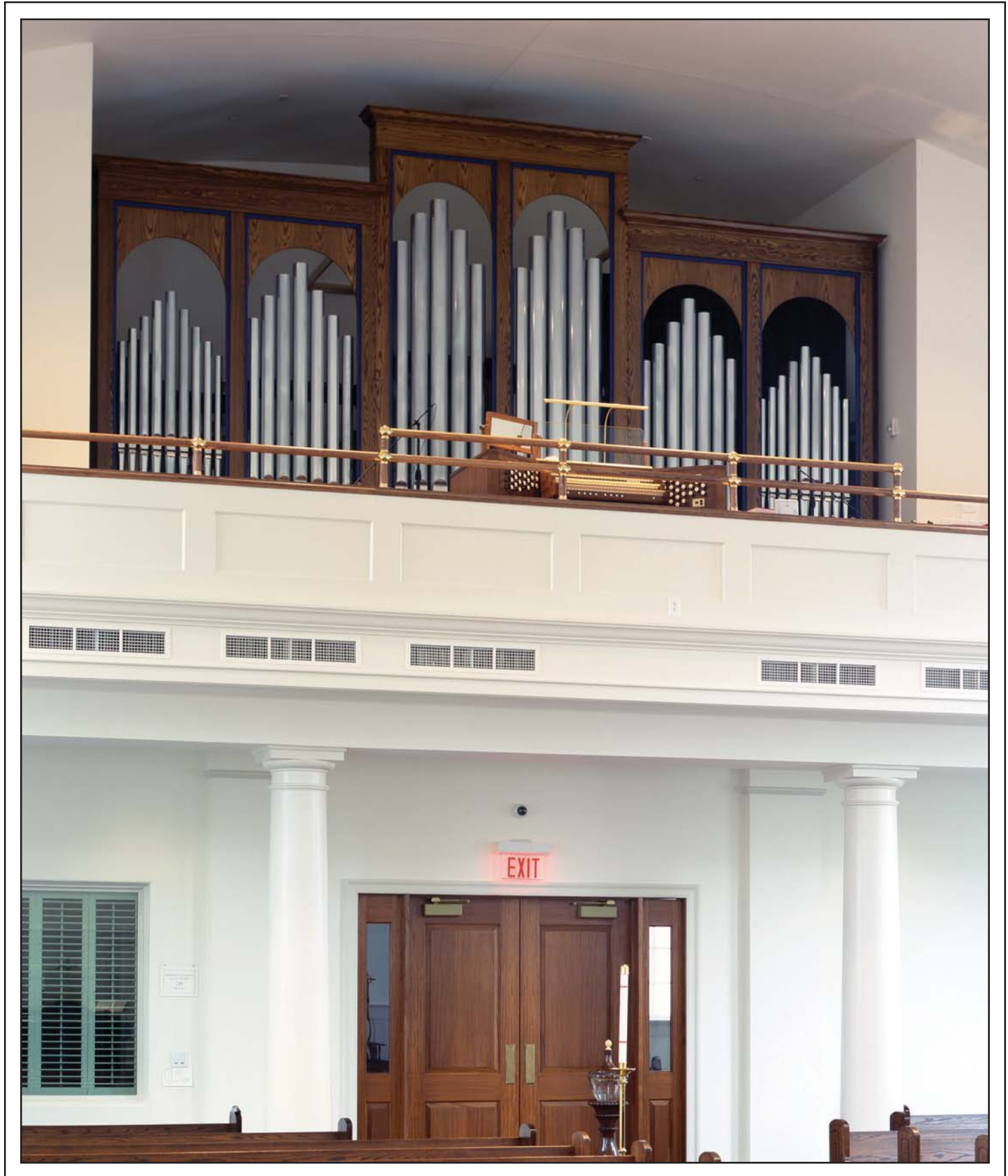


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JUNE 2017



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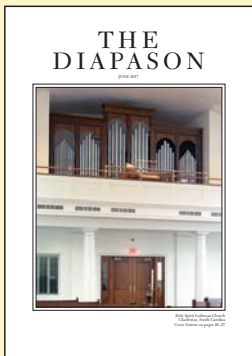
NEW ORGANS

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CALENDAR

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COVER

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Editor's Notebook

As I write this note in April for our June issue, I realize that many of us who are church musicians and educators will likely be entering a period of the year when we can relax a bit more than usual. Be sure to use this time to read, especially these pages of THE DIAPASON! As you begin to plan your choir or school year for 2017–2018, over the next several months, I am certain you will find valuable items in our summer issues.

