillon. Performers and presenters include: Anne Laver, Tiffany Ng, Kola Owolabi, James Kibbie, and Barbara Owen. Registration opens July 15. For information: <http://smt.d.umich.edu/departments/organ/>.

### Museums

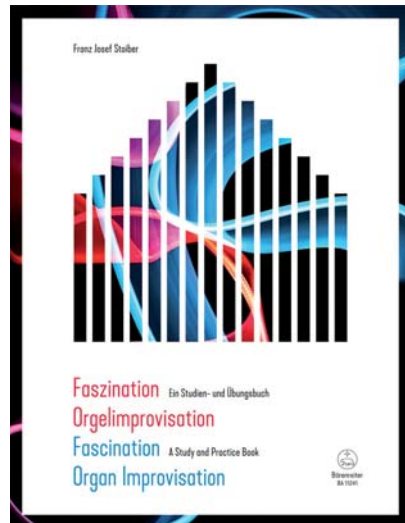


Architectural rendering, National Music Museum expansion, Vermillion, South Dakota (credit: Schwartz/Silver Architects, Boston, Massachusetts)

The National Music Museum at the University of South Dakota, Vermillion, South Dakota, has received approval by the South Dakota legislature to add 16,000 square feet across two floors and underground level to its existing 1910 Carnegie library building. Funding for the estimated \$9.5 million building project has already been raised privately

by the museum's board, with up to \$1.5 million of that amount to be covered by the University of South Dakota. The addition will include 4,600 square feet of new exhibit space, a gallery dedicated to temporary exhibits, a new performance hall, a dedicated classroom, a new conservation lab, a new photography lab, and new staff and administration offices. For information: [nmmusd.org](http://nmmusd.org).

### Publishers



Fascination Organ Improvisation

Bärenreiter-Verlag announces a new publication: *Fascination Organ Improvisation: a Study and Practice Book* (BA 11241, €46.95), by **Franz Josef Stoiber**. The book examines improvisation at the organ with a multifaceted text and workbook containing methodical and pedagogical reflections on cultivating a feeling for sound and training responsiveness. It also features a range of practical exercises for improvising in various styles. Stoiber is a professor of organ and organist at Regensburg Cathedral, Germany. For information: [www.baerenreiter.com](http://www.baerenreiter.com).

Musikverlag Doblinger announces new publications: *Epiphaniai*, by Michael Radulescu, in a version for organ and percussion (02 930, €29.95); *Hymnus*, by Wolfram Wagner, for organ (02 510, €16.95); *Seven Organ Pieces in the Form of Chorale Preludes*, by Johann Simon Kreuzpointner, for organ (02 512, €16.95); *Missa nova*, op. 118, by Heinz Kratochwil, for choir, organ, and percussion (choral score, 44 139, €24.95). For information: [www.doblinger.at](http://www.doblinger.at).

MorningStar Music Publishers announces new choral music for Advent and Christmas: *People, Look East*, by William Beckstrand, for SATB, solo, and



Randall Dyer, Lou Anna Dyer, and Justin Maxey at First Presbyterian Church, Dalton, Georgia

Randall Dyer & Associates, Inc., has finished a new organ for **First Presbyterian Church**, Dalton, Georgia. The dedicatory concert was presented by **Justin Maxey**, organist of Roswell Presbyterian Church, Roswell, Georgia, on May 6. **Trent Whisenant** is director of music for the church. For information: [www.rdyerorgans.com](http://www.rdyerorgans.com).



Organists of the Church of the Holy Trinity at Rieger organ anniversary celebration, left to right: Anthony Newman, Daniel Beckwith, Stephen Hamilton, Cleveland Kersch

On May 18, the **Church of the Holy Trinity** (Episcopal) on New York's Upper East Side presented a festival organ concert commemorating the 30th anniversary of the installation of its Rieger pipe organ. Four organists who have served the church played the program to a large and enthusiastic audience. The current organist of the church is **Cleveland Kersch**.

piano or full orchestra (50-0555, \$2.70); *The Lord at First Did Adam Make*, by Philip Barnes, for SATB with divisi, soprano and tenor solos, a cappella (50-0455, \$2.50); *Silent Night*, by Michael John Trotta, for SATB a cappella with optional descant (50-1981, \$1.95); and *The Holly and the Ivy*, by Matthew Culloton, for SATB with divisi, a cappella (50-1925, \$2.50). For information: [www.morningstarmusic.com](http://www.morningstarmusic.com).

Oxford University Press announces recent publications to mark the anniversaries of the deaths of Charles Hubert Hastings Parry (1848–1918) and Ralph Vaughan Williams (1872–1958). *Songs of Farewell*, by Parry, edited by Robert Quinney, for SATB to SATB double choir unaccompanied (978-0-19-351846-9, £7.95); *I was glad when they said unto me* (1911 version), by Parry, edited by John Rutter, for SATB double choir and organ or orchestra or brass ensemble (978-0-19-351965-7, £3.00); and *Dona nobis pacem*, by Vaughan Williams, for soprano and baritone soloists, SATB, and orchestra or strings and piano, in a new reduced orchestration (978-0-19-352257-2, £13.50). For information: [www.oup.com/sheetmusic](http://www.oup.com/sheetmusic).

E. C. Schirmer Music Company announces new music publications: *Vidimus stellam*, by Kevin Siegfried, for SATB with divisi and brass quintet or organ (organ/choral score, 8634, \$4.50); *O Come, Desire of Nations*, by Gerald Near, for SATB, oboe, and harp (full/choral score, 8521, \$2.35); *A Babe Is Born, All of a Maid*, by William Averitt, for SATB a cappella (1.3481, \$2.35); *In the Bleak Midwinter*, by Gustav Holst, arr. James McCullough, SATB with baritone solo, a cappella (1.3464, \$2.60). For information: [www.ecspublishing.com](http://www.ecspublishing.com).

Edition Walhall announces new publications: *6 Concerti* for orchestra, arranged for two harpsichords by Gwenaelle Alibert and Clément Geoffroy. The collection is available in three volumes: Band 1 (RV 517, 96, 134, VD2173-1), Band 2 (RV 99/100, 107, 766, VD2173-2), and Band 3 (RV 67, 62, VD2173-3), €20.50 each.

*Sonate e Pezzi per Organo* (EW1033, €22.50), is a first edition of works by Aldrovandini, Anonimo, Bassani, and Monari for organ, edited by Jolando Scarpa. The collection contains works

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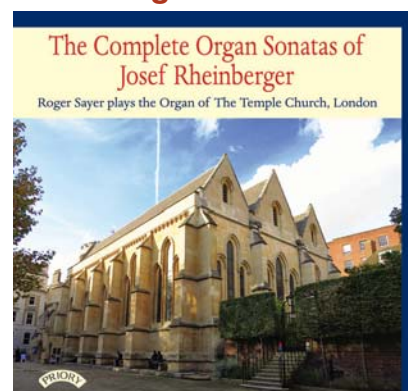
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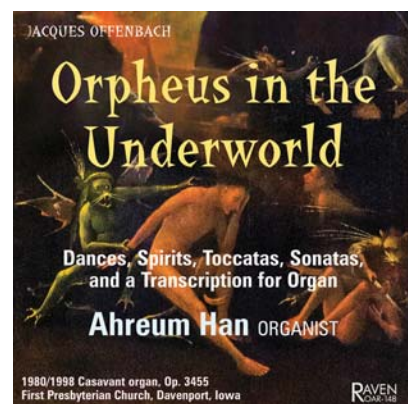
of the mid-17th century by composers of Bologna, Ferrara, and Mantua. For information: [www.edition-walhall.de](http://www.edition-walhall.de).

## Recordings



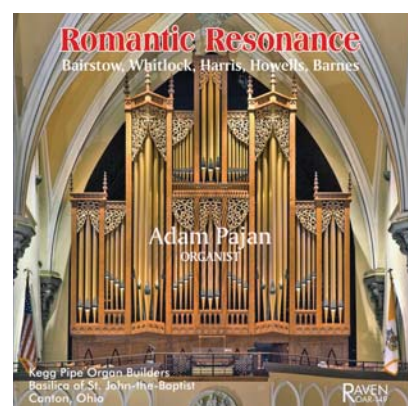
**The Complete Organ Sonatas of Josef Rheinberger**

**Priory Records** announces a new release, *The Complete Organ Sonatas of Josef Rheinberger* (PRCD1165). **Roger Sayer** is featured performing on the Harrison & Harrison organ of the Temple Church, London, UK. The collection of 20 sonatas is compiled on six compact discs. For information: [www.prestoclassical.co.uk/classical](http://www.prestoclassical.co.uk/classical).



**Orpheus in the Underworld: Dances, Spirits, Toccatas, Sonatas, and a Transcription for Organ**

**Raven** announces two new recordings: *Orpheus in the Underworld: Dances, Spirits, Toccatas, Sonatas, and a Transcription for Organ* (OAR-148), features **Ahreum Han** performing on the 1980/1998 Casavant Opus 3455 of 61 ranks in First Presbyterian Church, Davenport, Iowa. Han plays her own transcription of an Offenbach suite as well as works by Bach, Vierne, Widor, Jongen, Jean Berveiller, Guy Bouvet, and Johannes Matthias Michel.



**Romantic Resonance**

*Romantic Resonance* (OAR-149), features **Adam Pajan** (a member of THE DIAPASON's 20 Under 30 Class of 2016) performing on the four-manual, 76-rank Kegg Pipe Organ Builders organ in the Basilica of St. John the Baptist, Canton, Ohio. The disc includes the first complete recording of Edward Shippen

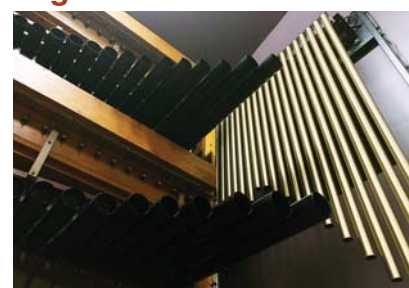
Barnes's *Seven Sketches*, op. 34, as well as works by Whitlock, Bairstow, William Henry Harris, Howells, and Jongen. Discs are \$15.98 each, postpaid worldwide. For information: [www.ravencd.com](http://www.ravencd.com).



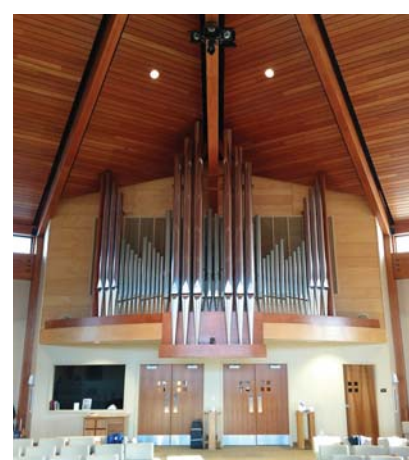
**The recording team celebrates at the Royal Sonesta Hotel, Baltimore, Maryland, following the final recording session. Left to right: Andover Organ's Kevin Mathieu, Frederick Hohmann, Katelyn Emerson, and Andover's Don Glover**

**Andover Organ Company**, Lawrence, Massachusetts, contracted with Frederick Hohmann of **Pro Organo** and **Katelyn Emerson**, organist, to produce a recording of Andover's Opus 114 at Christ Lutheran Church, Baltimore, Maryland. Recording sessions took place May 14–15. *Inspirations*, downloadable in all forms, is scheduled to be released by Pro Organo in late summer/early fall of 2018. For information: [www.proorgano.com](http://www.proorgano.com).

## Organbuilders



**La Casa de Cristo Lutheran Church, Scottsdale, Arizona, harp and chimes**



**Christ Lutheran Church, Valparaiso, Indiana**

**Berghaus Pipe Organ Builders**, Bellwood, Illinois, has recently completed several projects. At **Trinity Lutheran Church**, State Center, Iowa, Berghaus has rebuilt and enlarged the church's 1948 Geo. Kilgen & Son organ. Completed in December 2017, the instrument now consists of 23 ranks, new slider chests, and a refurbished console. The organ will be dedicated on October 14 in morning worship and celebrated in an afternoon recital by Berghaus tonal director **Jonathan Oblander**.

At **La Casa de Cristo Lutheran Church**, Scottsdale, Arizona, Berghaus recently began installation of the

## Concert management



**Amanda Mole**

**Karen McFarlane Artists, Inc.**, announces the addition of **Amanda Mole** to its roster of concert organists. Mole is the winner of numerous international competitions, including first prize at the Eighth International Musashino-Tokyo Organ Competition (2017), first place and audience prize at the Miami International Organ Competition (2016), first place at the Arthur Poister Organ Competition (2014), and John Rodland Memorial Organ Competition (2014). She was also a recipient of the Peter B. Knock Award (2014). Since 2017, she has served as a juror for live and preliminary rounds of several organ competitions, and is a member of THE DIAPASON's 20 Under 30 Class of 2016.

Mole has performed at venues across the United States, Europe, and Japan, and has been a featured performer at conventions of the American Guild of Organists and the Organ Historical Society. She has a solo recording to be released in 2019 on the Naxos label. Also currently in production is a recording of music for trombone and organ with Rochester Philharmonic Orchestra trombonist Lisa Albrecht and the Hohenfels trombone quartet. Her performances have been broadcast on the national radio program *Pipedreams*.

Originally from Holden, Massachusetts, Mole is completing a Doctor of Musical Arts degree at the Eastman School of Music, Rochester, New York. She earned her Master of Music degree in organ performance and sacred music from Yale University, New Haven, Connecticut. Prior to Yale she obtained a Bachelor of Music degree with honors at Eastman. Earlier studies were with Larry Schipull and Patricia Snyder.

Mole is available for recitals, concertos, and classes. Booking inquiries should be directed to John McElliott at Karen McFarlane Artists, Inc. For information: [www.concertorganists.com](http://www.concertorganists.com).

prepared-for Solo division in their 2008 instrument. A vintage harp, a new set of chimes, and a custom-made *Pajaritos* (Nightingale) were installed in an existing chamber behind a new set of expression shades. The church continues to work toward completing the division with ten ranks of pipework.

**Christ Lutheran Church**, Valparaiso, Indiana celebrated the dedication of their pipe organ on June 3 when **John Bernthal** performed the dedicatory recital. Berghaus removed the organ, built in 1986 by W. Zimmer & Sons, from Holy Trinity Lutheran Church, St. Louis, Missouri (which was demolished), reconfigured and enlarged the instrument, and installed it in the rear of Christ Church's sanctuary in 2018 in time for Easter. Several members of Holy Trinity were on hand to witness the start of a new life for their organ. For more information: [www.berghausorgan.com](http://www.berghausorgan.com).

## Carillon news

**The Rochester Carillon at the Mayo Clinic**, Rochester, Minnesota,

will mark its 90th anniversary September 16. The clinic's founders, Drs. William J. and Charles H. Mayo, donated the carillon as a memorial to veterans who served the United States, exemplified in the carillon's only inscription, found on the boudon: "Dedicated to the American Soldier." Percival Price played the dedicatory recital.

Following a restoration project for the instrument this summer, a recital will be presented August 12, 2:00 p.m., by **Laura Ellis** (University of Florida). Ellis will be joined by Mayo carillonneur **Austin Ferguson** for the final selection, Ronald Barnes's *Carillon Concerto for Two to Play*. The concerto was commissioned by Rochester native Lois Whitlock, is dedicated to former Mayo carillonneur Dean Robinson, and was premiered at the 1981 Congress of the Guild of Carillonneurs in North America in Rochester. The recital will be preceded by a rededication ceremony. An exhibit on the carillon's history will be available in the Mayo Historical Suite in the Plummer Building. For further information: [ferguson.austin@mayo.edu](mailto:ferguson.austin@mayo.edu).





## A glimpse into actual eighteenth-century performance practices

Early in April I received a copy of Beverly Jerold's fascinating article on performance standards in Handel's London. The American musicologist, a longtime friend and consultant, brought to mind the cogent remark from Gustav Leonhardt: "we would almost certainly be surprised by a truly Baroque performance!"

In mid-May, having just returned from a 2,000-mile roundtrip automobile journey to perform in the Aliénor Retrospective that was the final event for Historical Keyboard Society of North America's 2018 meeting at the University of Michigan in Ann Arbor, I arrived home on May 14—one day before the mid-month deadline for submitting a July column. A late-night email to Ms. Jerold resulted in her giving permission to reprint this article, originally published in *Handel News*, #71 (January 2018), the newsletter of the Friends of the London Handel Festival.

Should Jerold's article lead to a desire for more Handelian essays, an annual subscription to the newsletter is available for £20 (£15 for retired folk). Payment should be made payable to Friends of the London Handel Festival and sent to the society's treasurer: Leslie Porter, 25 Park View Road, Southall, Middlesex UB1 3HJ, United Kingdom. Our thanks to newsletter editor Tony Watts and to the author for allowing this reprint of her thought-provoking essay.

## Reichardt's Review of Handel Concerts in London by Beverly Jerold

If we could travel back to the age of Bach and Handel to hear how music was performed, we would often be disappointed. Technology is unnecessary for music composition, but it can greatly enhance performance. For example, early sources reveal that many musicians are not born with the ability to sing or play pleasingly in tune. In contrast, the music we hear every day provides automatic ear training and many other benefits. Since we cannot imagine a world that had never experienced our concepts of refined tone quality, consistently good intonation, and rhythmic accuracy, our reading of early sources may be colored

by modern assumptions. Some of these are called into question by the Berlin court *Kapellmeister* Johann Friedrich Reichardt's report of two Handel concerts he heard in London in 1785.<sup>1</sup>

The first was *Samson* at the Drury Lane Theater, whose entrance was in a dirty alley and down some steps, as in a beer hall. In the foremost loge, almost on the stage of this small, plain theater, were King George III and the Queen. Some disorderly young chaps settled themselves very close to the king's loge, making an unruly disturbance during the performance—mostly mockery of the singers—such as Reichardt had never heard at the worst German theater. One of them took loud delight in the stiff enunciation of the singers, who made a point of thrusting out each syllable extremely firmly and distinctly. Particularly in the recitatives, Mr. Reinhold attacked the difficult words with such pedantic preparation, executing each single consonant so elaborately that one would often have had time to look up the word in a dictionary.

"But what I wouldn't have given for a better musical performance," declares Reichardt. "The singing was often downright poor. In comparison, the instrumental music was much better, at least the string instruments. The blown instruments were often intolerably out of tune." As first violinist, Mr. Richards led the orchestra just passably. Because of the many participants, the choruses made more effect than they usually do in Germany, but were nevertheless disappointing: "Often the choral singing was filled with screaming from the most wretched voices. Miss George and Miss Philips, the principal female soloists, were very mediocre indeed, frequently singing heartily out of tune, while Messrs. Quest, Norris, and Reinhold were deplorable, and often bellowed like lions." Reichardt's observations are confirmed by Charles Burney's letter of 1771 to Montagu North in which he complains that English "singing must be so barbarous as to ruin the best Compositions of our own or of any Country on the Globe" until they have music schools and better salaries.<sup>2</sup>

After the first part of *Samson*, a little girl played a modish concerto on the fortepiano. Reichardt's footnote quoting *The Morning Post* for March 12 suggests



Beverly Jerold

that the composer often took the blame for a wretched performance:

At the Oratorio yesterday evening Miss Parke . . . performed a concerto on the Piano Forte. . . . her execution was such that a veteran in the profession might not be ashamed to imitate. This . . . was a sufficient compensation for three tedious Acts of Handel's worst Composition.

Standards varied dramatically between this program for the general public, even though it included royalty, and one exclusively for the upper class. On March 12, Reichardt heard the Concert of Ancient Music, limited to music more than twenty-five years old, and sponsored by a society of 300 subscribers from the court and highest nobility. Since even the most respected musician could not be admitted, the famed German soprano Gertrud Elisabeth Mara had to use all her influence to enable Reichardt to hear some of Handel's music that was completely to his liking.