In this issue, Gavin Black, in "On Teaching," continues his discussion of assisting students with developing good fingering habits. John Bishop, in "In the Wind," brings us interesting information on the Hook & Hastings firm and life in the shadows of an organ factory in the late 19th and early 20th centuries. Larry Palmer, in "Harpsichord News," pays tribute to the 70th birthday of harpsichord builder Richard Kingston.

Among our features this month, David Fienen offers an overview of the career and work of Minnesota organbuilder Charles Hendrickson, which follows Charles Echols's article on K. C. Marrin in our April issue. A Hendrickson organ will be featured during the Organ Historical Society national convention, August 5–11, in the Twin Cities region. Ennis Fruhauf details his transcription for organ of Bach's *Chromatic Fantasia and Fugue in D Minor*, BWV 903, which is available as a free download for your use. David Herman's fourth installment of "Thoughts on Service Playing" centers on helpful hints for accompaniment. Brian Swager provides a comprehensive list of carillon recitals for your outdoor

Here & There

Events



Fisk Opus 98, First Presbyterian Church, Evansville

First Presbyterian Church, Evansville, Indiana, concludes events to celebrate the 25th anniversary of the congregation's Fisk organ, Opus 98: June 2, Chere Ko. For further information: www.firstpresevansville.com.

Catalina United Methodist Church, Tucson, Arizona, announces its 2017 Summer Siesta Concert Series, Saturdays at noon: June 3, Emma Whitten, Flores del Desierto: Organ Works of the Sonoran Desert; July 1, Jared Aragón with Samaya J. D. Dalton, native flute, Katsina Dances; August 5, James Gerber, *Vierne, Symphonie I*. For information: www.catalinamethodist.org.

The Charlotte Chapter of the American Guild of Organists announces its 2017 summer recital series, Sundays at 7:00 p.m., except where noted: June 4, A Baroque Feast: Music for Organ and Voices, Myers Park Presbyterian Church; 6/11, Charles Tompkins, Myers Park United Methodist Church; 6/18, Matthew Michael Brown, Myers Park Presbyterian Church; 6/25, Brent Nolte, First United Methodist Church; July 2, 4:00 p.m., Choral Evensong, Myers Park Baptist Church; 7/9, John Richardson and Rob Dicks, Covenant Presbyterian Church; 7/16, Annual Stigall Scholar Recital, Providence Baptist Church; 7/23, Elizabeth Lenti, St. Peter's Episcopal Church; 7/30, Monty Bennett, Park Road Baptist Church; August 6, Alden Wright, Sardis Presbyterian

Church; 8/13, Stephen Gourley, Myers Park Baptist Church; 8/20, Lester Ackerman, St. Mark's Lutheran Church; 8/27, The Chenault Duo, Myers Park United Methodist Church. For information: www.charlotteago.org.

The first **Lynchburg International Organ Festival** takes place at Court Street United Methodist Church, Lynchburg, Virginia. Carol Williams, organist in residence, has organized the festival, with recitals Sundays at 3 p.m., except as noted: June 4, Diane Bish; 6/11 at 6 p.m., Donald MacKenzie and a silent movie; 6/18, Isabelle Demers; 6/25, Carol Williams. Information is available on www.facebook.com.



First Presbyterian Church, Ypsilanti, Martin Ott organ

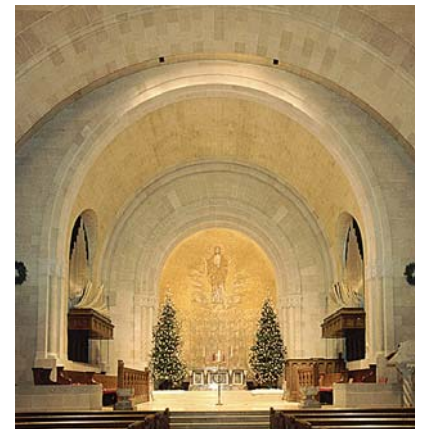
The Ypsilanti Organ Festival concludes its third season at the First Presbyterian Church, Ypsilanti, Michigan: June 4, David Heinze. For more information: www.fpcy.org.