This concert's hall, an oblong of more pleasing form and appropriate height than the Drury Lane Theater, was just large enough to accommodate an orchestra of very considerable size and

the subscribers. Seating on the floor began in the middle of the hall, leaving a substantial space between the first row and the orchestra, leading the frequent-traveler Reichardt to comment about conventional orchestral volume level:

I very much like having the instruments at a distance, for when they are close, particularly the string instruments whose every separate, strong stroke is always a powerful shock, it makes an extremely adverse, and often painful, long-lasting impression on my nerves.<sup>3</sup>

Mad. Mara and Samuel Harrison were the principal soloists; Wilhelm Cramer, the concertmaster; and Mr. Bath, the organist. The orchestra was large and the chorus adequately strong. In the chorus from Handel's *Saul*, "How excellent thy Name, O Lord!" Reichardt found more good voices than in the program the day before, particularly since several Royal Chapel choirboys, some with very beautiful voices, participated. But for the most part, the lower voices were the same, and again just as harsh and screaming.

Reichardt was pleased that Handel's second Concerto Grosso, which is so

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different from their present instrumental music, was performed well and strongly with its own character. In his youth, this work's simple, harmonically compact music had made a strong impression. Today, he therefore expected nothing more than what it really is, so he readily found it pleasurable. But it will be a disappointment to those who think that the title "Concerto" promises a display of the principal player's skill with difficult passages. The principal parts do not have as many difficult passages to execute as each part in the easiest new Haydn symphony: "We can regard them as a document showing the character of instrumental music at that time. From this we can judge the great progress instrumental music has made in the last thirty years." Yet this type of instrumental music presents its own very great difficulty for execution:

something that . . . should be the foundation of everything else. Good intonation and larger tone. Music affects the listener only when it is completely in tune and strong. When performed with correct intonation and large tone from all the instruments, this concerto's melodic clarity and rich harmony has to make a far stronger effect on the listener than the greatest technical difficulties. . . . Whoever knows the enormous difficulty of achieving this will not be surprised that I found both of these qualities today only with Mr. Cramer, who played the principal part. Yet no single measure offered him the opportunity to show his superior skills that are so admired in Germany.<sup>4</sup>

Since Reichardt's 1776 manual for professional ripienists (*Ueber die Pflichten . . .*) prescribes exercises that are mastered today by young children, string technique, even at that time, was extremely low by our standards.

Hearing Mad. Mara (for the first time since she left Berlin) in a scene from *Giulio Cesare*, Reichardt found that grandeur and fullness of tone had been added to her qualities of strength, clarity, intonation, and flexibility. "How she sang the great, noble scene from Handel! It was evident that Handel's heroic style had influenced the spirit and even the voice of this exemplary artist." And in Handel's "Affani del pensier un sol momento" from *Ottone*, he was profoundly moved, for she conveyed the text as from the soul. After intermission, Mr. Harrison sang "Parmi che giunta in porto" from *Radamisto*:

With a tenor voice that is not strong but nevertheless very pleasing, he sang this *Cantabile* completely in accord with the old style in which it is composed: that is, without any additions of his own, thereby giving the audience and me great pleasure. Mr. Harrison performed even the very simple figures . . . exactly as they appear in Handel's work, and sought to give the piece its due only through fine tone quality and precise, clear execution. And that is very praiseworthy. Melodies and finished compositions like Handel's arias tolerate no alterations anywhere. His melodies have such a finely chosen meaningful, expressive succession of notes that almost anything put between them is certainly unsuitable or at least weakening for the word being sung. The construction of his basses and harmonic accompaniment is such that no singer can easily change three notes without creating a harmonic error. All of Handel's melodies . . . can produce the desired effect on the present listener only when we want their effect to be the one heard. All new trimmings remove from the listener the impression

that the venerable old style gives him and in which alone he can enjoy such music.<sup>5</sup>

Then Reichardt describes the contrasting style of composition heard in Mara's performance of Johann Adolf Hasse's "Padre perdona oh penel!":

Hasse's style presumes an inventive singer, and whole sections, intentionally sketched out only in outline, are expected to be embellished by the singer. At that time in Italy, the new, more opulent singing style arose hand in hand with the luxurious dramatic style in composition. Hasse availed himself of this all the more since his wife, Signora Faustina Bordoni, was one of the principal female singers in the new lavish style. Just as the old bachelor Handel worked only for his art and himself, so did Hasse work for his wife and similar singers.

Nevertheless, Hasse did not approve of extravagant additions, as seen in his letter to Giammaria Ortes<sup>6</sup> (a sample of Faustina's own embellishment is modest). While most major composers followed Handel's practice of leaving little, if anything, to the singer's discretion, secondary, mostly Italian composers catered to Italian singers' desire for a skeletal melodic line to decorate.

To close the concert, Mara sang a recitative and aria from Handel's *Ode for St. Cecilia's Day*, followed by a full chorus from the same. According to Reichardt's text, this concert's success was owed to the soloists Mara and Harrison, a much better physical space, and Cramer's orchestral leadership. Cramer was clearly exceptional—with no metronome training available, many leaders were afflicted with the same rhythmic instability as their players.

§

How did Handel view singers' additions? Consider John Hawkins: "In his comparison of the merits of a composer and those of a singer, he estimated the latter at a very low rate."<sup>7</sup> Handel would not have tolerated the harmonic errors that characterized most singers' own embellishment. But where did they add the embellishment that Burney mentions in his *General History of Music*? The answer lies in his account of Handel's "Rival ti sono" from *Faramondo*, written for the castrato Caffarelli: "In the course of the song, he is left *ad libitum* several times, a compliment which Handel never paid to an ordinary singer." Here, and in other Burney citations, Handel did not permit routine alteration, but restricted it to places left bare for this purpose, such as very brief Adagios or the close of a section. Perhaps this kept peace with Italian singers while protecting his work. Compare any of his conventional arias with a truly skeletal Larghetto he wrote for Caffarelli in *Faramondo*. According to Burney, "Si tornerò" is "a fine out-line for a great singer."<sup>8</sup> Here, the singer is expected to add notes, but nearly all of Handel's other arias are fully embellished, except for occasional measures. Our belief that a *da capo* should have additional embellishment derives solely from Pier Francesco Tosi, a castrato who wrote when skeletal composition was fashionable in Italy. There is no reason to apply his advice to arias that the composer embellished adequately.

In sum, Reichardt's account reveals standards and aesthetic values different from our own. If we had never known such things as recording technology, the

metronome, period instruments that play up to modern standards, and high-level conservatory/general education, there would be no musicians with today's advanced technique. From Reichardt's text and his definition of Handel's style as "heroic," it is apparent that tempi and embellishment were restrained, and that full-bodied tone was desirable. ■

#### Notes

1. [Johann Friedrich Reichardt], "Briefe aus London," *Studien für Tonkünstler und Musikfreunde*, ed. F. A. Kunzen and J. F. Reichardt (Berlin, 1792/93), *Musikalisches Wochenblatt* (MW) portion, 130ff., 137ff., 147f., 171f. According to Walter Salmen, *Johann Friedrich Reichardt* (Freiburg and Zürich: Atlantis, 1963), 57ff., Reichardt attended these London concerts in 1785.

2. *The Letters of Dr. Charles Burney*, ed. Alvaro Ribeiro (Oxford: Clarendon, 1991), 1:96.

3. Reichardt, MW, 137: "Diese Entfernung der Instrumente that für mich eine

sehr angenehme Wirkung: denn ihre Nähe, besonders die der Saiteninstrumente, deren jeder einzelner starker Strich immer eine gewaltsame Erschütterung ist, macht auf meine Nerven einen höchst widrigen oft schmerzhaften und lange fortdauernden Eindruck."

4. Reichardt, MW, 138f.

5. Reichardt, MW, 171: "Solche Melodien und ganze Zusammensetzungen, wie Handels Arien sind, vertragen durchaus keine Änderungen."

6. See Beverly Jerold, "How Composers Viewed Performers' Additions," *Early Music* 36/1 (Feb. 2008): 95-109.

7. John Hawkins, *A general history of the science and practice of music*, (London, 1853; rpt. New York [1963]), 870.

8. Charles Burney, *A General History of Music, from the Earliest Ages to the Present Period* (1789), ed. Frank Mercer (New York: Harcourt, Brace, [1935]), 2:819-20.

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

## The Inaugural 2018 Boston Bach International Organ Competition

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## When it's time, it's time.

Old friends from New Haven came to New York for an overnight visit on Friday, April 13. We heard the Boston Symphony Orchestra play at Carnegie Hall that night, and spent Saturday morning at the Metropolitan Museum of Art. They were taking the train home in the afternoon and had luggage with them, so we took my car to the museum, and I found a lucky parking space on East 79th Street. After lunch, we returned to the car to learn that I had misread the signs and had been treated to a bright orange envelope tucked under my windshield wiper. Oh well. It was in the mid-seventies that day, so I turned on the air conditioning. Nothing. We drove down Lexington Avenue to Grand Central Terminal with the windows open.

New York is a great place to live, but as we have the luxury of a house in Maine, there are a few things we try to do only in Maine to avoid the city surcharge. Among others, our dentist, veterinarian, and dog groomers are in Maine. (Besides the exorbitant cost, you should see some of the fru-fru rainbow jobs that come out of Greenwich Village Doggie Spas!) Groceries and staples like paper products and cleaning supplies are far cheaper in Maine, with many items at half the city price. And car repairs. Sitting in the waiting room of a Manhattan garage, you just know that creepy stuff is going on behind the scenes. I waited until I got back to Maine to have the air conditioning checked.

I drive a 2008 Chevy Suburban, that big black job used by the Secret Service, FBI, and Tony Soprano. It has three rows of seats, so there are two air conditioners. Can you tell where this is going? The service manager came to the waiting

room with bad news. It would cost \$2,500 to fix the AC, and the check engine light was on, which meant another \$850 for a pressure sensor in the fuel tank.

Traveling back and forth between New York and Maine, and thousands of miles visiting churches, organ shops, and job sites, I surpass the mileage limits of any auto lease, and a lot of that driving happens with heavy loads in the car, sometimes towing trailers. I use cars very hard. I have long figured that it is best for me to buy a car a year or two old with low mileage, letting someone else use up the high retail value of a brand new car, then drive it until it will not go any further. Since about 1980, I have driven six cars over 225,000 miles, two of those over 275,000. About halfway through that list, I experimented with a Dodge Grand Caravan—a mistake because although with seats out I could carry loaded eight-foot pipe trays, it was not a truck, and the transmission left at around 189,000. That is a lifetime total of over 1,500,000 miles, or an average of 43,000 miles a year.

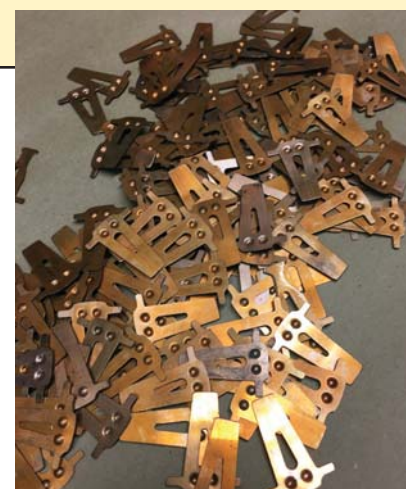
The Suburban had just 225,000 miles on it, but I could not see spending over \$3,300 on repairs, so I went shopping. Now I am in a 2017 Suburban, silver this time, so people will not think I am the limo they ordered and climb into the back seat. Gotta love New York.

## Parts is parts.

As I went in and out of car dealerships over the last couple weeks, I was thinking about the business of car repair and replaceable parts. Henry Ford really had something there, figuring that any item that you might sell a lot of could be made of carefully designed and manufactured parts, identical in every separate unit. Every dealership I visited had a little



**Keyboard contacts** (photo credit: John Bishop)



**Combination action toggles** (photo credit: John Bishop)

van with "Parts Shuttle" written on the sides. I do not know how many different models of cars Chevrolet makes and could hardly guess how many parts there are in each one, but I imagine that each dealership needs access to hundreds of thousands of different parts. Some things are closer to universal. Maybe they only need to stock six different oil filters, and the 5.3 liter V8 engine in my Suburban is used in pickup trucks and vans as well as SUVs, so hundreds of engine parts overlap ten or twelve models. But it's still a lot of parts.

There are plenty of differences between a Chevrolet, a Ford, and a Toyota, but if you saw a piston from an engine by each maker, you would have to be an expert to tell them apart. Windshield wipers are pretty close to universal, with their overall length being the biggest difference. In fact, as the designers of vehicles seek the perfect aerodynamic shape, cars built by many different companies look more and more alike.

Recently, a colleague posted a photo of a broken organ part, asking if anyone knew how to replace it. I recognized it immediately. It was a Bakelite lever used in the console combination actions of Casavant organs in the 1950s and 1960s, about six inches long, with an axle hole in the middle, and forks at each end that "click" into place. They transfer the motion of the drawknobs between levels of the combination action, moving the traces that carry the toggles that allow the stops to be set on pistons. (I know an old lady who swallowed a fly . . .) When one breaks, the stop cannot be set on or off any piston, and the stop action won't turn on.

I recognized it because in about 1980, my mentor Jan Leek and I faced just such a repair in an organ in Rocky River, Ohio. It was an organ technician's nightmare. The console was tightly surrounded by carpenter-built choir risers that had to be substantially dismantled to reach the access panels, and once we were inside, it took a couple days to wrestle the broken part out. The axle was common to about fifteen of the levers, and it was less than an inch from the framework of the console side. We happened to have some Bakelite in the workshop, and even knew where it was, so we were able to make a half dozen replacements. That repair must have taken sixty or seventy hours.

Early in the twentieth century, the Austin Organ Company developed a distinctive style of "modern" organ console. They are easily recognizable with two rows of stop keys above the top keyboard, unique piston buttons on stems like lollipop, curved maple expression pedals, and shallow-dip keyboards whose keys are about twelve inches long and pivoted in the center. The combination action is in a tray at the top of the console, with a horizontal trace for each piston that carries toggles that click up or down when

you move the stop keys to create settings. When you press a piston, a double contact system activates a pick-magnet that pulls up a little pivoted lever at the end of the trace and fires a huge solenoid that moves a bar that engages the lever and pulls the trace. The toggles on the trace move the stop tabs according to the setting. ( . . . that wiggled and jiggled and tickled inside her . . . ) The action of that solenoid provides the signature "ka-thump" sound of a piston firing in an Austin console.

The general construction of these Austin consoles is also unique. There is a simple steel frame that supports the table on which the keyboards sit. The side case panels, which include the track for the rolltop, screw to those frames, the back-panel screws to cleats on the side frames, and the top sits on top of it all. Voila! The traces, toggles, pick magnets, and springs of the combination action are all interchangeable. It is a very simple system. I wish that Casavant console in Rocky River had removable side panels.

But there is something funny about Austin consoles. A Massachusetts organ technician, William Laws, thought that design was just about perfect, and he waited until the original Austin patents expired, and immediately started producing "Austin Clones." I learned this innocently enough thirty years ago, calling the Austin factory to order a new solenoid. In spite of the Laws nameplate, I assumed it was an Austin console. It was Gordon Auchincloss who took my call, and asked, "Is it an Austin or a Laws?"

Ernest Skinner was famous for his beautiful consoles. He worked incessantly developing the geometry of his consoles, striving for complete comfort for the musician. He used elegant materials, and machined controls were all specifically intended to have a signature feel to them. The half-inch travel of a stop knob, the quarter-inch motion of a piston button, and the superb action of the keyboards were all part of the experience of playing a Skinner organ. A Skinner combination action produces a unique "Phhht" at the press of a button, nothing like the Austin ka-thump. Harris Precision Products in California has developed two sizes of electro-magnetic drawknob motors that duplicate the feel of the Skinner drawknob, but gone is the pneumatic Phhht of the piston action. Even when a hundred knobs are moving at once, there is a minimal bump at the touch of a piston.

The funny thing about Harris drawknobs is that they are so well made, so easy to install, so reliable, and so quiet that many organbuilding companies use them. That is great for the organists because the knobs work perfectly, but gone is the individuality of different companies. Any experienced organist could tell the difference between a Skinner and an Austin console blindfolded, but Harris drawknobs are everywhere.

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Pouch springs (photo credit: John Bishop)

### It's the pipes.

The musical heart of any pipe organ is its pipes. That may seem a simple thing to say, but while it is easy to focus on knobs and keyboards, music rack lights, and blower switches, an organ is there to produce musical tone, and it does that by blowing air through pipes. We all know that an organ voice comprises a set of pipes, one for each note on the keyboard. Each pipe is unique with different length and diameter. It is possible to make identical sets of pipes. In fact, though I was never in the Möller factory while it was in operation, I am pretty sure they had identical "stock" ranks. I have worked on enough Möller Artistes to conclude that.

But when you make a rank of pipes, you cut sixty-one rectangles to make the cylindrical resonators, sixty-one pie-shaped pieces to make the conical feet, and sixty-one discs to make the languids. Each successive piece is a different size, the dimensions calculated using elegant mathematics. Three ratios make up the math of an organ pipe: the ratio between diameter and length (scale), the ratio between mouth width and circumference, and the ratio between mouth width and mouth height (cut-up). Even at its most mechanized, pipe making is a personal thing. I know of no robotic substitute for the pipe maker's soldering iron. The quality of the pipe and ultimately its tone are the result of the mathematics and the skill of the pipe maker. The saying, if it looks good it will work properly, is nowhere truer than in the making of organ pipes. If the languid is loose inside the pipe, the speech will be poor. Because of all that, two ranks of pipes built to identical dimensions can never sound exactly alike.

There are many other factors that determine the sound of an organ pipe besides those three ratios. The composition of the metal is critical. Most metal pipes are made of a mixture of tin and lead. The most common spotted metal pipes are in roughly the range of 40%/60% to 60%/40% tin and lead. Go to 70%/30% or 30%/70% and you will have a different sound. The thickness of the metal is important to the quality of speech. A pipe made of thick metal will speak more reliably and more profoundly than one made of foil.

While the pistons from a Chevy or Ford look very much alike, the pipes from an Austin or a Holtkamp organ look nothing alike. And the pipes in organs by "handcraft firms" like Fritts, Richards-Fowkes, Fisk, or Noack look very different. I admit that I say that with over forty years of experience tuning organs by every builder you can think of, my eyes are as experienced as my ears. But the individual ethic, habits, tools, and philosophy of each pipe maker are different enough that no two craftspeople can make identical pipes.

By John Bishop

### What's the difference?

Any good organ is a teacher, guiding a musician's expression, inviting each musician to explore sounds and effects. Most organists participate in the choice of a new organ only rarely, if ever. And some organists only ever play on one instrument, whatever organ is owned by the church where they work. I get to play on many different organs in the course of any working month. It is one of the fun things about my work. I love experiencing and comparing different organs, gleaning what each organbuilder had in mind, mining the instrument for the richest sounds, the brightest colors, the most mystical effects.

I often refer to my tenure as curator of the organs at Trinity Church in Boston, the venerable pair of Skinner/Aeolian-Skinners matched with the magical LaFarge interior of the H. H. Richardson building. An important feature of the music program of that church continues to be weekly organ recitals, and as curator, I suppose I heard eighty or a hundred different people play that organ. For each player, the organ was different. Sometimes, the organ was victor and the experience was not so great. People could get

eaten alive by the big unwieldy antiphonal beast. But the difference in the sound of the instrument as different masters played it was remarkable. Understanding how different organists could draw different things from a single instrument was one of the more important experiences of my organ education.

Likewise, I have heard single organists playing on many different instruments. That allows a glimpse into the musical personality and philosophy of the musician. Some seem to do the same thing with each instrument they play, while others bend their style and approach toward the instrument of the day.

I do not drive anywhere near as many different cars as I do organs. I drive Wendy's car once in a while, and I drive rental cars when traveling on business, but almost all the driving I do is in that Chevy Suburban. Unlike the organ, I am not looking for means of expression when driving a car whether it is mine or not. When I mentioned to my colleague Amory that I was shopping for a car, he said, "Buy a Ford." He drives a snazzy and beefy Ford pickup truck that's perfect for his work. But I really liked my black



Suburban. It was comfortable, quiet, and sturdy, all important for someone who has driven one-and-a-half-million miles. It is great for carrying tools and organ components, and for the boating side of my life, our eight-foot rowing dingy fits inside with the doors closed. Like a Skinner console, the geometry of the driving position fits me beautifully. (I know, I know, that's a little romantic.) If all goes well, I will be driving the new one for 250,000 miles over eight or ten years. Come to think of it, it may be the last work car I buy. ■

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**Singing Towers: Flemish Carillons in Pictures**

### Book Reviews

**Singing Towers: Flemish Carillons in Pictures** [Zingende Torens: Vlaamse beiaarden in beeld], by Andreas Dill and Luc Rombouts. Antwerp, Belgium: Davidsfonds, 2017. Hardcover, pp. 208, ISBN 978 90 5908 876 4, €29.99. Available from: [www.davidsfonds.be](http://www.davidsfonds.be), [www.amazon.co.uk](http://www.amazon.co.uk), and [www.amazon.de](http://www.amazon.de).

An elaborate photo essay, *Singing Towers* reveals the dynamic world of carillons in Flanders from a perspective known largely only to the rare breed of people who actually play them. Photographer Andreas Dill has skillfully and beautifully captured this multifaceted world. Carillonneur and campanologist Luc Rombouts has put the photographs into context by painting a broad framework for the photos with his words as well as informative captions. The resulting collaboration is a delightful addition to the library of carillonners. Flemings themselves, tourists, and anyone with an interest in Flanders and the Low Countries will find it an enriching volume as well because it brings a keen awareness to an ever-present element of Flemish culture that is by and large, literally and figuratively, over everyone's head.

Flanders, a relatively small region in the northern, Dutch-speaking part of Belgium, is the birthplace of the carillon and, along with the Netherlands, is home to the highest concentration of carillons

in the world. Since carillon towers are rarely accessible to the general public, most people who hear carillons never actually see them. The intention of this book is to unveil the hidden facets of the instrument, to offer a glimpse at the inner workings of this phenomenon, and to shed light on a quintessentially Flemish cultural tradition.

The book is a collection of portraits of fifteen carillons in Flanders, three from each of its five provinces: West Flanders, East Flanders, Antwerp, Limburg, and Flemish Brabant. The portraits include text and photographs that describe the unique character of each instrument while collectively giving an overview of the diverse components of this quirky world. Portrait texts and photo captions are in both Dutch and English. Additionally, two chapters with 25 pages of text in Dutch are devoted to the story of Flemish carillon culture, past and present. There is a two-page summary in English. Two tables finish the book with detailed information on all of the 68 carillons in Flanders including size (number of bells and approximate weight), bellfounders, dates of fabrication, names of the towers, *titularis*, regular performance times and summer series timeframes, tower accessibility, and frequency and repertoire of the automatic playing systems.

The photos are excellent. They are sharp, clear, artistic, graced with exceptional lighting, and taken from impressive angles. The subject matter varies greatly, from interesting details of the innards of the installations to sweeping, panoramic views, both inside and outside the towers. Given the majestic height of most carillon towers, we discover several rooms with a view. The tower interiors look unusually clean with some exceptions. As one caption reads: "Pigeons and bells are not best friends," but Dill magically makes the pigeons' contributions to the bronze patina look reminiscent of Monet. Carillon towers rarely have elevators, so most carillonners must climb many—often hundreds—of stairs to reach their perch, 470 in the case of Antwerp. We get a few peeks at these "Stairways to Heaven," some of which are quite long and treacherous, reminding us that not everyone makes it to heaven. We also see a few of the oldest carillon bells in the world in Zoutleeuw

and some of the newest in Neerpelt. Architectural variety abounds as well, as the churches and towers stem from different periods and styles. The pages of the book are of good, sturdy quality.

The cities featured in the portraits range from the more prominent and popular tourist destinations such as Bruges, Antwerp, Ghent, Mechelen, and Louvain, to smaller towns and those off the beaten path. Oudenaarde is known historically for its tapestry production and is significant to carillonners as perhaps the first place where a keyboard was attached to bells in 1510. Deinze is famous among carillonners for its carillon composed of bells having a major-third overtone rather than the typical minor third. Tongeren is the oldest town in Belgium, and its basilica that houses the carillon dates from the thirteenth century. The imposing Cloth Hall in Ieper (Ypres) is home not only to a "peace carillon" but also to the In Flanders Fields Museum that is dedicated to the story of the First World War. What an interesting and beautiful book!

—Brian Swager  
San Francisco, California

### New Organ Music

**Douze Courtes Pièces pour orgue, op. 64, vol. 3, by Rachel Laurin.** Wayne Leupold Editions, WL600289, \$49. Available from: [www.wayneleupold.com](http://www.wayneleupold.com).

Contents: *Chromatic Fantasetta*, *Procession in Variations*, *Fugue on a Bird's Song*, *Scherzetto*, *Toccatina*, *Asian Legend*, *Badinerie on LOBE DEN HERREN*, *Chorale Prelude on MIT FRIED UND FREUD*, *Romance (Wedding Melody)*, *Impromptu*, *March of the Volunteers*, *Chromatic Trio*.

Canadian organist, composer, and teacher Rachel Laurin has assembled in this volume twelve diverse works, all commissioned "from performers, friends, colleagues, or simply music lovers" (Introduction). She describes the process of composing for a commission as "always very inspiring and stimulating" and provides the details, or "short story," of each commission as a context for performers. Beyond this common thread, the pieces, all in different keys, are arranged in the order of the tonal scale from C to B.

As one would expect from the circumstances of their creation, the pieces are widely different in style, tempo, and technique. Some could serve in both worship services and concert settings; others would seem to fit better on a recital program. All are three to four pages long. Registrations are suggested, but Laurin encourages performers to adapt her ideas on tonal colors to suit individual tastes and circumstances. The following are some general observations about the collection: chromaticism is a vital part of Laurin's musical language; while each piece has a tonal center at the beginning and end and frequently in the middle, chromatic shifts and sequences blur the tonal design, much as a figural painting can be blurred with broad brushstrokes or blended colors. Her musical ancestors include Vierne and Bach. She has performed all six of Vierne's organ symphonies, and the influence of the grand French symphonic style appears in *Toccatina* and *March of the Volunteers*.

Laurin's technique is solid and firmly rooted in eighteenth-century counterpoint—short rhythmic motives of eighth and sixteenth notes and sequences unite the *Chromatic Fantasetta*—although formally the piece is an obvious nod to the German Baroque *stylus phantasticus* with

its alternating free and strict sections. The powerful *maestoso* opening of this piece might call to mind Bach's *Fantasy and Fugue in G Minor*, but that is only one aspect of Laurin's compositional prowess.

A more intimate and introspective presentation occurs in the *Chorale Prelude on MIT FRIED UND FREUD*, in which the phrases of the chorale are fragmented, placed in different voices, and heard on different manuals/registrations. The effect perhaps reflects the state of mind of one who is mostly, but not completely, ready for death, but at the last phrase, "Christ Jesus makes the way for me," a deeply satisfying, Langlaiseque cadence resolves the muted anxiety of the piece. *Badinerie on LOBE DEN HERREN*, on the other hand, is a playful gigue in 3/8 that keeps circling back to G major after forays into remote key areas. Both of these pieces could be useful, interesting service music.

*Asian Legend* is perhaps the most unusual piece in the collection; it was composed to create "... a particular atmosphere ... involving a pentatonic original melody reminding the commissioner of her Asian origins and native Hong Kong." Marked *Tranquillo e espressivo*, the gently flowing lines, characterized by parallel fourths and fifths, would make this quiet, reflective piece an ideal entrée on a recital program.

With this volume of delightfully fresh and well-crafted pieces, Rachel Laurin has contributed to recital and service repertoire for intermediate-level organists and above. Recommended.

—Sarah Mahler Kraaz  
Ripon, Wisconsin

**Symphony No. 1 for Organ Solo on a Chorale by Béla Bartók, Volume 2, by Bálint Karosi.** Contemporary Organ Repertoire, Wayne Leupold Editions, WL600288, \$45.00, available from [www.wayneleupold.com](http://www.wayneleupold.com).

Karosi is a concert organist and composer who "blends tonal and atonal elements, folk music, and improvisation" in his compositions. He has worked as a teaching fellow at Yale University and has been on the faculty of Boston University and University of Massachusetts Boston. In 2015, Karosi was appointed cantor at Saint Peter's Lutheran Church in Midtown Manhattan.

This is a large-scale work covering fifty-eight pages of densely packed, highly dissonant, very difficult music. Most of the music I receive for review I am able to play through well enough to get a sense of what it will sound like. In this case, I was swamped from the beginning by the large chromatic chords, verging on clusters, the rapid chromatic style, tricky rhythms, and, at times, the frequent repetitions. After additional study of the score, I was able to pick out the chorale melody. The chorale is often broken up and was difficult to discern as I attempted to play the score.

The *Symphony* has the following movements: I. Prelude, Chorale, and Variations; II. Chorale and Berceuse; III. Finale. The movements are intended to be played together and could comprise a complete recital. As I normally play only small- or medium-sized nineteenth-century tracker organs, I would find it difficult to access an organ on which to play this work. However, I can imagine that in a large, spacious room, it is an exciting piece.

I have had the pleasure of receiving a copy of another of this composer's works, *Azaan*, which was commissioned by concert organist Katelyn Emerson and is based on an Islamic call to prayer.

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Although it is also very difficult, it gave me additional insight to the *Symphony*.

Perhaps a description by the composer would most adequately complete this review:

The first movement starts with a prelude, using fragments of the chorale in a minimalistic, richly harmonic texture. This leads into the exposition of the chorale on the full organ followed by a set of variations. In the variations I treat the chorale as a cantus firmus in a variety of styles and transformations. The slow movement is in ABA form, A being a chordal re-harmonization of the chorale in thick, Messiaen-like chords, the B section is a chorale prelude using the CF in canon in a slow-paced richly contrapuntal texture. The last movement is a virtuosic toccata in the French style infused with Bartokian 5/8 and 7/8 rhythms. The chorale is heard in the pedal at the climactic point towards the end of the piece.

Because of the difficulty of this symphony, the excessive repetitions of large dissonant chords, which in my church turned into a lot of noise, and the rather limited audience that it might attract, I have difficulty imagining how I could ever make a success of it. However, given the right organist, the right organ, and a large resonant room, it could work very well. Give it a whirl if you are of a brave mind. I do recommend the work. Readers can listen to the work on youtube: <https://www.youtube.com/watch?v=5Bwwu0BimhY>.

—Jay Zoller  
Newcastle, Maine

## New Recordings

**Magnificat 1739, Régis Allard. Louis Alexandre Clicquot organ in Houdan (Yvelines), France, works by Nicolas Clérambault and Jean François Dandrieu, CD Hortus 143, 2017, total running time 60' 3", €15. Available from [www.editionshortus.com](http://www.editionshortus.com).**

This CD beautifully illustrates one of the finest jewels of the French Classical organ: the historic 1739 Louis Alexandre Clicquot organ in the sixteenth-century St. Jacques Church in Houdan, located about 80 miles just west of Paris. The Clicquot family was one of the great dynasties of French organbuilders: Louis Alexandre Clicquot (1680–1760) was the son of Robert Clicquot (1645–1718), who built the organ for the royal chapel in Versailles in 1710; he was also the father of François-Henri Clicquot (1732–1790), who crowned his career with the historic organ at the Poitiers Cathedral.

Louis-Alexandre Clicquot's organ in Houdan, with its 21 stops based on an 8', reveals the exquisite organ sonorities heard during first half of the eighteenth century in France. Its three manuals have 48 notes (C–c<sup>3</sup>, without the first C#) on the Grand Orgue and the Positif and 25 notes (c–c<sup>3</sup>, without the first c#) on the Récit. The stoplist:

### Grand Orgue

- 8' Montre
- 8' Bourdon
- 4' Prestant
- 2½' Nazard
- 2' Doublette
- 2' Quarte de Nazard
- 1½' Tierce
- V Cornet
- IV Plein Jeu
- 8' Trompette
- 4' Clairon
- 8' Voix humaine

### Positif

- 8' Bourdon
- 4' Flute
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- V Plein Jeu
- 8' Cromorne

### Récit

- V Cornet
- 8' Trompette

As Régis Allard, the actual titular of this organ, explains in his excellent program notes, although this organ has no independent Pedal stops, the Grand Orgue division is permanently coupled to the early French pedalboard with two octaves (C–c<sup>1</sup>). Since the Positif Plein Jeu mixture is larger than the one on the Grand Orgue, organists may use the Positif *grand plenum* to accompany the plainchant themes, played with the Great reeds on the pedalboard. The two keyboards may be manually coupled together. Like most chapel organs in the eighteenth century, its pitch is low, A at 395 Hz, and its tuning is meantone.

This historic organ was well maintained until 1870, when John Abbey built a choir organ for the church. The beautiful Clicquot then remained silent, yet intact, until the 1960s. During the French Classical organ revival, Jean-Albert Villard, the president of the François-Henri Clicquot Association and titular of the 1790 Clicquot at the Poitiers Cathedral, advised that the organ be reconstituted as Louis Alexandre Clicquot had conceived it, without any modification, maintaining its wedge bellows, its early French pedalboard and its pipework, copying identically any damaged pipes. Excepting the mixtures, 70% of the original pipework has remained completely intact. In 1969, the organ builders Robert and Jean-Loup Boisseau faithfully restored this instrument. An inventory of its entire pipework, carried out during an overhaul in 2015, revealed that certain pipes originated from a seventeenth-century organ, likely from Paris.

This organ was well tuned for this CD. Its beautiful tonal qualities were captured so well by the recording engineer, Pierre Roques. Régis Allard's fluid, elegant, and poetic interpretations highly valorize the authentic sound of this precious historic organ: its gentle voicing, its refined foundation and mutation stops, its perfectly well-balanced tonal divisions, its bright quick-speaking 8' Trompette and 4' Clairon, its velvety vocal 8' Cromorne, its two colorful Cornets and its two well-regulated Tremulants. Its precise mechanical key action allowed Régis Allard to vary his fine sense of touch. The duos dance with joy and seem to float over a beam of light. The slow expressive movements sing with serene beauty. During a quiet intimate fugue on an 8' Bourdon and in another duo on the sparkling 4' Flute, the mechanical action softly accompanies the music. While playing rapid movements that use the reeds, his vivid tempi and rhythmic verve exult with dynamic nobility.

For this CD, Régis Allard chose to interpret works by Jean François Dandrieu (1682–1738) and Nicolas Clérambault (1676–1749): Dandrieu's *Magnificat* in G minor, the *Pieces* in G, D, and G minor (Fugue, Trio, Cromorne en Taille, and Offertoire), then Clérambault's two organ suites (1710), respectively on the First and the Second Tones, ending with Dandrieu's *Pieces* in D, La, and Ré (Fugue on the Hymn Ave maris Stella, Basse de Cromorne, and Duo sur la Trompette), and his *Magnificat* in D minor.

Dandrieu's *First Book of Organ Pieces* was published a year after his death, in 1739, the same year that Louis Alexandre Clicquot finished his organ in Houdan. It included *Magnificats*, *Offertories*, and several separate pieces. Each *Magnificat* has six fairly brief verses that were

alternated with those sung in plainchant: the initial *Plein Jeu* is followed by more intimate registrations that express the *Quia respexit* and *Et Misericordia*; the bass registers of the reed stops proclaim the *Deposuit*, sweet stops illustrate the *Suscepit*, and the majestic *Grand Jeux* resound the final doxology. Clérambault's two suites may also be played as alternated verses of the *Magnificat*.

However, due to the numerous secular connotations of these pieces, this recording forgoes the *alternatim* with the plainchant. After all, eighteenth-century organists were also harpsichordists who performed in secular settings, even on secular organs. Dandrieu's *Offertoire in G Minor* is made up of the first two movements of a trio sonata that he had composed some thirty years previously; and several of his offertories are transcriptions of his sonatas for violin (1705–1710). In Nicolas Clérambault's suites, the initial verse is simply a prelude without a plainchant theme. When Alexandre Guilmant reedited these two suites in 1901, he performed them in their entirety, as they were likely performed in the eighteenth century.

Régis Allard was privileged, like myself, to take masterclasses on the French classical repertoire taught by Jean Saint Arroman and Michel Chapuis, in Pierrefonds and in Paris. The organ students accompanied singers to acquire the subtle fluidity necessary to interpret this repertoire with "noble and elegant simplicity," to cite Vincent Genvrin, the artistic director this CD, whose texts on the music are found in the program notes. In fact, Régis Allard wisely used Jean Saint Arroman's facsimile editions, published by Fuzeau Editions, and thus wholly acknowledges his gratitude to him. This magnificent recording on this beautiful historic French classical organ will remain an important reference of early eighteenth-century French organ music.

—Carolyn Shuster Fournier  
Paris, France

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—Leon Nelson  
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# Transcribing for organ: A historical overview

By Yves Rechsteiner

Since the Renaissance, keyboard repertoire has included pieces originally written for other instruments. Beginning in the nineteenth century, the transcription became a genre of its own. Arrangements for organ have been popular since the nineteenth century, and they belonged to the virtuoso's repertoire. From Edwin Lemare to Cameron Carpenter, arrangements range from spectacular showpieces to well-known tunes, treated so as to make use of the most up-to-date instruments.

Adapting pieces originally for other instruments to the organ (or another instrument) was not limited to the nineteenth century. Bach played his sonatas and partitas for violin on the clavi-chord. Earlier, Jean-Henri D'Anglebert made beautiful harpsichord pieces out of Jean Baptiste Lully's best-known tunes. In the other direction, Jean-Philippe Rameau converted some of his harpsichord pieces into dances, airs, and choruses in his operas; these same pieces were played later by his pupil Claude Balbastre on the concert organ for *Le Concert Spirituel* in Paris. Haydn's music was already arranged for organ in his lifetime, and from Liszt onwards, organ transcription became a strong tradition.

My interest in this transformative art form—whether called transcription, arrangement, or adaptation—has led me to focus on J. S. Bach's sonatas and partitas for violin, Jean-Philippe Rameau and the French Classic organists, Franz Liszt, and Hector Berlioz's *Symphonie Fantastique*. This essay will describe some features of these period transcriptions, especially the surprising liberties that were sometimes taken with the original musical text, and will give a few examples of my own attempts at transcription.

## Johann Sebastian Bach

Bach's arrangements for organ or harpsichord are well known. In his youth he arranged several of Vivaldi's *concerti grossi* for organ, and others for harpsichord. Much later he edited what are known as the Schübler Chorales, which are in fact movements from his church

cantatas. But the most fascinating examples are the keyboard versions of part of his *Three Sonatas and Three Partitas for Violin*, BWV 1001–1006, because of the richness of the new parts added in the transcription. **Examples 1–3** show various techniques. Reducing an orchestral texture for an organ implies other techniques than expanding a violin texture on the keyboard. Transferring a trio for voice, oboe, and continuo on the organ requires nearly no effort, since each part can simply be played by one hand or foot.

Let us examine Bach's way of playing Vivaldi on a baroque German organ. One approach Bach used was "interpreting" the original writing with little changes. **Example 1** shows Vivaldi beginning his concerto (RV 565) with a duo of two solo violins. In **Example 2**, Bach takes the repeated bottom D notes and makes a continuous new "cello" part with it. He does not really change the notes, but reorganizes them slightly.