St. Mary's Cathedral, Ruffatti organ

St. Mary's Cathedral, San Francisco, presents concerts Sundays at

4 p.m.: June 4, Young Peoples Symphony Orchestra, concert of Chamber Ensembles; 6/11, Sergio Militello; 6/18, Eric Zhang; 6/25, Marko Pranic; July 2, Christoph Tietze; 7/9, Angela Kraft Cross; 7/16, Etienne Walhain; 7/23, Norman Paskowsky; 7/30, Paul Stubbings. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.



Shadyside Presbyterian Church

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, concludes its season of music events: June 7, Pittsburgh Camerata, Handel, *Chandos Anthems*; 6/14, Steel City Men's Chorus; 6/21, Pittsburgh Camerata, A Chorus Divided: Music for Double Choir; 6/28, Raquel Winnica Young, mezzo-soprano, and Scott Pauley, theorbo. For further information: www.shadysidepres.org.

St. Matthew's By-the-Bridge Episcopal Church, Iowa Falls, Iowa, announces its 2017 summer organ recital series, Sundays at 4:00 p.m.: June 11, Renato Negri; July 16, Mark Babcock; August 20, James Hammann with Cheryl Growden Piana, clarinet. For further information: jimhammann@aol.com.



Stephen Schnurr
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www.TheDiapason.com

listening pleasure. But don't forget our several summer organ recital series, too, which you will find in Here & There and our regular calendar section. There's plenty to hear this summer somewhere near you!

Our Cover Feature spotlights a 1963 Robert Noehren organ crafted for the former St. Richard's Episcopal Church of Chicago, Illinois, which Buzard Pipe Organ Builders of Champaign, Illinois, has reworked and installed in Holy Spirit Lutheran Church of Charleston, South Carolina. This groundbreaking instrument in the Chicago metropolitan area was the site of many recitals and several recordings. This article details how this important organ found a new and appreciative home, spiffed up for many more generations of music making. Let's endeavor to make many other worthy projects like this happen!

May this month be the beginning of both a relaxing and productive summer for all our readers. Share your copy of this issue with a friend. Better yet, consider a gift subscription for that friend. Such a gift would make an excellent graduation or Father's Day gift—or a gift for any occasion! ■

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► page 3



Christ Church, Michigan City, Indiana, Roosevelt organ

The Roosevelt Organ Summer Recital Series announces recitals for summer 2017, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m. The series features 1891 Frank Roosevelt Opus 506: June 7, George Karst; 6/14, Stephen Schnurr; 6/21, Matt Gerhard; 6/28, Derek Nickels; 7/26, Kent Jager. For information: anmlouise39@yahoo.com



Madonna della Strada Chapel, Chicago, Goulding & Wood organ

Loyola University's Madonna della Strada Chapel, Chicago, Illinois, announces its 2017 Summer Celebrity Series organ recitals, free programs on the third Sunday of each month at 3:00 p.m.: June 18, Organized Rhythm (Clive Driskill-Smith, organ,

and Joseph Gramley, percussion); July 16, Jan Kraybill; August 20, David Hurd. For information: www.luc.edu/campusministry/sacramental_life/organ/.

The Old West Organ Society announces its summer series of recitals at Old West Church, Boston, Massachusetts, Tuesdays at 8:00 p.m.: July 11, Alexander Pattavina; 7/18, Stephen Rumpf; 7/25, David von Behren; August 1, Khristian Erich Bauer-Rowe; 8/8, Thomas Sheehan; 8/15, Gigi Mitchell-Velasco; 8/22, Laura Gullett; 8/29, Clara Gerdes. For information: www.oldwestorgansociety.org.