Another technique involved changing notes, adding ornaments or embellishments. **Example 3** shows a short passage from a Vivaldi continuo part, with Bach's version shown in **Example 4**. **Examples 5 and 6** show again how Bach ornaments Vivaldi's line and how he does not hesitate to add new material, if the musical logic suggests it. Analyzing Bach's version, we find that he:

- frequently plays a motive one or two octaves higher or lower than written
- changes notes in order to fit into a compass limit
- does not respect all of Vivaldi's tutti/solo indications.

The same liberties can be found in Bach's keyboard version of his sonatas for violin. Bach's transcriptions can reveal a "hidden polyphony." This can be seen in **Examples 7 and 8**. An original violin part is shown in **Example 7**; its keyboard version is shown in **Example 8**.

Changing of notes and adding ornamentation can be seen in comparing **Examples 9 and 10**. In the latter, Bach does not only embellish a cadence, a common practice in the Italian Corellian style, but he also adds entirely new figuration in place of plain notes. Bach would also



Example 1, Vivaldi, RV 565



Example 2, new bass line added by Bach



Example 3, Vivaldi's continuo part



Example 4, Bach's version



Example 5, Vivaldi

add new parts, voices, or accompaniments. The original violin opening of the *Sonata in C Major* for violin, BWV 1005 (**Example 11**), becomes under Bach's hand the passage shown in **Example 12**. Clearly "Bach the transcriber" makes no attempt to respect the characteristics of an original piece. On the contrary, in each transcription one is astonished by the creative hand of "Bach the composer" and "Bach the organist."

Johann Friedrich Agricola gives this wonderful testimony: "Bach would often play them (the violin sonatas) on the clavi-chord, adding as many harmonies as he found necessary. Thus he recognized the need for a harmony of sound which he could not fully attain in that composition."<sup>1</sup>

## Rameau, Daquin, and Balbastre

Jean-Philippe Rameau (1683–1764) began his career as an organist in central France. He was employed in several cities, including Avignon, Dijon, Lyon, Clermont, and Paris.

He published harpsichord pieces with some success and later gained respect for his complex and rich theoretical writings. His impressive *Traité de l'harmonie* [*Treatise on Harmony*] was published in Paris in 1722. But it was only at the age of fifty that he begun his career as an opera composer!

Rameau left no music for organ, but his pupil Claude Balbastre (1724–1799) was already playing airs from the composer's operas in 1757 on the organ in the Tuileries Palace, used for the Concert Spirituel, one of the first public concert series. This institution, which had

been created in Paris by Anne Danican Philidor in 1725, housed the first French concert organ. Audiences appreciated the organ in its secular role, moreover, to the point that some listeners, though used to the virtuosic feats of other instruments, were literally "lifted out of their seats" by what they heard.

Thanks to detailed programs, we know precisely what Balbastre played for his public. Apart from his own organ concertos, his favorite pieces were by Rameau—the overtures to *Pygmalion* and *Les Sauvages*. A couple of other overtures are mentioned among other pieces by Rameau, Jean-Joseph de Mondonville, and Pancrace Royer. Since no music is preserved, one can only guess how Balbastre treated Rameau's melodies. In order to get some ideas, one must understand how the classical French organist used to play. The great names from that time include Louis-Claude Daquin (1694–1772) and Balbastre, both mainly known today for their *Noëls*, tunes that were traditionally played around Christmas by organists. Publications of *Noëls* appear regularly through the entire eighteenth century.

Interestingly, Daquin's *Noëls* for organ look very similar to Rameau's variations on "Les Niais de Sologne," an air found later in the opera *Dardanus*. Both composers develop variations, called "double," every time in a shorter note value. **Examples 13 through 15** by Daquin show the theme, the first double, and the second double. Daquin also utilizes the various divisions and registrations of the organ to achieve dynamic effects, including

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Example 6, Bach



Example 7, Sonata II in A Minor, BWV 1003, Andante



Example 8, Bach's keyboard transcription



Example 9, Sonata III in C Major, BWV 1005, Adagio, transposed a fourth lower



Example 10, Bach's keyboard transcription



Example 11, Sonata III in C Major, BWV 1005, Adagio, transposed a fourth lower

interesting use of the French *Grand Jeu*, *Petit Jeu*, Cornet, and Echo. Compare them with the similar technique used by Rameau in **Examples 16 through 18**.

Regarding the lively dances like gigue, gavottes, or the pastoral musettes, one remembers Charles Burney's testimony about Balbastre's playing all these dances during Mass at Notre-Dame.<sup>2</sup> Luckily Dom Bedos de Celle helps us in giving detailed registrations for these typical pieces, recording again a regular playing of dance movement on the organ.<sup>3</sup>

Balbastre's own descriptive pieces of battle, with clusters, rapid scales, and quickly repeated chords, anticipates the fashion of *orage* one or two generations later. It is therefore not too difficult to play a similar effect with some of the orchestral *orages* (storms) already present in Rameau's operas. **Examples 19 through 21** show the author's version for organ of the "Air for the African slaves" from Rameau's *Les Indes Galantes*, realized in the same spirit: simple two-voice writing at the beginning, then a double, and finally a new harmonization.

Finally, if one looks into Rameau's own way of transcribing his harpsichord pieces into orchestral movements, one is struck by the importance of melody. The Air is the only musical element that remains unchanged. Rameau seems to like composing new basses, changing arbitrarily the harmonies, and adding new counterparts when he needs it—using a simple

melody successively as a solo aria, then in duo form, before becoming a quartet and a chorus! Again, "Rameau the transcriber" cannot be detached from "Rameau the composer."

### Hector Berlioz and Franz Liszt

It seems rather provocative to play Berlioz's *Symphonie Fantastique* on the organ. This music was very innovative in its refined and rich orchestration, but Berlioz is known to have had no interest for the organ. The impossibility to swell the sound was considered by Berlioz to be barbaric, and he considered the mixtures to be a series of parallel fifths and octaves. . . .<sup>4</sup>

It must be remembered that most of the French organs at the time of Berlioz's composition of the *Symphonie Fantastique* (1830) had no swell boxes, and that the (de)crescendo possibilities were very limited. Departing from that evidence, it seemed necessary to imagine Berlioz on a later instrument equipped at least with a swell box and some *appel d'anches*. (See **Examples 24–26**.)

Let us examine some period transcriptions for organ, in order to again have some models. In France, Edouard Baptiste played a lot of arranged pieces (especially Beethoven) on the monumental organ at Saint-Eustache in Paris, but despite precise and inventive registrations, his organ transcriptions remain surprisingly similar to piano reductions. Obviously Liszt, a close friend to Berlioz, is a better model. Not only was he the first



Example 12, Bach's keyboard transcription



Example 13, Daquin, Noël pour orgue, Paris, 1757



Example 14, Premier double



Example 15, Second double

transcriber of the *Symphonie Fantastique* on the piano, but he left an organ version of his own *Orpheus*, showing directly how he would proceed. **Example 22** shows a passage from the orchestral version of *Orpheus*, while **Example 23** shows Liszt's organ transcription.

Like Bach, Liszt takes numerous liberties, which would not be prescribed today:

- no attempt to respect the orchestration through similar colors on the organ
- playing the melody an octave lower as soon as the limits of the keyboard are reached, without making further effort

### Scattered leaves ... from our Sketchbook



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Example 16, Rameau, “Les Niais de Sologne,” *Pièces de clavecin*, Paris 1724

Example 17, First double

Example 18, Second double

Example 19, Rameau, *Les Indes galantes*

Example 20, Double, in triplets

Example 21, new harmonization

of registration to keep it entirely at its proper place

- modifying entire accompanying patterns. Some complex arpeggios on the violin and the harp are replaced by one slower arpeggio taken in the left hand. This new compositional element can even be used longer than in the orchestral version, in a measure where the orchestra pauses under the soloist
- abandoning secondary musical elements
- adding new measures in order to get a better crescendo
- composing entirely new passages when the orchestral version seems to be too difficult to reduce.

Conclusion

In all historical examples, we see a rather creative approach in the transcription process. During the Baroque period, few details had to be abandoned from the orchestral score; but sometimes, to enliven this keyboard version, various ornaments, embellishments, or new parts needed to be added. Obviously these additions were made in the style and according to the character of the piece.

In any case, when the complexity of the orchestral writing did not allow exact transposing on the keyboard, one chose carefully the parts to be kept, according

to their musical importance. A subtle hierarchy existed between the main melody, important counterparts, the bass, and some accompanying material. These secondary parts, like broken chords and florid fast notes, were likely to be radically transformed in order to sound better on the keyboard instrument. It was also a way to make a passage more comfortable to play and avoid any useless difficulty due to its origin on a foreign instrument.

In this process, the transcription is no longer a reduced version of an original piece, but it becomes literally a new organ or harpsichord work, using the same idioms, techniques, and musical possibilities as the best pieces written explicitly for the organ. Bach’s versions of Vivaldi’s concerti grossi show that, on one hand, Bach loses some of the sound qualities of the concerto grosso for strings, without mentioning the stiff sound of the organ compared to the violins. But on the other hand, Bach introduces sufficiently new elements that enrich his keyboard version and make a proper organ piece of it.

This approach seems to be still alive at Liszt’s time, but the increasing development of transcription in the nineteenth century also created a rejection of it. The defense of the proper organ repertoire became until recently the rule;

Example 22, Liszt, *Orpheus* (1854), orchestral version

Example 23, Liszt’s version for organ

Example 24, Berlioz, *Symphonie fantastique*, Songe d'une Nuit de Sabbat, bassoon

Example 25, bassoon part in pedal line

Example 26, *Symphonie fantastique*, transcription

the transcription was despised because it would only be some virtuoso’s amusement and not suited to the character of the organ.

The above examples show that, on the contrary, a good transcription fits the nature of the instrument by using the right means, playing techniques, and registrations according to the style of music.

Notes

1. Johann Friedrich Agricola, *Allgemeine deutsche Bibliothek*, Berlin, 1755.
2. Charles Burney, *Music, Men and Manners in France and Italy*, Paris, 1770, quoted in Preface to Claude-Bénigne Balbastre, *Pièces de Clavecin d’Orgue et de Forte Piano*, ed. A. Curtis, Huegel, 1973, p. viii.
3. Dom Bedos de Celle, *L’art du facteur d’orgue*, Paris, 1766, pp. 523–536.
4. Hector Berlioz, *Traité d’instrumentation et d’orchestration*, Paris, 1844, see chapters “Organ” and “Harmonium.”

Yves Rechsteiner studied organ and harpsichord in Geneva and specialized in fortepiano and basso continuo at the Schola Cantorum of Basel. A prizewinner in several international competitions, including Geneva, Prague, and Bruges, he was appointed basso continuo teacher and head of the early music department at the Conservatoire Supérieur of Lyon in 1995. He has recorded various projects involving a transcription process: Bach on pedal harpsichord in 2002, Rameau in 2010 (awarded “Diapason d’or”) and Berlioz’s *Symphonie Fantastique* on the Puget organ of la Dalbade in Toulouse in 2013. Rechsteiner has founded a duo with percussionist H. C. Caget and developed further arrangement of Frank Zappa’s music to rock progressive music including an organ version of Tubular Bells by Mike Oldfield. He is the artistic director of the Festival Toulouse les Orgues, France.



# Baroque in Beijing

## Alive and Well

By André Lash

The presence of two American organists as recitalists and lecturers at the Beijing Baroque Music Festival in November 2017 can be seen as significant, not only in extending to the organ the ongoing musical interchange between China and the United States but also in demonstrating the ascendant importance of the organ in the People's Republic of China. The history of the organ in China is a checkered one: the pan pipe and the *sheng* (mouth organ), predecessors to the modern organ, are known to have existed during the Yin dynasty (1401–1121 B.C.), and modern organs were first introduced in China during the 1600s.<sup>1</sup> During years of relative isolation in the twentieth century Chinese organ culture waned almost completely.

From the 1980s onward, however, organs (mainly from European builders) began to reappear in the major cities of Beijing and Shanghai, and today a revival of interest in organs for concert halls can be noticed. The emergence of some exceptionally fine instruments, growing audience curiosity about them, and increased knowledge about Baroque music exist especially in China's capital city Beijing. In Beijing, a leading spokesperson for the organ and a proponent of stylistic Baroque music performance is Professor Fanxiu Shen of the Central Conservatory of Music.

Born in Beijing, Professor Shen earned a Bachelor of Arts degree from Capital Normal University there, studying piano with Meiyang Huang, Pingguo Zhao, Aifang Li, and Guangren Zhou. Immediately following her undergraduate studies she entered the Universität für Musik und darstellende Kunst in Vienna, Austria, where she studied harpsichord with Gordon Murray and organ with Rudolf Scholz, eventually earning a Master of Arts degree.

During her harpsichord studies she had become impressed with the power and variety of sounds available on the organ, leading her to spend increased time with that instrument. Following the completion of the master's degree she spent several years touring Austria and central Europe as the cembalist for various Baroque ensembles and became firmly committed to the promotion of Baroque music. In more recent years she has played organ and harpsichord concerts in Russia, Japan, South Korea, Germany, and Poland.

Upon her return to Beijing in the early 1990s and her appointment to the faculty of the Central Conservatory of Music, Shen began to oversee the acquisition of harpsichords and to introduce Chinese students to some of the basic

tenets of Baroque interpretation. Little by little she also began to make known the riches of the organ repertoire, particularly the Germanic literature of the seventeenth and eighteenth centuries. Through the conservatory, she has been able to offer for the first time in China a group of courses in Baroque chamber music topics: Performance of Organ, Performance of Harpsichord, and Harpsichord with Orchestra.

For many years Beijing has had an extensive series of music festivals and competitions involving Western musical traditions, both all-inclusive and for specific instruments. The unprecedented presentation in Beijing of Baroque masterclasses by the eminent British conductor Christopher Hogwood in 2010 as part of that year's Beijing Music Festival signaled a major breakthrough for Baroque music in the city.

Because of the interest generated at that time and the increasing demand for her courses at the conservatory, the Beijing International Baroque Music Festival was established in 2011, with Professor Shen as founder and artistic director. This festival, held every two years, has brought together an increasing number of persons from both the conservatory and the wider Beijing musical community. A triumph for the "King of Instruments" came with the fourth such festival, held November 16–26, 2017, in which the organ was featured for the first time. In this festival appeared not only performances of Baroque music for both organ and harpsichord but also organ-oriented chamber music of all style periods—featuring composers such as Mozart, Telemann, and Handel, as well as Rheinberger, Mollicone, and Michael Baker—and lectures on various topics pertinent to Baroque organ literature, such as the relationship of string and keyboard articulation in the Baroque period (presented to string students by the visiting organists), the history of American organ music, and Iberian Baroque organ music. For the first time at one of the Baroque festivals, the major organ concerts were held not at the conservatory but at the Concert Hall in Beijing's dazzling National Center for the Performing Arts, which features a Johannes Klais instrument of four manuals, 113 ranks, with twin consoles—one with mechanical action embedded in the case high above the stage and a duplicate console with electric action stored beneath the stage and completely moveable when raised by mechanized lift.

Ticket sales and audience sizes were stunning—the concert hall seats just over 2,000 persons, and each of the

organ concerts was almost completely sold out! Besides Professor Shen, these concerts featured three foreign artists: Dariusz Bakowski-Kois from Poland, and Douglas Cleveland and André Lash of the United States. In addition to concerts in the major venue, Douglas Cleveland also performed at the conservatory's middle school branch, which boasts its own three-manual mechanical action instrument by Kenneth Jones of Ireland. A highlight of the festival was the performance at the conservatory of all six of the Brandenburg concerti of J. S. Bach by a combined student-faculty orchestra with Fanxiu Shen leading from the harpsichord.

§

The following information is a summary of materials combined from an interview with Professor Shen during breaks in the festival and answers from a questionnaire submitted after the close of the festival.

### How did your interest in Baroque music begin?

During my youth and early piano studies little was known in China concerning Baroque performance practice. During my time in Europe I was able to hear and experience excellent performances of Baroque works different from anything I had heard before. It was only natural that upon my return to China I would bring this expertise with me.

### What about the presence of the organ in China?

When I was young there were no organs in China—at least no working organs. My first experience with the organ was during my studies in Austria. Although I was already becoming well trained as a harpsichordist, I was fascinated by the variety of sound and the sheer power of the organ. As with Baroque music in general, I wanted to introduce Chinese people to this fascinating instrument.

### Concerning the Beijing International Baroque Music Festival, how did you become involved and how have you seen it grow?

The presence of the harpsichord and the courses that I started teaching at Central Conservatory of Music acted as a catalyst for greater interest in Baroque music, and my training in Europe gave me the tools to equip interested musicians with some needed interpretive skills. But this year [2017] has been exceptionally exciting because although I had given almost one hundred recitals

myself in the National Center for the Performing Arts, this year is the very first time that the organ has been used for any of our music festivals here in Beijing, marking a significant turning point for the organ not only in Beijing but for all of China. Some organs also exist in Shanghai, but the National Center for the Performing Arts is a magnet for Chinese musical activity, and the use of the organ in that venue heralds the entry of organ into the mainstream of music within China. In addition, because the organ is still new to most Chinese people they are very curious about it: they are fascinated by all of the unusual and varied sounds and the organ's power, and the appreciation for this can be seen from their attendance at our concerts during the festival.

### What are your hopes and dreams for the future of the Beijing International Baroque Music Festival?

That it will grow! Now that the organ has become a part of the festival I hope that we will be able to include more artists from Europe and the United States and that we will attract even more attendees from within China. I also hope that we will continue to maintain our connection with the NCPA; the strong ticket sales in our first cooperative venture are quite encouraging.

§

Based on Professor Shen's observations and her enormous enthusiasm and energy, the great success of the Fourth Beijing International Baroque Music Festival bodes well for the future of the organ in China. It will be interesting for all of us in the West to follow the growth of organ performance, organ pedagogy, and organ composition in this country during the years to come.

### Notes

1. Clacklinevalleyolives.com.au, accessed March 26, 2018.

André Lash earned the Doctor of Musical Arts degree from the Eastman School of Music and earlier degrees from Southwestern Baptist Theological Seminary and Pittsburg (Kansas) State University. He is currently lecturer in organ at the University of North Carolina at Greensboro. He is a Fellow of the American Guild of Organists.



Fanxiu Shen at the Klais organ of the National Center for the Performing Arts, Beijing, China



# Conference of Roman Catholic Cathedral Musicians Conference XXXV

Kalamazoo, Michigan, and South Bend, Indiana, January 2018

By Brian F. Gurley

The Conference of Roman Catholic Cathedral Musicians (CRCCM) met in Kalamazoo, Michigan, January 8–11 for its thirty-fifth annual gathering. Thomas Fielding, director of liturgy and music at Saint Augustine Cathedral, designed and directed the gathering with help from Francis Zajac, director of liturgy and music emeritus at the cathedral; the support staff of the cathedral; and the CRCCM steering committee: Michael Batcho, director of music, Cathedral of Saint John the Evangelist, Milwaukee, Wisconsin; Teri Larson, director of music and arts, Basilica of Saint Mary, Minneapolis, Minnesota; Ezequiel Menendez, director of music and organist, Cathedral of Saint Joseph, Hartford, Connecticut; Joseph Balistreri, coordinator of music ministries, Archdiocese of Detroit, and director of music, Cathedral of the Most Blessed Sacrament, Detroit, Michigan; Crista Miller, director of music and organist, Co-Cathedral of the Sacred Heart, Houston, Texas; and Christoph Tietze, director of music and organist, Cathedral of Saint Mary of the Assumption, San Francisco, California; with Gerald Muller, Leo Nestor, and James Savage, advising.

## Monday, January 8

Conference participants gathered at Saint Augustine Cathedral for Vespers. **Reverend Thomas McNally**, Vice Rector of the Cathedral, celebrated Vespers, and liturgical music was provided by **Thomas Fielding** and the Cathedral Choir. Choral music included *Unto Us is Born a Son*, arranged by David Willcocks; *Christmas Lullaby* by John Rutter; *Tollite hostias* by Camille Saint-Saëns; *Awake and Arise and Hail the New Morn* by Fielding; *O Virgin*

*Theotokos, Rejoice* by Roman Hurko; *Transeamus usque Bethlehem* by Josef Ignatz Schnabel; *Gesu Bambino* by Pietro Yon; and *Magnificat* by Giuseppe Pitoni. **Francis Zajac** welcomed all conference participants and gave a thorough history of the cathedral, including its various renovation projects.

Saint Augustine Cathedral was dedicated in 1951. It was designed in the Gothic Revival style by Ralph Adams Cram of Boston and originally served as a parish church in the Diocese of Lansing. In 1970, Pope Paul VI created the Diocese of Kalamazoo from portions of the Dioceses of Lansing and Grand Rapids, at which time Saint Augustine Church was consecrated the diocesan cathedral of Kalamazoo. The cathedral is home to a three-manual, forty-two-rank Nichols and Simpson organ of 2002.

Following dinner in the cathedral hall, all of the participants introduced themselves. New members and first-time conference participants for 2018 included: Adam Brakel, director of music, Saint James Cathedral, Orlando, Florida; Bruce Croteau, director of liturgy, Saint James Cathedral, Orlando; Felipe Delsart, director of the polyphonic choir and adjunct organist, Metropolitan Cathedral, Buenos Aires, Argentina; Terri Dunn, conductor at Saint Michael's Choir School, Toronto, Ontario, Canada; James Grzadzinski, director of music and organist, Cathedral of Saint Raymond Nonnatus, Joliet, Illinois; Mark Loria, principal organist, Cathedral Basilica of Saints Peter and Paul, Philadelphia, Pennsylvania; Bruce Ludwick, director of music and organist, Cathedral of Saint Paul, Birmingham, Alabama; Matthew Meloche, director of sacred music, Cathedral of Saints Simon



Conference participants in Kalamazoo, Michigan (photo credit: Michael Dulac)

and Jude, Phoenix, Arizona; Andrew Motyka, director of archdiocesan and cathedral liturgical music, Archdiocese of Indianapolis, Indiana; Charles Nolen, director of music and liturgy, Cathedral of Saint Andrew in Grand Rapids, Michigan; Richard Siegel, assistant organist, Cathedral of Saint Raymond Nonnatus, Joliet, Illinois; and Richard Skirpan, Cathedral of Saint Patrick, Harrisburg, Pennsylvania.

## Tuesday, January 9

On Tuesday morning, conference participants gathered for Morning Prayer at the cathedral. Prelude music was performed by **David Jonies**, associate director of music, Holy Name Cathedral, Chicago, Illinois. Jonies played *Sonata No. 2 in D Minor*, opus 60, movements 2 and 3, by Max Reger. Thomas Fielding played all service music for Morning Prayer, as well as *Procession* by William Mathias for postlude.

Following Morning Prayer, **Reverend Bradley A. Zamora**, director of liturgy and instructor in the Department of Liturgy and Music, Mundelein Seminary, Mundelein, Illinois, delivered a keynote address on the spirituality of the cathedral musician. Fr. Zamora exhorted conference participants to maintain active prayer lives, since cathedral musicians are to be disciples. He also reminded his audience of the distinction between “working for Mass” and “attending Mass” and described his own spiritual enrichment whenever he attends Mass “as a parishioner” in the assembly.

Prior to his appointment at Mendelein Seminary, Fr. Zamora served as associate pastor and director of liturgy at Holy Name Cathedral in Chicago. Formerly a parish music director, he maintains active membership in the National Associations of Pastoral Musicians, the Federation of

Diocesan Liturgical Commissions, and the Patron of the Arts in Vatican Museums.

Following the keynote address, conference participants turned to the first of two CRCCM business meetings. **Christoph Tietze**, chair of the steering committee, led the business meeting and described the nomination and election processes for new members of the steering committee. **Scott Eakins**, treasurer, presented the financial status of the organization. **Brian Gurley**, membership chair, discussed the ongoing efforts to involve new cathedral musicians in CRCCM, and Marc Cerisier proposed technological options for much needed modernization and automation of membership initiations and renewals.

After lunch, conference participants then gathered at the Waldo Library Rare Book Room of Western Michigan University in Kalamazoo. **Elizabeth C. Teviotdale**, assistant director of the WMU Medieval Institute, delivered a lecture, “The Illustration of the Music of Christian Worship in the Middle Ages and Renaissance.” Teviotdale presented a fascinating array of illuminated chant manuscripts and offered possible theological, liturgical, and musical interpretations of the illuminations as paired with their antiphons and feasts. She also called attention to a trend in manuscript illuminations, in which they became less detailed and less obviously religious in nature. This trend probably resulted from an increase in the number of illuminations carried out by lay tradesmen and women rather than religious monks and nuns. Following the lecture, conference participants were able to view selected illuminated manuscripts in the Medieval Institute Library.

Elizabeth Teviotdale received her Ph.D. in art history from the University of North Carolina at Chapel Hill, and her main research interests are early medieval Christian liturgical manuscripts and their illumination, as well as the history of collecting.

Conference participants returned to the Radisson Hotel for a composers reading session. The reading session is a forum in which conference participants have the opportunity to sing through new compositions from their colleagues.

Conference participants then moved to Saint Augustine Cathedral in the evening for a choral concert performed by the choir, **Audivi**. Works included *Advent Responsory* by Richard Marlow; *Steh Auf* by Christoph Demantius; *The Holly and the Ivy*, arranged by Reginald Jacques; *Lo, how a Rose e'er blooming*, arranged by Michael Praetorius; *Ave Maria* by Robert Parsons; *Tota pulchra es à 12* by Heironymous Praetorius; *Gloria* and *Sanctus* from *Mass for Double Choir*

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The choir of Saint Augustine Catholic Cathedral, Kalamazoo, Michigan (photo credit: Michael Dulac)

by Frank Martin; *Once in Royal David's City*, arranged by Arthur Henry Mann; *Sanctus* from *Missa Et ecce terrae motus* by Antoine Brumel; *Away in a manger*, arranged by David Willcocks; *A Spotless Rose* by Herbert Howells; *In the Bleak Midwinter* by Gustav Holst; *Magnificat* by Arvo Pärt; *Good Christian friends, rejoice*, arranged by Charles Winifred Douglas; *Hymne à la Vierge* by Pierre Villette; and *Silent Night*, arranged by Malcolm Sargent. Audivi is a professional vocal ensemble founded in 2013 and based in Detroit. The ensemble specializes in lesser-known Renaissance choral music, but also performs choral music from all eras ([www.audivi.net](http://www.audivi.net)). For this performance, Audivi was under the direction of guest conductor **Kimberly Dunn Adams**, assistant professor of music and director of choral activities at Western Michigan University in Kalamazoo. The concert was presented as part of the Sacred Music at the Cathedral concert series of Saint Augustine Cathedral.

### Wednesday, January 10

On Wednesday morning, conference participants traveled to South Bend, Indiana, for a day trip to the University of Notre Dame. Once on campus, **Paul Thornock** conducted an open choral rehearsal in the Gail L. Walton Rehearsal Room of the Coleman-Morse Building. The rehearsal repertoire included *Sicut cervus* and *Sitivit anima mea* by Giovanni Pierluigi da Palestrina; *Come, let's rejoice* by John Amner; and *Abendlied* by Josef Rheinberger.

Following the open rehearsal and lunch on campus, conference participants gathered in the newly constructed O'Neill Hall for a lecture given by **Peter Jeffery**, who discussed chant and psalmody in the reformed [post-Conciliar Roman Rite] liturgy. Jeffery spoke about the relationship between Gregorian psalm tones and various vernacular adaptations (e.g., Anglican chant, Gelineau and Guimont psalm tones, and Meinrad psalm tones). He proposed the increased usage of psalmody in Christian sacramental preparation. For example, psalm refrains—set to music and relevant to any of the Sacraments—could be taught to children and adults. Upon completion of their formation, the candidates and assembly together could sing the psalm refrains as acclamations within the celebration of the particular sacrament.

Peter Jeffery holds the Michael P. Grace Chair in Medieval Studies and is

professor of musicology and ethnomusicology at the University of Notre Dame. He earned his Ph.D. in music history from Princeton University and received a "Genius Award" Fellowship from the John D. and Catherine T. MacArthur Foundation (1987–1992).

O'Neill Hall is the new home of the University of Notre Dame's Department of Music, the Sacred Music Program, the Music Library, and new recital and rehearsal spaces. It is part of Notre Dame's Campus Crossroads Project.

Following the lecture, conference participants enjoyed free time to explore Notre Dame's campus, as well as open bench time on two of the university's three Paul Fritts organs (Opus 24 of 2004, a two-manual, thirty-four-stop instrument in the DeBartolo Performing Arts Center, and Opus 37 of 2016, a four-manual, seventy-stop instrument in the Basilica of the Sacred Heart).

Following dinner, participants returned to the Basilica of the Sacred Heart for an organ concert given by **Craig J. Cramer**. Repertoire included *Toccata in D minor*, BuxWV 155, by Dieterich Buxtehude; *Partita sopra diverse: Sei gegrüßet Jesu gütig*, BWV 768, by Johann Sebastian Bach; *Batalha de 6. Tom* by Anonymous (seventeenth century); three Noëls by Jean-François Dandrieu; and *Le Mystère de Noël* by August Fauchard.

Craig Cramer is professor of organ at the University of Notre Dame. He received the Doctor of Musical Arts degree and the Performer's Certificate from the University of Rochester's Eastman School of Music. The concert was given in memory of Gail L. Walton, director of music and organist emeritus of the Basilica of the Sacred Heart and initiator of the Basilica organ project.

### Thursday, January 11

Conference participants gathered for Morning Prayer at the cathedral. Prelude music was performed by **Chris Stroh**, principal organist at the Basilica of Saint Mary in Minneapolis, Minnesota. Stroh played the *Prelude and Fugue in C Major*, BWV 547, by Bach. Thomas Fielding played all service music, as well

as *Dialogue sur les grands jeux* by Louis Clérambault for postlude.

After Morning Prayer, conference participants returned to the hotel for an update from the United States Conference of Catholic Bishops (USCCB) given by **Reverend Andrew V. Menke**, executive director of the USCCB Secretariat for Divine Worship. Fr. Menke described the work of the Secretariat, which includes primarily the preparation of liturgical books and the review of publications containing excerpts from liturgical books. He also elaborated on current projects, namely an updated Rite of Exorcism, excerpts of the *Roman Missal* (also referred to as the *Book of the Chair*, as it contains collects and Mass texts not prayed from the altar), the nearly completed edition of a Spanish-language *Roman Missal* for the United States, a new translation of the Rite of Dedication of a Church and an Altar, a new translation of the Rite of Blessing and Consecration of the Oils and Chrism, a Formulary for Saint Kateri Tekakwitha, a Spanish-language *Book of Blessings*, a new translation of the Rite of Baptism of Children (with an option for celebration during Mass), the new translation of the Liturgy of the Hours, a review of hymnody from the International Committee for English in the Liturgy (ICEL), a new translation of the Order of Christian Initiation of Adults (OCIA), and a new translation of the Rites of Ordination.

The morning sessions continued with the second business meeting, during which nominations to the steering committee were submitted for the upcoming election.

After lunch, **Marc Cerisier** delivered a presentation, "Technology for the Modern Cathedral Musician." He highlighted the value of consistent music engraving and attractive service leaflets as visual aids to liturgical prayer. Cerisier then

discussed types of software available for desktop publishing and music notation, and he demonstrated ways to prepare scores for display on tablet screens, as well as MIDI functionality for capturing organ registrations, recording, and playback.

Following the presentation, conference participants enjoyed free time to explore Kalamazoo and later gathered at Saint Augustine Cathedral for Mass. **Most Reverend Paul J. Bradley**, Bishop of Kalamazoo, was the celebrant and homilist. Choral music was provided by the Cathedral Choir, and repertoire included *Kyrie* from *Missa L'hora passa* by Lodovico da Viadana; *Soul of Christ* by Lance A. Massey (director of music at Saint Augustine Cathedral from 1984 to 1988); and *Cantate Domino* by Giuseppe Pitoni. Thomas Fielding played all the service music, as well as *Prelude and Fugue in E-flat Major*, BWV 552, by Bach, for the prelude; and *Sonata Eroica*, opus 94, by Joseph Jongen, for the postlude.

After Mass, conference participants enjoyed an elegant closing banquet at which time appreciation was extended to Thomas Fielding, Francis Zajac, the Cathedral's administrative staff, sponsors, and the CRCCM steering committee for organizing such a successful and enjoyable gathering.

The 2019 meeting of the CRCCM will take place in Seattle, Washington, in conjunction with the Cathedral Ministries Conference. It will be hosted by Saint James Cathedral.

*Brian F. Gurley is director of music and organist at the Cathedral of the Immaculate Conception in Albany, New York. He currently serves as membership chair of the Conference of Roman Catholic Cathedral Musicians.*

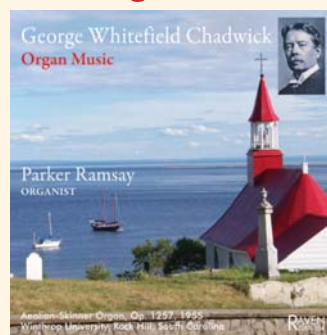
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Summerall Chapel at The Citadel,  
Charleston, South Carolina

Established in 1842, The Citadel stands as one of the foremost military academies in the United States. Situated in the historic city of Charleston, South Carolina, the stately campus exudes magnificent buildings, all with imposing façades, matching one another in simple, symmetric architectural features.

Among the reserve of edifices that house the school, however, is erected the Summerall Chapel—a mighty fortress designed in Gothic style, cruciform in shape, and showered in large, colorful stained glass windows. As the foundation of all religious activity for the school, Summerall Chapel continues to see endless classes of cadets pass through her grand threshold. So important is the Chapel to those that graduate from The Citadel, that many make the pilgrimage back to Charleston to spend what is, for many, the most momentous days of their lives—their weddings. In addition to the joyous occasion of a couple’s wedding, the Chapel offers many special events and services throughout the year, from organ concerts in the L’Organo series of the Piccolo Spoleto Festival to candle-light Christmas services and Sunday morning services, and sees innumerable tour groups on a daily basis.

In its earliest days, the Chapel housed a 34-rank Reuter pipe organ that saw many additions and modifications during its functional tenure, with the organ totaling 64 ranks when it was last altered in 1965. This project added a large number of ranks of pipes, as well as a new four-manual console. The organ, despite these many efforts to enlarge and improve the instrument over the course of fifty years, unfortunately fell silent as a result of the ravages of a hurricane tearing through the Chapel roof, exposing the organ chambers to the elements, flooding them with the devastating volume of rain accompanying the storm. In the following years, due to the immense demands of the Chapel as a venue for services and associated events, the need for an organ was great.

With practically nonexistent funds for an organ—either a new one or a significant rebuild of the Reuter that was so badly destroyed—Chapel officials and musicians turned to several electronic organ companies in desperate efforts to lease an instrument until funds could be raised for the replacement of the pipe organ. After enough time elapsed, it was decided to purchase the chosen rental instrument



Summerall Chapel at The Citadel and the organ’s custom console featuring woodworking elements found in the chancel

off-lease, making it the official instrument of the Chapel until its downward decline and eminent failure in the early 2000s.

In 2004 an organ committee was formed, headed by Walter Wilkins of Atlanta, Georgia. An organist himself, Wilkins’s interest in the organ project was strengthened, having one son and one grandson as Citadel graduates. Additionally serving on the organ committee was General Mark Bebensee, another graduate (also class of 1963), who also serves as a faculty member of The Citadel. With the immeasurable help of the director of music and chapel organist, Mrs. Nancy Lefter, the devoted committee interviewed multiple organ firms before ultimately deciding on Cornel Zimmer Organ Builders.

While many factors affected their decision, the committee of dedicated people heading the organ restoration project particularly found our proposal to be unique and most effective in returning the magnificence of the pipe organ to the Chapel. Understanding that funding for organ projects, be they new organs, rebuilds, or even extensive maintenance, can be minimal or completely absent, Summerall Chapel at The Citadel faced this very situation, much like many others.

However, seeing as many as four weddings per day and even more per week at times, the Chapel could not afford to be without an organ while fundraising efforts for the entire project were ongoing.

With that in mind, we addressed the need for a functional organ while not having sufficient funding to complete the entire rebuild of the instrument all at once, an aspect that set our proposal apart from others. We set our sights on two goals: first, a functioning instrument had to be installed as soon as financially possible, and the fully rebuilt and enlarged pipe organ needed to reclaim its voice. To do this, we had to craft a proposal such that a temporary instrument could be installed with funds that would not be wasted, but rather incorporated into the future phasing-in of work to the organ. Thus, it was decided phase one of the organ project would be a completely new, custom four-manual console, whose stoplist would be that of the finished pipe organ, duplicated—however, for now—in an instrument solely comprising samplings from the Walker Technical Company, a firm with which we are proud to partner. Now, the Chapel would have the console that would play their glorious pipe organ, with all of its future stops,



Severely water-damaged resonators prior to removal for cleaning and repair

and have a functioning organ in the way of digital samples to see them to the next phase of the project.

Unfortunately, Mr. Wilkins passed away in 2006 before any fundraising efforts could occur. At that time, Mr. George “Mackay” Salley, also a graduate of The Citadel, class of 1963, rose to the challenge, taking charge of fundraising, while seeing the committee’s work and Wilkins’s legacy continued.

Cornel Zimmer Organ Builders

GREAT (Unenclosed)  
Manual II

- 16’ Sub Principal (digital)
- 8’ First Open Diapason
- 8’ Second Open Diapason
- 8’ Principal Flute
- 8’ Bourdon (digital)
- 8’ Viole de Gambe
- 8’ Gemshorn
- 4’ First Octave
- 4’ Second Octave
- 4’ Hohlfute
- 2½’ Twelfth
- 2’ Fifteenth
- 1½’ Fourniture IV
- 1’ Cymbale III (digital)
- 16’ Double Trumpet (digital)
- 8’ Tromba
- 8’ Flugel Horn (digital)
- 4’ Clarion
- 8’ Trompette Militaire (Solo) non-coupling
- 8’ Tuba Major (Choir) non-coupling
- Chimes (Solo)
- Tremulant

SWELL (Expressive)  
Manual III

- 16’ Lieblich Gedeckt
- 8’ Diapason
- 8’ Geigen Principal
- 8’ Voce Umana
- 8’ Salicional
- 8’ Voix Celeste (TC)
- 8’ Rohrflute
- 4’ Octave
- 4’ Flute Triangulaire
- 2½’ Nazard
- 2’ Flautino
- 1½’ Tierce
- 2’ Plein Jeu IV
- 16’ Basson
- 8’ Trompette
- 8’ Oboe
- 8’ Vox Humana
- 4’ Clarion
- Tremulant
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4

CHOIR (Expressive)  
Manual I

- 16’ Dulciana (digital)
- 8’ Principal
- 8’ Concert Flute
- 8’ Dulciana
- 8’ Unda Maris (TC)
- 8’ Gedeckt
- 4’ Octave
- 4’ Koppelflute
- 2’ Super Octave
- 1½’ Quinte
- 1½’ Scharf IV (digital)
- 16’ Fagotto (digital)
- 8’ Cornopean (digital)
- 8’ English Horn
- 8’ Clarinet
- 8’ Tuba Major (digital) non-coupling
- Harp
- Tremulant
- Choir to Choir 16
- Choir Unison Off
- Choir to Choir 4

SOLO (Expressive)  
Manual IV

- 8’ Grand Open Diapason
- 8’ Harmonic Flute
- 8’ Viola Pomposa
- 8’ Viola Celeste
- 4’ Orchestral Flute
- Grand Cornet IV
- 8’ French Horn
- 8’ Orchestral Oboe
- 16’ Trompette Militaire
- 8’ Trompette Militaire
- 16’ Tuba Major (Choir)
- 8’ Tuba Major (Choir)
- 4’ Tuba Clarion (Choir)
- Chimes
- Flue Tremulant
- Reed Tremulant
- Solo to Solo 16
- Solo Unison Off
- Solo to Solo 4





The team removes the exterior framing of the Choir division enclosure



Large Swell reservoir being lifted through the tonal opening of the chamber



Large, bottom-octave pipes from the Pedal division, removed and ready for transport



The team receiving one of the large Harp actions as it is passed down from the chamber access

From 2004 until 2014, funds were raised to complete the first phase, and as it is currently installed, the Chapel features a functioning organ while fundraising campaigns continue for upcoming phases. In 2016, a second phase was completed by generous gifts from a few individuals, making possible the installation of the Trumpet Militaire on the west wall of the Chapel—a solo stop on high wind pressure, tonally structured to sing over full organ, featuring casework that incorporates details found not only in the chancel but also on the buildings just outside the doors over which it hangs.