The Fellowship of American Baptist Musicians sponsors its Conference for Church Musicians, July 16–22, in Green Lake, Wisconsin. Featured clinicians include Nicole Keller, organ; Rosephanye Powell, adult choir; Jeffrey Redding, youth choir; Emily Burch, children's choir; and Michael Glasgow, handbells. For information: www.fabm.com.



Church of the Gesu, Toulouse, France

Toulouse les Orgues of Toulouse, France, will celebrate its 21st anniversary festival October 4–15. The festival features 40 events, not only organ recitals, but also events that merge the organ with other artistic disciplines

and instruments. Included will be the semi-final and final rounds of the Xavier Darasse Competition, special Baroque concerts, and the Cavallé-Coll organ of St. Sernin Basilica, which has been overhauled over the past year. For information: www.toulouse-les-orgues.org.

GIA Publications announces its Fall Institute for Music, Worship, Education, and Formation, October 12–14, headquartered at the Lutheran School of Theology at Chicago, in Chicago's Hyde Park neighborhood. Presenters include Eric Whitacre, James Jordan, Donald Nally, James Abbington, David Anderson, Marilyn Biery, Reverend Richard Fragomeni, and Michael Kemp. For more information: <https://institute.giamusic.com>.

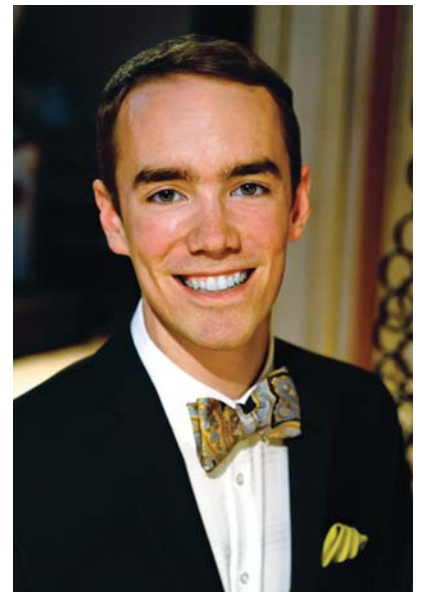
People



David Enlow

David Enlow plays recitals in Europe this summer: July 19, St. David's Cathedral, St. David's, Wales, UK; 7/21, Ingelheimer Kaiserpfalz, Ingelheim (Frankfurt), Germany; 7/23, Stadtkirche, Bad Canstatt (Stuttgart), Germany; 7/28, Heiliggeistkirche, Bern, Switzerland; 7/30, Pfarrkirche St. Erasmus, Steinacham-Brenner, Austria; August 6, Cathedral, Graz, Austria. For information: www.davidenlow.com.

David Herman has released his new choral work, *Grant Peace, We Pray*, available as a free download. Luther's text, with its 16th-century melody, is set for SAB choir and organ and was composed to commemorate the 2017 Reformation anniversary. For further information: herman@udel.edu.



Weston Jennings

Weston Jennings (a member of THE DIAPASON's 20 Under 30 Class of 2017) plays recitals: June 1, Christchurch Priory, Dorset, England; 6/4, St. Paul's Cathedral, London, England; 6/6, St. George's Chapel, Windsor, England; 6/9, Cathedral, Chelmsford, England; 6/11–12, Kelvingrove Art Gallery, Glasgow, Scotland; 6/17, Cathedral, Hildesheim, Germany; 6/26, Reading Town Hall, Reading, England; July 1, St. John's Church, Vilnius, Lithuania; 7/30, Interlochen Center for the Arts, Interlochen, Michigan; September 10, First Presbyterian Church, Tyler, Texas; 9/22, Christ Church, Easton, Maryland; October 11, Cathedral of the Immaculate Conception, Moscow, Russia. For information: www.westonjennings.com.



Wilma Jensen

Wilma Jensen, active teacher and recitalist, announces the appointment of John S. Palmer as her exclusive artist agent for the 2017–18 season. Palmer will be managing her calendar of organ masterclasses, organ and choral workshops, and recitals. A former student of Jensen, he is associate organist-choirmaster at Calvary Episcopal Church in Memphis, Tennessee. He can be contacted at jpalm@calvarymemphis.org or 901/568-9398.