We are pleased to announce that the next phase of the organ project is commencing—this summer marks the initiation of rebuilding for the Great, Choir, and Pedal divisions of the pipe organ. In late May of this year, our team began removal of these divisions; water-damaged chests, plaster-laden pipes, and crushed wind lines were hoisted from the North chamber. Swell enclosures, shutters, and their frames were removed and retained for improved reconfiguration, with overall efforts made to keep original components of

the organ, building new only those things that were too damaged by the effects of the storm. Mixture and top-octave pipes that were pulled from their toe holes, littered about the chambers, and thrown by handfuls into the Choir box to make way for speakers installed with the rental organ in 1985 have been recovered and reunited with their corresponding ranks to undergo thorough cleaning, repair, and voicing. It is with



The Harp resonator rail on its way to being packed for transport

every hope that these divisions will be reinstalled and playing in time for the Chapel's highly attended candlelight Christmas services in December of this year. Once the pipes are installed, the digital voices will be decommissioned and the again-speaking pipes will be voiced and regulated for the grand acoustic of Summerall Chapel.

Upon total completion of the organ project, Cornel Zimmer Organ Builders Opus 135 will be one of the largest pipe organs in South Carolina and will boast a reputation exhibited by the other great military schools and their chapels, with notoriety that brings

honor to the God and institution it serves, again filling the Chapel walls with sounds of majesty and glory.

Our excitement surrounding this project never dulls—it only increases with each passing day, knowing we are ever closer to hearing the completed instrument once again make its jubilant noise in a space in which it has not sounded in more than thirty years. We continue to be honored by the Chapel and The Citadel's decision to partner with us in this most esteemed effort to re-gift this magnificent organ its voice.

—Jacob W. Hill  
Cornel Zimmer Organ Builders

#### Summerall Chapel at The Citadel, Charleston, South Carolina

##### ANTIPHONAL (Unenclosed) Floating

- 8' Principal
- 8' Bourdon
- 8' Erzähler Celeste II
- 4' Octave
- 4' Open Flute
- 2' Fifteenth

##### PEDAL (Unenclosed)

- 32' Contrabass
- 32' Contra Bourdon (ext)
- 16' Principal
- 16' Sub Principal (Great)
- 16' Dulciana (Choir)
- 16' Violone
- 16' Bourdon
- 16' Spitzflute (digital)
- 16' Lieblich Gedeckt (Swell)
- 8' Octave (ext)
- 8' Gemshorn (digital)
- 8' Bourdon (ext)
- 8' Still Gedeckt
- 4' Choral Bass
- 4' Cantus Flute (Solo)
- 4' Gedeckt (ext)

- 2 2/3' Mixture IV
- 32' Contre Bombarde (digital)
- 16' Bombarde
- 16' Double Trumpet (Great)
- 16' Basson (Swell)
- 16' Fagotto (Choir)
- 8' Bombarde (ext)
- 16' Trompette Militaire (Solo)
- 8' Trompette Militaire (Solo)
- 8' Cornopean (Choir)
- 4' Clarion (digital)
- 4' Flugel Horn (Great)

##### COUPLERS

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Choir to Pedal 4
- Solo to Pedal 8
- Solo to Pedal 4
- Antiphonal to Pedal 8

- Swell to Great 16
- Swell to Great 8

- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Solo to Great 16
- Solo to Great 8
- Solo to Great 4
- Antiphonal to Great 8

- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4
- Solo to Choir 16
- Solo to Choir 8
- Solo to Choir 4
- Antiphonal to Choir 8

- Great to Solo 8

- Great/Choir exchange
- All Swells to Swell

##### REVERSIBLES

- Great to Pedal 8
- Swell to Pedal 8
- Choir to Pedal 8

- Solo to Pedal 8

- Swell to Great 8
- Choir to Great 8
- Solo to Great 8

- Swell to Choir 8

- Zimbelstern

- Tutti - programmable for each Memory Bank
- Crescendo II
- Solo Tuba Sub

- Contrabass 32'
- Contra Bourdon 32'
- Contre Bombarde 32'

- Currently:
- 86 digital ranks
- 1 pipe rank

- Builder's website: [www.zimmerorgans.com/](http://www.zimmerorgans.com/)
- Summerall Chapel website: [www.citadel.edu/root/chapel-history](http://www.citadel.edu/root/chapel-history)



New Organs

Lee T. Lovallo Pipe Organs  
Antelope, California  
Paul Dessau residence  
Carmichael, California

Constructed in 2016 and 2017, this new organ was conceived for playing Renaissance and early Baroque literature, especially the music of Spain. It has four ranks, a 45-note compass, and a short octave in the bass.

The 8’ wood gedackt (Bordone) is available throughout the full compass. The 4’ spotted metal principal (Octava), with some pipes forming the façade, starts at tenor C. The 2’ spotted metal principal (Quincena) starts at tenor C and is divided at middle C/C-sharp, as is the 1½’ spotted metal quint (Decinovenas). The drawknobs are located on the side of organ’s case, directly connected to the sliders.

The instrument is pitched at 415 Hz and tuned to quarter-comma meantone. The naturals are covered in purpleheart, and the sharps are made of holly. The inaugural concert was played by Lee Lovallo at Bethel Lutheran Church, Sacramento, featuring a program of late Renaissance music with recorder, vocal, and percussion accompaniment.

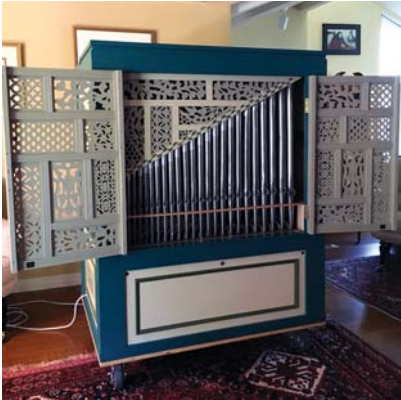
Builder’s website: <http://lovallo.org/>

Manual

- 8’ Bordone (stopped wood)
- 4’ Octava (TC)
- 2’ Quincena (TC, divided C/C#)
- 1½’ Decinovenas (TC, divided C/C#)



Keydesk, Lovallo organ



Lovallo organ, Dessau residence, Carmichael, California

2018 Summer Carillon Concert Calendar

By Brian Swager

Ames, Iowa

Iowa State University, Tuesdays at 7 pm  
July 24, Ray McLellan  
August 28, Ellen Dickinson

Bloomfield Hills, Michigan

Kirk in the Hills Presbyterian Church  
Sundays at 10 am & noon  
July 8, Roy Kroezen  
July 15, Joey Brink  
July 22, Philippe Beullens  
July 29, Andy Zhang  
August 12, open tower  
August 19, carillon students  
August 26, open tower  
September 2, Dennis Curry

Chicago, Illinois

University of Chicago, Rockefeller Chapel  
Sundays at 5 pm  
July 1, Carol Anne Taylor  
July 8, Eddy Mariën  
July 15, Joanna Stroz  
July 22, Laura Ellis  
July 29, Margaret Pan  
August 5, Bob van der Linde  
August 12, Steven Karp  
August 19, Joey Brink

Culver, Indiana

Culver Academies, Saturdays at 4 pm  
July 7, Joey Brink  
July 14, 21, September 1, October 6, John Gouwens

Danbury, Connecticut

St. James’s Episcopal Church  
Wednesdays at 12:30 pm  
July 4, Charles Semowich  
July 11, Gerald Martindale  
July 18, Hans Uwe Hielscher  
July 25, Amy Heebner  
August 1, Joanne Archibald  
August 8, Tatiana Lukyanova  
August 15, George Matthew, Jr.

Denver, Colorado

University of Denver, Williams Carillon  
Sundays at 7 pm  
July 8, Carol Jickling Lens  
July 22, Jeremy Chesman  
August 5, Hunter Chase  
August 19, Margaret Pan

Gainesville, Florida

University of Florida, Century Tower  
Sundays at 3 pm  
July 22, carillon students  
August 26, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm  
July 2, Carol Anne Taylor  
July 9, Eddy Mariën  
July 16, Joanna Stroz  
July 23, Laura Ellis  
July 30, Margaret Pan  
August 6, Bob van der Linde  
August 13, Steven Karp  
August 20, Wylie Crawford  
August 27, Joey Brink  
September 3, Jim Fackenthal

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 2 pm  
July 8, Robin Austin  
July 15, Geert D’hollander  
August 5, Doug Gefvert  
August 19, Thomas Gurin  
September 9, Lisa Lonie & Janet Tebbel  
September 23, Margaret Pan

Middlebury, Vermont

Mead Memorial Chapel, Middlebury College, Fridays at 6 pm  
July 6, Sergei Gratchev  
July 13, Hans Uwe Hielscher  
July 20, George Matthew, Jr.  
July 27, Tiffany Ng  
August 3, Elena Sadina  
August 10, Amy Heebner  
August 17, George Matthew, Jr. (3 pm)

Minneapolis, Minnesota

Central Lutheran Church  
Sundays at 11:30 am  
July 8, Sue Bergren  
July 15, Hunter Chase  
July 22, Kim Schafer  
July 29, Laura Ellis

Naperville, Illinois

Naperville Millennium Carillon  
Tuesdays at 7 pm  
July 10, Eddy Mariën  
July 17, Joanna Stroz  
July 24, Laura Ellis  
July 31, Margaret Pan  
August 7, Bob van der Linde  
August 14, Steven Karp  
August 21, Sue Bergren & Tim Sleep

Northfield, Vermont

Adams Tower, Norwich University  
Saturdays at 1 pm  
July 7, George Matthew, Jr.  
July 14, Hans Uwe Hielscher  
July 21, Sergei Gratchev  
July 28, Tiffany Ng  
August 4, Nikita Gratchev

Ottawa, Ontario

Peace Tower Carillon  
July & August, weekdays at 11 am  
Andrea McCrady, Carillonneur  
July 1, Andrea McCrady  
July 10, Devon Hansen  
July 17, Luc Rombouts  
July 24, Hylke Banning  
July 31, Steven Karp  
August 14, Laura Ellis

Rochester, Michigan

Oakland University, Elliott Tower  
Fridays at 6 pm  
July 13, Roy Kroezen  
July 20, Joey Brink  
July 27, Philippe Beullens  
August 3, Andy Zhang

St. Paul, Minnesota

House of Hope Presbyterian Church  
Sundays at 4 pm  
July 4, Dave Johnson  
July 8, Sue Bergren  
July 15, Hunter Chase  
July 22, Kim Schafer  
July 29, Laura Ellis  
August 5, Dave Johnson

Spokane, Washington

Cathedral of St John the Evangelist  
July 4, 9 pm, Wesley Arai

Valley Forge, Pennsylvania

Washington Memorial Chapel  
Wednesdays at 7:30 pm  
July 4, Doug Gefvert  
July 11, Geert D’hollander  
July 18, Philippe Beullens  
July 25, Joanna Stroz  
August 1, Hylke Banning  
August 8, Doug Gefvert with Irish Thunder Pipes & Drums  
August 15, Cast in Bronze  
August 22, Thomas Gurin  
August 29, Robin Austin

Victoria, British Columbia

Netherlands Centennial Carillon  
Sundays at 3 pm  
July 8, 15, 22, 29, August 12, 19, 26, Rosemary Laing

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 JULY

**Douglas Starr**; St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm  
**Martin Baker**, conductor; Duke University Chapel, Durham, NC 11 am worship service; 4 pm Evensong  
**Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 2 pm  
**Thierry Escaich**; Loyola University, Chicago, IL 3 pm

17 JULY

**David Hurd**; Riverside Church, New York, NY 7 pm

18 JULY

**Carson Cooman**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gregory Zelek**; Auditorium, Ocean Grove, NJ 7:30 pm  
**Brian Wentzel**; Trinity Lutheran, Cleveland, OH 12:15 pm  
Choral concert; Christ Church, Grosse Pointe Farms, MI 7 pm  
**Matt Gerhard**; Christ Church, Michigan City, IN 12:15 pm  
**Ryan Mueller**; Mount Olive Lutheran, Appleton, WI 12:15 pm

22 JULY

**Mark Pacoe**; St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm

23 JULY

**Renée Anne Louprette**; St. Philip the Apostle Catholic Church, Saddle Brook, NJ 8 pm

24 JULY

**Ken Cowan**, masterclass; Longwood Gardens, Kennett Square, PA 9 am

25 JULY

**Clara Gerdes**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Carol Williams**; Auditorium, Ocean Grove, NJ 7:30 pm  
**Br. Benjamin Basile**; Christ Church, Michigan City, IN 12:15 pm  
**Nicholas Schmelter**, with piano; St. John the Evangelist Catholic Cathedral, Milwaukee, WI 12 noon  
**Matthew Walsh**; Zion Lutheran, Appleton, WI 12:15 pm  
**Wolfgang Reisinger**; Sinsinawa Mound, Sinsinawa, WI 7 pm

28 JULY

++ **William Porter**; Anabel Taylor Chapel, Cornell University, Ithaca, NY 2:35 pm & 3:35 pm  
++ **Jonathan Ryan**; Sage Chapel, Cornell University, Ithaca, NY 5 pm

29 JULY

++ **Joris Verdin**, with chamber instruments; Kilbourn Hall, University of Rochester, Rochester, NY 1:20 pm  
++ **Daryl Robinson**; Church of the Ascension, Rochester, NY 3:05 pm & 4:05 pm  
++ **David Higgs**; Christ Episcopal, Rochester, NY 8:10 pm  
**Karen Beaumont**; Milwaukee Catholic Home, Milwaukee, WI 2 pm

30 JULY

++ **Katelyn Emerson**; Twelve Corners Presbyterian, Rochester, NY 9:40 am & 10:55 am  
++ **Amanda Mole**; Lutheran Church of the Incarnate Word, Rochester, NY 9:40 am & 10:55 am  
++ **Wilma Jensen**; Asbury First United Methodist, Rochester, NY 3:10 pm  
++ **Robert Poovey**; Episcopal Church of St. Luke & St. Simon Cyrene, Rochester, NY 4:35 pm  
++ **Ken Cowan & Bradley Hunter Welch**; St. Paul’s Episcopal, Rochester, NY 8:10 pm

31 JULY

++ **Peter DuBois**; First Presbyterian, Caledonia, NY 9:40 am & 11:15 am  
++ **Malcolm Matthews**; Leicester Evangelical Presbyterian, Leicester, NY 9:50 am & 11:05 am  
++ **Ivan Bosnar**; St. Agnes Catholic Church, Avon, NY 2:40 pm & 3:50 pm  
++ **Bruce Stevens**; Avon United Methodist, Avon, NY 2:40 pm & 3:50 pm  
++ **Annie Laver**; Downtown United Presbyterian, Rochester, NY 8:10 pm

1 AUGUST

**Margaret Harper**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
++ **Colin Lynch**; St. Joseph’s Catholic Church, Penfield, NY 10:10 am  
++ **Michael Unger**; First Presbyterian, Pittsford, NY 2:20 pm & 3:55 pm  
++ **Christopher Marks**; Christ Church, Rochester, NY 2:30 pm & 3:45 pm  
++ **Alan Morrison**; Third Presbyterian, Rochester, NY 7:55 pm  
**Jeremy Kiobassa**; Christ Church, Michigan City, IN 12:15 pm  
**Matthew Buller**; Zion Lutheran, Appleton, WI 6:30 pm  
**David Troiano**; Sinsinawa Mound, Sinsinawa, WI 7 pm

2 AUGUST

++ **Colin MacKnight**; First Presbyterian, Lyons, NY 10 am & 11:05 am  
++ **Nicole Simental**; St. John’s Lutheran, Lyons, NY 10 am & 11:05 am  
++ **Jonathan Moyer**; Grace Episcopal, Lyons, NY 1:45 pm & 3 pm  
++ **Frederick Hohman**; First Lutheran, Lyons, NY 1:45 pm & 3 pm  
++ **Nathan Laube**; Sacred Heart Catholic Cathedral, Rochester, NY 7:45 pm  
**Karen Beaumont**, with cello; First Presbyterian, Racine, WI 12 noon

3 AUGUST

++ **Peter Krasinski**; Blessed Sacrament Catholic Church, Rochester, NY 9:25 am & 10:40 am  
++ **Caroline Robinson**; St. Mary’s Catholic Church, Rochester, NY 1:40 pm  
++ **Edoardo Bellotti & Jonathan Orloff**; Memorial Art Gallery, University of Rochester, Rochester, NY 2:55 pm  
++ **Richard Hills**; Rochester Auditorium Theatre, Rochester, NY 7:40 pm



## Calendar

4 AUGUST

**James Jordan & David Chalmers;** Church of the Transfiguration, Orleans, MA 3:30 pm

-- **David Baskeyfield;** St. Mary's Catholic Church, Auburn, NY 10:30 am

-- **Christian Lane;** United Church, Canandaigua, NY 2:55 pm

-- **Thatcher Lyman;** West Bloomfield Congregational, West Bloomfield, NY 4:45 pm

5 AUGUST

**James Jordan & David Chalmers;** Church of the Transfiguration, Orleans, MA 3:30 pm

**Joe Balistreri;** St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm

7 AUGUST

**Chelsea Chen;** Merrill Auditorium, Portland ME 7:30 pm

8 AUGUST

**William Ness, Will Sherwood, & Leonardo Ciampa,** with brass; Mechanics Hall, Worcester, MA 12 noon

**John Robinson;** Methuen Memorial Music Hall, Methuen, MA 8 pm

**Kent Jager;** Christ Church, Michigan City, IN 12:15 pm

**Jared Stellmacher;** First English Lutheran, Appleton, WI 12:15 pm

**Joan DeVee Dixon & Alice Fiedlerova;** Sinsinawa Mound, Sinsinawa, WI 7 pm

9 AUGUST

**David Bohn;** St. Joseph Catholic Church, Appleton, WI 12:15 pm

12 AUGUST

**Peter Krasinski,** silent film, *Peter & the Wolf*; Mechanics Hall, Worcester, MA 3 pm

14 AUGUST

**Nathan Avakian;** Merrill Auditorium, Portland, ME 7:30 pm

15 AUGUST

**Christopher Houlihan,** lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

**Wesley Hall;** Mechanics Hall, Worcester, MA 12 noon

**Alexander Pattavina;** Methuen Memorial Music Hall, Methuen, MA 8 pm

**Adam Pajan;** Auditorium, Ocean Grove, NJ 7:30 pm

**Michael Hey,** with violin; Grace Covenant Presbyterian, Richmond, VA 7 pm

**Lee Meyer;** Christ Church, Michigan City, IN 12:15 pm

**Mario Buchanan,** with English horn; First United Methodist, Appleton, WI 12:15 pm

**Karen Beaumont;** St. Hedwig Catholic Church, Milwaukee, WI 2 pm

**Marijim Thoene;** Sinsinawa Mound, Sinsinawa, WI 7 pm

16 AUGUST

**Christopher Houlihan,** lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

17 AUGUST

**Christopher Houlihan,** lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

18 AUGUST

**Christopher Houlihan,** lecture-recital, music of Bach; First Congregational, Camden, ME 10 am

19 AUGUST

**Christopher Houlihan,** lecture-recital, music of Bach; First Congregational, Camden, ME 11 am

**Benjamin Cornelius Bates;** St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm

**Nicholas Schmelter;** Trinity Episcopal, Bay City, MI 4 pm

**Svyati Duo,** organ and cello; Loyola University, Chicago, IL 3 pm

21 AUGUST

**Walt Strony;** Merrill Auditorium, Portland, ME 7:30 pm

22 AUGUST

**Dong-Il Shen;** Methuen Memorial Music Hall, Methuen, MA 8 pm

**Peter Gonciarz;** St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm

**Derek Nickels;** Christ Church, Michigan City, IN 12:15 pm

**Vashni Seitzer;** Faith Lutheran, Appleton, WI 12:15 pm

**Marie Rubis Bauer;** Sinsinawa Mound, Sinsinawa, WI 7 pm

23 AUGUST

**Mitchell Miller;** First Presbyterian, Neenah, WI 12:15 pm

24 AUGUST

Gloria Dei Cantores, Pärt, *Passio*; Church of the Transfiguration, Orleans, MA 7:30 pm

25 AUGUST

Gloria Dei Cantores, Pärt, *Passio*; Church of the Transfiguration, Orleans, MA 7:30 pm

28 AUGUST

**James Kennerley;** Merrill Auditorium, Portland, ME 7:30 pm

**Amanda Mole;** Portageville Chapel, Portageville, NY 7 pm

29 AUGUST

**Colin Lynch;** Methuen Memorial Music Hall, Methuen, MA 8 pm

**Carol Garrett;** Christ Church, Michigan City, IN 12:15 pm

**Ralph & Marilyn Freeman;** St. Paul Lutheran, Neenah, WI 12:15 pm

**David Jonies;** Sinsinawa Mound, Sinsinawa, WI 7 pm

UNITED STATES

West of the Mississippi

15 JULY

**Kevin Kim,** with violin; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

16 JULY

**Adam Brakel;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

18 JULY

**Catherine Rodland;** St. Olaf College, Northfield, MN 12:15 pm

20 JULY

**Justin Brueggeman;** Christ Episcopal, Tacoma, WA 12:10 pm

21 JULY

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

22 JULY

**Paul Fejko;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

23 JULY

**Bradley Hunter Welch;** Spreckels Organ Pavilion, San Diego, CA 7:30 pm

25 JULY

**Noah Klein;** All Saints Episcopal, Northfield, MN 12:15 pm

28 JULY

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

29 JULY

**Roland Voit;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

30 JULY

**Chelsea Chen,** with cello; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

1 AUGUST

**Stephen May;** First Congregational United Church of Christ, Northfield, MN 12:15 pm

4 AUGUST

**Angela Kraft Cross;** Legion of Honor Museum, San Francisco, CA 4 pm

5 AUGUST

**Brandon Spence;** St. Matthew's by-the-Bridge Episcopal, Iowa Falls, IA 4 pm

**Christopher Henley;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

6 AUGUST

**Ken Cowan,** with Lisa Shihoten, violin; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

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## Calendar

8 AUGUST

**Joanne Rodland;** St. John's Lutheran, Northfield, MN 12:15 pm

11 AUGUST

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

12 AUGUST

**Pierre Zevort;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

13 AUGUST

**Paul & Riley Xu;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

15 AUGUST

**Janean Hall & Larry Archbold;** Carleton College, Northfield, MN 12:15 pm

17 AUGUST

**Christopher Holman;** Christ Episcopal, Tacoma, WA 12:10 pm

18 AUGUST

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

19 AUGUST

**Chase Olson;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

20 AUGUST

**Steven Ball;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

25 AUGUST

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

26 AUGUST

**Norman Paskowsky;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 AUGUST

**Raúl Prieto Ramírez,** with piano; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

### INTERNATIONAL

15 JULY

**Johannes Zeinler;** Jesuitenkirche, Vienna, Austria 6:20 pm

**Ruth Forsbach;** Dom, Altenberg, Germany 11:45 am

**Iain Quinn;** St. Paul's Cathedral, London, UK 4:45 pm

**Sebastian Thomson;** Westminster Abbey, London, UK 5:45 pm

16 JULY

**Kurt Ison;** Ruhr-Universität, Bochum, Germany 1:15 pm

**Kay Johannsen;** Peterskirche, Basel, Switzerland 7:30 pm

17 JULY

**Ute Gremmel-Geuchen;** St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm

**Jacques Kauffmann;** Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

**Ben Lewis Smith;** Grosvenor Chapel, London, UK 1:10 pm

18 JULY

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

**Karl Ludwig Kreutz;** Friedenskirche, Potsdam, Germany 7:30 pm

**Thomas Ospital;** Kreuzkirche, Dresden, Germany 8 pm

**Angelo Castaldo;** St. Michael & All Angels, West Croydon, London, UK 1:10 pm

19 JULY

**Hans Leitner;** Dom St. Petri, Bremen, Germany 7 pm

**Heribert Metzger;** Dom, Altenberg, Germany 8 pm

**Richard Hills;** St. John the Evangelist Upper Norwood, London, UK 7:30 pm

20 JULY

**Marijim Thoene;** St. Mary's Basilica, Gdansk, Poland 7 pm

**Philip Crozier;** St. Laurentius Kirche, Tönning, Germany 7 pm

**Paul Goussot,** with Choral-schola St. Aloisius; Abtei, Marienstatt, Germany 8 pm

**Franz Hauk;** Münster, Herford, Germany 9 pm

21 JULY

**Denny Wilke;** Dom, Merseburg, Germany 5 pm

**David Jonies;** St. Martin Church, Deggendorf, Germany 7:30 pm

**Malte Blass;** Basilika, Tongeren, Belgium 4 pm

**Olga Zhukova;** Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

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

22 JULY

**Daniel Gottfried;** Jesuitenkirche, Vienna, Austria 6:20 pm

**Marijim Thoene;** Holy Trinity Cathedral, Drohiczyn, Poland 7 pm

**Sebastian Freitag;** Dom, Altenberg, Germany 11:45 am

**Kåre Nordstoga;** Jakobikirche, Herford, Germany 6 pm

**Philip Crozier;** Stadtkirche St. Marien, Husum, Germany 8 pm

**Inge Beck;** Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm

**Gereon Krahforst;** St. Paul's Cathedral, London, UK 4:45 pm

24 JULY

**Philip Crozier;** St. Laurentius Kirche, Langenhorn, Germany 8 pm

**Luc Ponet,** with Ensemble Utopia; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm

**William Hormass;** St. Lawrence Jewry, London, UK 1 pm

25 JULY

**Christian Iwan;** St. Mikaelis Kirche, Hamburg, Germany 7 pm

**Kent Tritle;** Erlöserkirche, München-Schwabing, Germany 7 pm

**Antonio Di Dedda;** Erlöserkirche, Potsdam, Germany 7:30 pm

**Min Woo;** Evangelische Kirche, Waldkirch, Germany 8 pm

**Frédéric Blanc;** Frauenkirche, Dresden, Germany 8 pm

**Paul Rosomon;** Chingford Parish Church, Chingford, London, UK 1:10 pm

**Joe Matthews;** St. Michael & All Angels, West Croydon, London, UK 1:10 pm

**Isabelle Demers;** Westminster Cathedral, London, UK 7:30 pm

26 JULY

**Torsten Wille;** Marienkirche, Reutlingen, Germany 11 am

**Christopher Wrench;** Dom St. Petri, Bremen, Germany 7 pm

**Rolf Müller;** Dom, Altenberg, Germany 8 pm

**Jean-Paul Imbert,** with violin and mezzo-soprano; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

**Francesco Cera;** S. Maria, Extremadura, Spain 8 pm

**Lionel Rogg;** St. Margaret Lothbury, London, UK 1:10 pm

27 JULY

**Raúl Prieto Ramírez;** Münster, Konstanz, Germany 8 pm

**Wilfried Kaets;** Münster, Herford, Germany 9 pm

28 JULY

**Ansgar Schlei,** with soprano and orchestra; Willibrordi-Dom, Wesel, Germany 6 pm

**Douglas Lawrence;** St. Laurentius, Erwitte, Germany 7:30 pm

**Johan Van den Broek;** Augustinerkirche, Würzburg, Germany 7:30 pm

**Martin Neu;** Ss. Peter & Paul, Reutlingen, Germany 8 pm

**Ingo Bredenbach;** Stiftskirche, Tübingen, Germany 8 pm

**Dan Hemelaer;** Basilika, Tongeren, Belgium 4 pm

**Philip Crozier;** Brigidakerk, Geldrop, Netherlands 4:15 pm

**Francesco Cera;** S. Cecilia, Espinosa de Villagonzalo, Spain 9 pm

**András Gábor Virágh;** Bloomsbury Central Baptist, London, UK 4 pm

29 JULY

**Wolfgang Capek;** Jesuitenkirche, Vienna, Austria 6:20 pm

**Erika Budday;** Weltkulturerbe Kloster, Maulbronn, Germany 11 am

**Hans Andre Stamm,** with flute; Dom, Altenberg, Germany 11:45 am

**Christopher Hauser;** Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

**Paolo Springhetti;** Kilian-Kirche, Bedheim, Germany 5 pm



## Calendar

**Heinrich Wimmer**; Münster, Herford, Germany 6 pm  
**David Jonies**; St. Nikola Church, Passau, Germany 7:30 pm  
**Bogdan Narloch**; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Gerard Brooks**; Methodist Central Hall, Westminster, London, UK 3 pm  
**Vidas Pinkevicius & Ausra Motuzaite-Pinkeviciene**; St. Paul's Cathedral, London, UK 4:45 pm  
**Simon Morley**; Westminster Abbey, London, UK 5:45 pm

31 JULY  
**Stéphane Mottoul**; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm  
**Philip Crozier**; Bavokerk, Haarlem, Netherlands 8:15 pm  
**Willem Hörmann**; Grosvenor Chapel, London, UK 1:10 pm

1 AUGUST  
**Albrecht Schmid**, with Ludwigsburger Blechbläserensemble; Stiftskirche, Tübingen, Germany 12:15 pm  
**Andreas Sieling**; St. Mikaelis Kirche, Hamburg, Germany 7 pm  
**Martin Sturm**; Französische Kirche, Potsdam, Germany 7:30 pm  
**Philipp Scriven**; Kathedrale, Dresden, Germany 8 pm  
**John Rippin**; Chingford Parish Church, Chingford, London, UK 1:10 pm

2 AUGUST  
**Gunter Kennel**; Dom St. Petri, Bremen, Germany 7 pm  
**Sietze de Vries**; Dom, Altenberg, Germany 8 pm

3 AUGUST  
**Colin Lynch**; Münster, Konstanz, Germany 8 pm  
**Anna Picchiarini**; Church of Serra Pistoiese, Pistoia, Italy 6 pm

4 AUGUST  
**Philip Crozier**; St. Marien Kirche, Flensburg, Germany 11 am  
**Nicoló Sari**; St. Martin, Leutkirch, Germany 11:15 am  
**Kensuke Ohira**; Dom, Limburg, Germany 4 pm  
**Thomas Ennenbach**; Dom, Merseburg, Germany 5 pm  
**Andreas Dorfner**; St. Wolfgang, Reutlingen, Germany 8 pm  
**Daniel Roth**; Stiftskirche, Tübingen, Germany 8 pm  
**Armando Salarza**; Basilika, Tongeren, Belgium 4 pm  
**Adrien Pièce**; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm  
**Richard Lea & Matthew Searles**; Buckfast Abbey, Devon, UK 7:30 pm

5 AUGUST  
**Nikita Gasser**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Ingo Bredenbach**; Weltkulturerbe Kloster, Maulbronn, Germany 11 am  
**Rolf Müller**, with trumpet; Dom, Altenberg, Germany 11:45 am  
**Pascal Caldara**; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm  
**Gerhard Weinberger**; Münster, Obermarchtal, Germany 5 pm  
**Philip Crozier**; St. Heinrich Kirche, Kiel, Germany 5 pm  
**Maurice Clerc**; St. Paulus Kirche, Herford, Germany 6 pm  
**Samuel Kummer**; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Jan Polivka & Martin Schmalz**; St. Justinus, Frankfurt, Germany 11 pm  
**Frantisek Beer**; Farnborough Abbey, Farnborough, UK 3 pm  
**Mateusz Rzewuski**; St. Paul's Cathedral, London, UK 4:45 pm  
**Sebastian Heindl**; Westminster Abbey, London, UK 5:45 pm

7 AUGUST  
**Oliver Frank**, harpsichord, Bach, *Goldberg Variations*; Erlöserkirche, München-Schwabing, Germany 9 pm  
**Albrecht Koch**, Bach, *Die Kunst der Fuge*; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm  
**Simon Harden**; St. George's, Hanover Square, London, UK 1:10 pm

8 AUGUST  
**Hartmut Finkbeiner**; Stiftskirche, Tübingen, Germany 12:15 pm  
**Stefan Kagl**; St. Mikaelis Kirche, Hamburg, Germany 7 pm  
**Dirk Elsemann**; Erlöserkirche, Potsdam, Germany 7:30 pm  
**Thomas Trotter**; Kreuzkirche, Dresden, Germany 8 pm  
**Jonathan Martin**; Chingford Parish Church, Chingford, London, UK 1:10 pm  
**Jonathan Vaughan**; St. John the Evangelist Upper Norwood, London, UK 7:30 pm

9 AUGUST  
**Stephan Leuthold**; Dom St. Petri, Bremen, Germany 7 pm

10 AUGUST  
**Sietze de Vries**; Münster, Konstanz, Germany 8 pm

11 AUGUST  
**Istvan Ella**; Dom, Merseburg, Germany 5 pm  
**Kay Johannsen**; Marienkirche, Reutlingen, Germany 8 pm  
**Holger Gehring**; Stiftskirche, Tübingen, Germany 8 pm  
**Arnaud van de Cauter**; Basilika, Tongeren, Belgium 4 pm  
**Léon Berben**; Basilika, Tongeren, Belgium 8 pm