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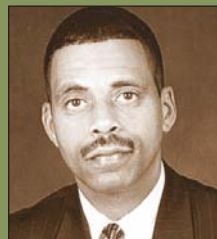
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► page 4



David Jonies at the Marcus Center

David Jonies plays recitals: July 22, St. Margaret Church, Munich, Germany; August 2, Sinsinawa Mound Center, Sinsinawa, Wisconsin; 8/23, Basilica of St. Mary, Minneapolis, Minnesota; September 12, Church of the Gesu, Milwaukee, Wisconsin. In late February, Jonies made his debut with the Milwaukee Symphony Orchestra under the baton of Edo de Waart, performing Gustav Holst's *The Planets* on the seldom-used Aeolian-Skinner organ at Marcus Center.



Karl E. Moyer

Karl E. Moyer of Lancaster, Pennsylvania, will present a program observing his 80th birthday on June 11, 11:00 a.m., at Trinity Episcopal Church, Rutland, Vermont. The program will include works by Mendelssohn, Bach, Krebs,

and Franck, composers chosen as Moyer has played organs in churches where these composers themselves had played. Moyer earned graduate degrees from the Union Theological Seminary and the Eastman School of Music, and spent most of his professional life teaching organ and music history at Millersville University, Millersville, Pennsylvania, as well as serving as church musician with several regional congregations. In his retirement, he is organist for St. John's Episcopal Church, Marietta, Pennsylvania.

The **Leupold Foundation** announces the gift to the Leupold Archives of the personal and professional libraries of **McNeil Robinson, II** (1943–2015), musician, organist, choir director, teacher, and composer. (See *Nunc Dimittis*, July 2015, p. 10.) The gift to the archives, initially shipped in 20 large boxes, includes six rare books, 118 ordinary books, 44 rare published organ music scores, 405 published organ scores, 1,091 recordings (LPs and CDs), four realia, ca. 500 personal papers (including correspondence, concert and recital programs, reviews, brochures, and posters), and 114 musical manuscripts of organ and choral music, most of which are unpublished. For information: www.wayneleupold.com.



John Rose

John Rose will retire in December after 40 years as college organist and director of chapel music at Trinity College, Hartford, Connecticut. John Rose's primary organ teacher was the late Virgil Fox. A graduate of Rutgers University, where Rose also taught for several years, he was appointed at age 20 as organist of the Cathedral Basilica of the Sacred Heart in Newark, New Jersey. There he inaugurated a concert series that is still a major part of the Newark arts community.

Appointments



Christopher Houlihan (photo credit: Christian Steiner)

French National Regional Conservatory in Versailles, France. He is a member of THE DIAPASON's initial class of 20 Under 30 (2015). He has performed organ recitals throughout the United States, including appearances at national conventions of the American Guild of Organists and the Organ Historical Society. He has several compact disc recordings to his credit on the Azica and Towerhill labels. Christopher Houlihan is represented by Phillip Truckenbrod Concert Artists. For information: www.christopherhoulihan.com.

Christopher Houlihan, artist-in-residence at Trinity College, Hartford, Connecticut, since 2013 and a 2009 alumnus of the college, has been named to succeed John Rose as the John Rose College Organist-and-Directorship Distinguished Chair of Chapel Music. A native of Somers, Connecticut, Houlihan has most recently served as director of music and organist for the Church of the Holy Apostles in New York City. Houlihan began organ studies with John Rose at the age of 12. After graduating from Trinity College, he earned his master's degree at The Juilliard School of Manhattan, studying with Paul Jacobs. Additional studies were with Jean-Baptiste Robin at the

As a frequent concert organist he has performed professionally on four continents. He has also performed with several orchestras including the San Francisco Symphony as part of the 1984 American Guild of Organists national convention and on multiple occasions with the Hartford Symphony Orchestra. His numerous releases on Towerhill Recordings include *Star Wars* recorded in 1977 within months of the film's release, and the series entitled *The French Romantics*.