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# Calendar

**Damien Savoy**; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

12 AUGUST

**Christoph Hauser**; Jesuitenkirche, Vienna, Austria 6:20 pm

**Franz Sooyoung Choi**; Weltkulturerbe Kloster, Maulbronn, Germany 11 am

**Michal Markuszewski**; Dom, Altenberg, Germany 11:45 am

**Gerhard Löffler**; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

**Jan von Busch**; Kilian-Kirche, Bedheim, Germany 5 pm

**Jean-Pierre Griveau**; Münster, Herford, Germany 6 pm

**Wolfgang Seifen**; Pfarrkirche St. Cyriakus, Krefeld-Hüls, Germany 6 pm

**Christian-Markus Raiser**; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm

**Lorenzo Ghielmi**; organ and harpsichord; Basilika, Tongeren, Belgium 3 pm

**Colin Andrews**; St. Paul's Cathedral, London, UK 4:45 pm

**Hyunju Hwang**; Westminster Abbey, London, UK 5:45 pm

**Philip Crozier**; Notre-Dame Basilica, Montréal, QC, Canada 7 pm

13 AUGUST

**David Franke**; Peterskirche, Basel, Switzerland 7:30 pm

**James David Christie**; Landkommende Alden Biesen, Bilzen, Belgium 8 pm

14 AUGUST

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

**Albrecht Koch**; Bach, *Die Kunst der Fuge*; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm

**Alex Flood**; Grosvenor Chapel, London, UK 1:10 pm

15 AUGUST

**Marie Sophie Goltz**; Stiftskirche, Tübingen, Germany 12:15 pm

**Andreas Brassat**; with mezzo-soprano; Klosterkirche, Fürstenfeldbruck, Germany 5 pm

**Markéta Schley-Reindlová**; with soprano; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

**Samuel Kummer**; St. Mikaelis Kirche, Hamburg, Germany 7 pm

**Anna Vavilina**; silent film; Friedenskirche, Potsdam, Germany 7:30 pm

**Keiko Inoue**; Frauenkirche, Dresden, Germany 8 pm

**Stanislav Šurin**; Jesuitenkirche St. Michael, München, Germany 4 pm

**Ulrich Reinhardt**; with soprano; St. Josef, Kollnau, Germany 8 pm

**Terence Atkins**; Chingford Parish Church, Chingford, London, UK 1:10 pm

16 AUGUST

**Christian Skobowsky**; with cello; Dom St. Petri, Bremen, Germany 7 pm

**Willibald Guggenmos**; Dom, Altenberg, Germany 8 pm

**Michel Robert**; organ & piano; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm

17 AUGUST

**Franz Josef Stoiber**; Dom, Frankfurt, Germany 8 pm

**Jean-Baptiste Robin**; Münster, Konstanz, Germany 8 pm

18 AUGUST

**Rudolf Peter**; works of Bach; Augustinerkirche, Landau/Pfalz, Germany 6 pm

**Gunter Kennel**; Stiftskirche, Tübingen, Germany 8 pm

**Luc Ponet**; Basilika, Tongeren, Belgium 4 pm

**Nathalie Effenberger**; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

**Thomas Ospital**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

19 AUGUST

**Nathan Laube**; Jesuitenkirche, Vienna, Austria 6:20 pm

**Fabian Wöhrle**; Weltkulturerbe Kloster, Maulbronn, Germany 11 am

**Rolf Müller**; with euphonium; Dom, Altenberg, Germany 11:45 am

**Angela Metzger**; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

**Frank Hoffman**; with trumpet; St. Justinus, Frankfurt, Germany 5 pm

**Arvid Gast**; with soprano & trumpet; Friedenskirche, Potsdam, Germany 5 pm

**Enrico Zanovello**; Neupostolische Kirche, Herford, Germany 6 pm

**Roland Uhl**; Pfarrkirche St. Gertrudis, Krefeld-Bockum, Germany 6 pm

**Linda Šitková**; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm

**Herman Jordaan**; Methodist Central Hall, Westminster, London, UK 3 pm

**Mélanie Barney**; St. Paul's Cathedral, London, UK 4:45 pm

21 AUGUST

**Barbara Wagner & Bernd Wintermann**; Erlöserkirche, München-Schwabing, Germany 9 pm

**Roman Summereder**; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm

**Michael Overbury**; St. George's, Hannover Square, London, UK 1:10 pm

22 AUGUST

**Siegfried Gmeiner**; Stiftskirche, Tübingen, Germany 12:15 pm

**Giampaolo di Rosa**; St. Mikaelis Kirche, Hamburg, Germany 7 pm

**Steffen Walther**; Erlöserkirche, Potsdam, Germany 7:30 pm

**Wayne Marshall**; Kathedrale, Dresden, Germany 8 pm

**Constance Taillard**; with violin; Église Saint-Paul, Strasbourg, France 12:10 pm

**Benjamin Alard**; Église Sainte-Aurélien Strasbourg, France 6:30 pm

**Martin Moudry**; Saint-Pierre-le-Vieux, Strasbourg, France 8:30 pm

**Rory Thorndyke**; Chingford Parish Church, Chingford, London, UK 1:10 pm

23 AUGUST

**Iris Rieg**; Dom St. Petri, Bremen, Germany 7 pm

**Andreas Meisner**; Dom, Altenberg, Germany 8 pm

**Jean-Luc Ho**; with soprano; Église Sainte-Madeleine, Strasbourg, France 12:30 pm

**Véronique Le Guen & Anne Vataux**; Église Saint-Thomas, Strasbourg, France 8:30 pm

24 AUGUST

**Kensuke Ohira**; Münster, Konstanz, Germany 8 pm

**Junko Ito**; Église Saint-Pierre-Le-Vieux catholique, Strasbourg, France 12:30 pm

**Lorenzo Ghielmi**; Église du Bouclier, Strasbourg, France 6:30 pm

**Monica Melcova**; Église Saint-Paul, Strasbourg, France 8:30 pm

25 AUGUST

**Michael Schönheit**; Dom, Merseburg, Germany 5 pm

**Johannes Quack**; St. Wolfgang, Reutlingen, Germany 8 pm

**Jens Wollenschläge**; with Landesjugendchor NRW; Stiftskirche, Tübingen, Germany 8 pm

**Ivo Smets**; Basilika, Tongeren, Belgium 4 pm

**Antonio Garcia**; with panflute; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

**Serge Schoonbroodt**; with dance; Salle de l'Aubette, Strasbourg, France 4 pm

**Pascal Vigneron**; Bach, *Goldberg Variations*; Chapelle Saint-Etienne, Strasbourg, France 6 pm

**Vincent Warnier**; Église Saint-Guillaume, Strasbourg, France 8:30 pm

26 AUGUST

**Ulrich Walther**; Jesuitenkirche, Vienna, Austria 6:20 pm

**Wolfgang Seifen**; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

**Hartmut Haupt**; Kilian-Kirche, Bedheim, Germany 5 pm

**Giulio Mercati**; St. Johannes Baptist Kirche, Herford, Germany 6 pm

**Heinz-Peter Kortmann**; with trumpet; Maria-Waldrast, Krefeld-Forstwald, Germany 6 pm

**Ansgar Schlei**; with Vokalsolisten Fulda; Willibrordi-Dom, Wesel, Germany 6 pm

**Peter Wagner**; Liebfrauenkirche, Hamm, Germany 6:30 pm

**Richard Townend**; Abbatiale d'Ebersmunster, Ebersmunster, France 5 pm

**Thierry Escaich**; Église Saint-Paul, Strasbourg, France 8:30 pm

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

27 AUGUST

**Matthias Grünert**; St. Thomae, Soest, Germany 7:30 pm

**Robert Marsh**; Christ Church, Skipton, UK 11 am

28 AUGUST

**Xavier Deprez**; with Ensemble Oxalys; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm

29 AUGUST

**Horst Allgaier**; Stiftskirche, Tübingen, Germany 12:15 pm

**Andreas Liebig**; St. Mikaelis Kirche, Hamburg, Germany 7 pm

**Rudolf Lutz**; Friedenskirche, Potsdam, Germany 7:30 pm

**Hayo Boerema**; Kreuzkirche, Dresden, Germany 8 pm

**Harald Vogel**; St. Pankratius Kirche, Hamburg-Neuenfelde, Germany 8 pm

**Michael Emerson**; Chingford Parish Church, Chingford, London, UK 1:10 pm

**Martin Baker**; Westminster Cathedral, London, UK 7:30 pm

30 AUGUST

**Martin Strohacker**; Dom St. Petri, Bremen, Germany 7 pm

**Michael Utz**; with orchestra; Abteikirche, Brauweiler/Köln, Germany 7:30 pm

**Gerhard Löffler**; Ss. Peter & Paul Kirche, Cappel, Germany 8 pm

**Ines Maidre**; Dom, Altenberg, Germany 8 pm

31 AUGUST

**Jörg-Andreas Bötticher**; with violin; Cosmas & Damian Kirche, Bockhorn, Germany 7 pm

**Giampaolo di Rosa**; Münster, Konstanz, Germany 8 pm

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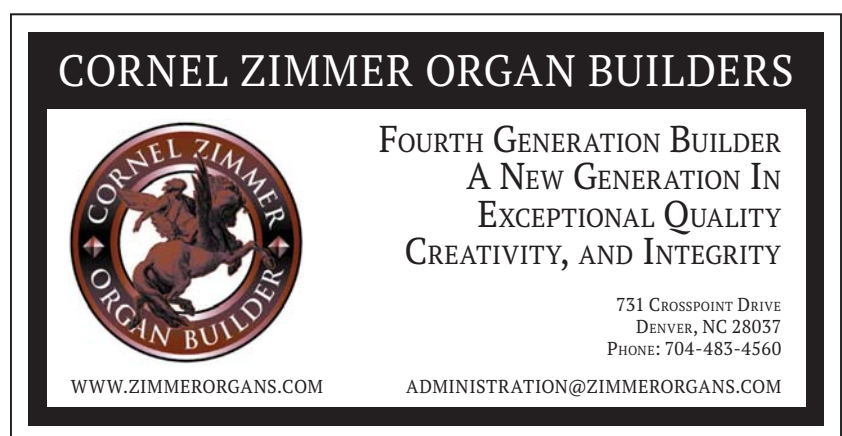
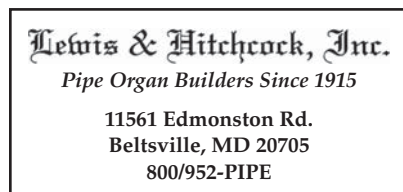
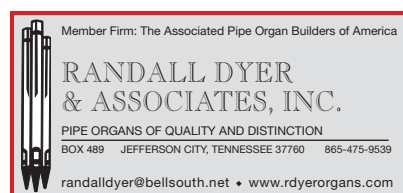
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## Recital Programs

GAIL ARCHER, Cathedral of St. Philip, Atlanta, GA, January 21: *Prelude and Fugue in d*, op. 98, Glasunow; *Prelude in g*, *Prelude in A-flat*, Cui; *Toccata*, Slonimsky; *Night on Bald Mountain*, Mussorgsky, transcr. Szathmary.

St. Procopius Abbey, Lisle, IL, February 24: *Meditations sur le Mystere de la Sainte Trinite*, Messaien.

KAREN BLACK, Cathedral of St. Philip, Atlanta, GA, January 28: *Fantasy and Fugue in F*, J. E. Bach; *Outer Hebrides: A Fantasia on Three Celtic Melodies*, Halley; *Prelude on the Carillon d'Alet*, Phillips; *Fantasy and Fugue in g*, BWV 542, Bach.

ADAM BRAKEL, St. John's Episcopal Cathedral, Jacksonville, FL, January 21: Coronation March (*Le Prophète*), Meyerbeer; *Fantasy and Fugue on Ad Nos ad salutarem undam*, Liszt; Adagio (*Sonata in e*), Nanney; *Prelude and Fugue in C*, BWV 547, Bach; *Variations sur un Noël*, Dupré; *Toccata in D*, Lanquettuit.

JAMES BROWN, with Mark Ponzo, trumpet, Our Saviour's Lutheran Church, Arlington Heights, IL, January 14: *Toccata in D*, Martini; *Concerto in b*, Vivaldi, transcr. Walther; *Concerto in D*, Tartini; *Concerto in g*, Handel; *Valet will ich dir geben*, BWV 736, Bach; *Concerto in C*, Albinoni.

JOSHUA BULLOCK, St. Francis-in-the-Fields Episcopal Church, Harrods Creek, KY, February 4: *Trumpet Tune in G*, Owens; *Veni Creator Spiritus*, Scheidt; The Peace May Be Exchanged (*Rubrics*), Locklair; *Choral in a*, Franck.

ELIZABETH & RAYMOND CHENAULT, First Presbyterian Church, Gainesville, FL, January 28: Choral (*Sonate à Deux*), Litaize; Saint Anthony in Meditation (*The Triumph of the Saint*), Paulus; *Allegro for Organ Duet*, Moore; *The Emerald Isle*, Ragtime, Callahan; *Shenandoah*, White; *A Fancy for Two to Play*, Hancock; *Variations on Veni Creator Spiritus*, Briggs.

PETER RICHARD CONTE, with ANDREW ENNIS, flugelhorn and organ, Walt Disney Concert Hall, Los Angeles, CA, February 18: Overture (*Yeoman of the Guard*), Sullivan; Quando m'en vo (*La Bohème*), Puccini; *Funeral March of a Marionette*, Gounod; Agita-

to (*Sonata XI*, op. 148), Rheinberger; Nocturne (*A Midsummer Night's Dream*), Mendelssohn; Procession of the Nobles (*Mlada*), Rimsky-Korsakov; *Finlandia*, Sibelius; Nessun Dorma (*Turandot*), Puccini; Scherzo (*Sonata VIII*), Guilman; O mio babbino caro (*Gianni Schicchi*), Puccini; Vilja Lied (*The Merry Widow*), Lehar; *Variations on a Theme of Arcangelo Corelli*, Kreisler; Regina Coeli (*Cavalleria Rusticana*), Mascagni; Pines of the Appian Way (*Pines of Rome*), Respighi.

ISABELLE DEMERS, Meyerson Symphony Center, Dallas, TX, February 11: *Prelude and Fugue in D*, BWV 532, Bach; *Symphony No. 5 in d* (Reformation), op. 107, Mendelssohn, transcr. Demers; *Symphonie V in a*, op. 47, Vierne.

St. John's Cathedral, Denver, CO, February 16: Allegro Vivace (*Symphonie V*, op. 42), Widor; Sonata in c, BWV 526, Bach; *Harry Potter Symphonic Suite*, Williams, transcr. Demers; Final (*Symphonie V in a*, op. 47), Vierne; *Cortège Académique*, MacMillan; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Symphony No. 5 in d* (Reformation), op. 107, Mendelssohn, transcr. Demers.

JOHN FENSTERMAKER, organ & celesta, & JAMES GBUREK, harpsichord, piano, & accordion, Trinity-by-the-Cove Episcopal Church, Naples, FL, December 19: A Mighty Fortress Is Our God, Praetorius; *Greensleeves*, arr. Purvis; Noël nouveau, Quelle est cette Odeur agréable?, Touro-Louro-Touro, Dors, ma Columbe, Pat-a-pan (*French Carol Miniatures*), arr. Hopson; *Pianosong*, Halley; Miniature Overture, March, Dance of the Sugar-plum Fairy, Russian Dance, Arabian Dance, Dance of the Reed-flutes, Waltz of the Flowers (*Nutcracker Suite*), Tchaikovsky, transcr. Fenstermaker; *The Merry Christmas Polka*, Burke.

THOMAS GOUWENS, Loyola University, Chicago, IL, January 21: *Improvisation on the Te Deum*, Tournemire; Plein chant du premier Kyrie, Tierce en taille, Dialogue sur les grands jeux (*Mass for the Convents*), Couperin; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Méditation*, Duruflé; *Deux Danses à Agni Yavishita*, Alain; Stèle pour un enfant défunt (*Triptyque*, op. 58), Vierne; Impromptu, Carillon de Westminster (*24 Pièces de fantaisie*, op. 54), Vierne.

STEPHAN GRIFFIN, Cathedral of the Assumption, Louisville, KY, February 2: The Little Shepherd (transcr. Roques), Golliwog's Cakewalk (transcr. Heywood) (*Children's Corner*), Debussy; *Valse Mignonne*, Karg-Elert; *Prelude and Fugue in e*, BWV 548, Bach; *Vater unser im Himmelreich*, Böhm; *Imperial March*, Elgar, transcr. Martin; Sometimes I feel like a motherless child, When I lay my burden down (*Lay my burden down*), Farrington; *Improvisation on St. Clement*, Hancock.

MICHAEL HEY, St. Thomas Church Fifth Avenue, New York, NY, December 10: *Concerto in F*, Walther; *Magnificat primi toni*, Pachelbel; *Sonata in G*, BWV 530, Bach; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

DANIEL HYDE, St. Thomas Church Fifth Avenue, New York, NY, December 3: *Fuga sopra il Magnificat*, BWV 733; *Sonata II*, Hindemith; *Voluntary XXIX for Double Organ*, Blow; *Prelude and Fugue in g*, WoO 10, Brahms; *Suite on the Magnificat*, Dandrieu; *Toccata alla Rumba*, Planyavsky.

ROSALIND MOHNSEN, Trinity Church, Melrose, MA, Dec. 13: *Nun komm der Heiden Heiland*, BWV 661, Bach; *Veni*, *Veni Emmanuel*, Near; Sortie on Veni, divin Messie (*Pièces posthumes*), Franck; *In dulci jubilo*, BWV 729, attr. to Bach; *Introduction and Variations on an old Polish Carol*, Guilman; *Puer Natus Est*, Titcomb; *God Rest Ye Merry, Gentlemen*, Roberts.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, December 22: *March on a Theme by Handel*, Guilman; *Wachet auf, ruft uns die Stimme*, *Nun komm der Heiden Heiland*, Bach; O Come, O Come, Emmanuel, Lau; A Child Is Born, Titcomb; Noël, d'Aquin; *Vom Himmel hoch, da komm ich her*, Pachelbel; *What Child Is This?*, Wright; *Silent Night*, Barber; *Bring a Torch, Jeanette Isabella*, Chapman.

Fourth Presbyterian Church, Chicago, IL, January 26: Introduction and Opening (*Also Sprach Zarathustra*), Strauss, transcr. Pflüger; *Prelude and Fugue in C*, BWV 531, *Ach wie flüchtig, ach wie nichtig*, *Das alte Jahr vergangen ist*, Bach; *Fanfare for the New Year*, Hampton; *Forlana*, Finzi, transcr. Gower; *Fanfare for the Common Man*, Copland, transcr. Stetsenko; Annum

per Annum, Pärt; *Radetzky March*, Strauss, transcr. Lane; *Fanfare (La Péri)*, Dukas, transcr. Gower.

TIMOTHY SPELBRING, Presbyterian Homes, Evanston, IL, January 22: *Sonata III in A*, op. 65, no. 3, Mendelssohn; variations 1-5 (*Canon Variations on Vom Himmel hoch, da komm ich her*, BWV 769), Bach; *Toccata Sesta, Canzona Quarta*, Frescobaldi; *Three Compositions on Amazing Grace*, Ore; Final (*Symphonie VI in g*, op. 42), Widor.

JEREMY DAVID TARRANT, First and Calvary Presbyterian Church, St. Louis, MO, January 21: *Prelude and Fugue in G*, BWV 541, Bach; *Scherzo*, Litaize; *Cantabile*, Franck; *Sketch in c*, op. 58, no. 1, *Sketch in D-flat*, op. 58, no. 4, *Fugue on B-A-C-H*, op. 60, no. 3, *Sketch in f*, op. 58, no. 3, Schumann; Moderato, Choral, Andante—Allegretto, Final (*Symphonie VII*, op. 42, no. 3), Widor.

GWENDOLYN TOTH, Trinity-by-the-Cove Episcopal Church, Naples, FL, January 18: Kochersperger Spanioler (*Amerbach Orgeltablaturen*), Kotter; Maria zart in re (*Kleber Orgeltabulatur*), anonymous; Tandernack in la (*Kleber Orgeltabulatur*), Hofhaimer; Susanna ung jour (*Clavierbuch der Susanna van Soldt*), di Lasso; Ciaccona (*Selea di varie compositioni d'intavolatura*), Storace; *Mascarata in g*, Scheidemann; *Hexachord Fantasy*, Sweelinck.

DAVID TROIANO, Cathedral Church of St. Paul, London, ON, Canada, November 21: *Promenade*, Young; *Andante con moto*, Best; Air, Wesley; Trio, Smart; *Elegy*, Parry; *Allegro*, Wesley; *Allegro moderato*, Best; *Andante grazioso*, Smart; *Requiem*, op. 182, Stanford; *Promenade*, Young.

Central United Church, Sarnia, ON, Canada, December 14: *Nun komm, der Heiden Heiland*, BWV 599, *Lob sei dem allmächtigen Gott*, BWV 602, Bach; *Lo, How a Rose*, arr. Smith; *Gott, durch deine Gutte*, BWV 600, *Vom Himmel kam der Engel schar*, BWV 607, Bach; *What is this Fragrance?*, arr. Lovelace; *It Came Upon the Midnight Clear*, arr. Schmutz; *Holy Night*, arr. Varner; *Carol of the Bells*, arr. Smith; *Jezus Malusienki*, arr. Szeja; *God Rest Ye Merry, Gentlemen*, arr. Bish; *First Noël*, arr. Varner; *In dir ist Freude*, BWV 615, Bach.

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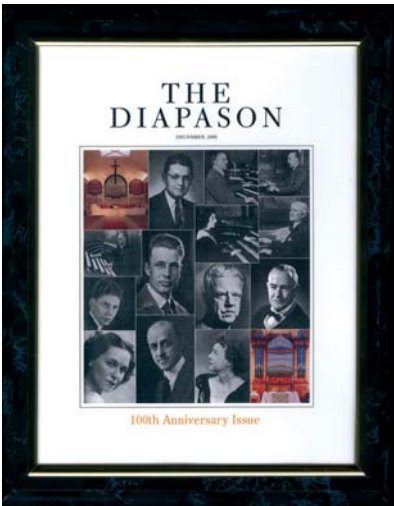
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**Pipe Organs of the Keweenaw** by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

**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](http://www.organsociety.org).

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Visit [orgelkidsusa.org](http://orgelkidsusa.org) online!



J.F. NORDLIE COMPANY  
ORGAN BUILDERS  
TRUNK ORGANS • POSITIVS

605-335-3336    [www.jfnordlie.com](http://www.jfnordlie.com)

### Taylor & Boody Organbuilders

Staunton, VA  
[www.taylorandboody.com](http://www.taylorandboody.com)  
540-886-3583  
[inquiries@taylorandboody.com](mailto:inquiries@taylorandboody.com)



WICKS PIPE  
ORGAN COMPANY  
"Building organs since 1906"  
[www.wicksorgan.com](http://www.wicksorgan.com)  
**618-654-2191**

CLASSIFIED  
ADVERTISING  
RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	30.00
Display Classified, per word	1.40
Display Classified minimum	35.00

Additional to above charges:  
Box Service (mail forwarding)    8.00  
Website placement (includes photo)    25.00  
(\$40 if not ordering print ad)

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

## THE DIAPASON

3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
608/634-6253 • [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):

☐ January ☐ February ☐ March ☐ April ☐ May ☐ June ☐ July ☐ August ☐ September ☐ October ☐ November ☐ December

Category \_\_\_\_\_ ☐ Regular ☐ Boldface  
Place on website ☐

Ad Copy \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

PAYMENT MUST ACCOMPANY ORDER



# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890  
 E-mail: [john@concertorganists.com](mailto:john@concertorganists.com)  
 Web Site: [www.concertorganists.com](http://www.concertorganists.com)



George Baker



Martin Baker\*



David Baskeyfield



Diane Meredith Belcher



Michel Bouvard\*



Stephen Buzard



Katelyn Emerson  
 2016 AGO National  
 Competition Winner  
 Available 2016-2019



Chelsea Chen



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois\*



Alcee Chriss  
 Canadian International  
 Organ Competition Winner  
 Available 2018-2021



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Janette Fishell



David Goode\*



Thomas Heywood\*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry\*



Nathan Laube



Amanda Mole

## Choirs Available

Westminster Cathedral  
 United Kingdom  
 (October 2018)

Saint Thomas Church  
 New York City  
 (March 2019)

New College Oxford  
 United Kingdom  
 (March/April 2019)

Trinity College Cambridge  
 United Kingdom  
 (September 2019)

Notre-Dame Cathedral  
 Paris  
 (April 2020)



Alan Morrison



James O'Donnell\*



Thomas Ospital\*



Jane Parker-Smith\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan



Thomas Trotter\*



Todd Wilson



Christopher Young

**Celebrating  
 Our 97th  
 Season!**

\*=Artists based outside  
 the U.S.A.