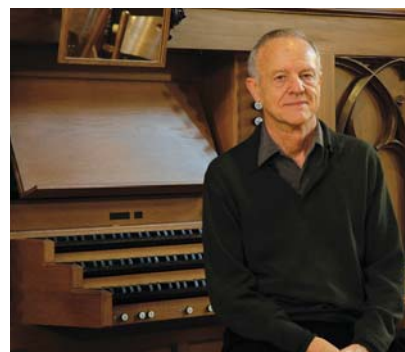
During his final academic year at Trinity College he had the honor of being named the first John Rose College Organist-and-Directorship Distinguished Chair of Chapel Music. The chair was established and endowed in his honor by Marjorie V. Butcher, Trinity's first female Professor. (See *Here & There*, September 2016, p. 8.)

Rose served under seven presidents of Trinity College and six college chaplains. He planned and executed 80 of the school's popular Christmas Lessons and Carols services. As director of the Chapel Singers, Trinity's oldest student organization, he led periodic choir tours abroad in Europe and South America. His own students have led distinguished careers in several fields including organ performance and church music.



Christian Holtkamp and Maxine Thévenot

the university in Albuquerque. A faculty member at the university, Thévenot collaborated with **Eric Lau**, saxophonist, and **John Marchiando**, trumpeter. The program included organ works by Hermann Schroeder, Nikolaus Bruhns, Antonio de Cabezón, Johann Sebastian Bach, McNeil Robinson, Louis Vierne, and Henri Mulet. Featured works with the instrumentalists were by Denis Bédard and Noël Goemanne. Preceding the concert Lau, chair of the music department, introduced **Christian Holtkamp**, grandson of Walter Holtkamp, Sr., who designed the instrument, and son of Walter, Jr., who built and installed the organ. Holtkamp spoke about the history of the design and installation of the instrument. The concert was sponsored by the Albuquerque Chapter of the American Guild of Organists.



David Rumsey

A memorial concert for **David Rumsey** will take place July 9 in Herz Jesu Catholic Church, Laufen, Switzerland, where he served as organist for the last 12 years of his life. The program will feature works and performers chosen by Rumsey. For information: www.davidrumsey.ch.

Maxine Thévenot performed a concert April 2 to celebrate the 50th anniversary of the installation of the University of New Mexico's Holtkamp pipe organ in Keller Hall, the performing arts center at

Competitions

The organ, sacred music, and historical keyboard departments of the **Eastman School of Music**, Rochester, New York, announce a competition for a new hymn text. The winning text will be included in the program of the biennial Utecht Hymnody Symposium and Festival, to be held at Eastman November 17–18. The event will feature guest speaker Paul Westermeyer and guest organist Bruce Neswick. The panel of judges includes Emily Brink, Carl Daw, Sister Delores Dufner, and Martin Jean. Deadline for submission is July 15, and the winning text will be announced by September 15. The prize is \$1,000 plus support up to \$500 to travel to Rochester for the symposium and festival. For information: www.esm.rochester.edu/organ/utech/.

The **Lutheran School of Theology at Chicago** is accepting applications for the 2017 Ruth and Paul Manz Organ

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Participants in Schoenstein Competition, left to right: judges Stephanie Nofar-Kelly, Scott Hanoian, Huw Lewis; contestants Meghan Meloy Ness, Sarah Simko (1st prize), Annelisa Crabtree, and Dean Robinson (2nd prize)

Organ and sacred music majors at the **University of Michigan**, Ann Arbor, participated in the **Schoenstein Competition in the Art of Organ Accompaniment** on March 29 at the First Presbyterian Church of Ann Arbor. The competition was made possible through a generous grant from Jack M. Bethards, president and tonal director of Schoenstein & Co., Benicia, California. **Sarah Simko**, a graduate dual major in organ and harpsichord performance and a member of THE DIAPASON's 2017 Class of 20 Under 30, was awarded first prize of \$1,000. **Dean Robinson**, an undergraduate with dual majors in organ/sacred music and computer science, received the second prize of \$500. The competition was judged by University of Michigan alumni Scott Hanoian, Stephanie Nofar-Kelly, and Huw Lewis. The jury evaluated the competitors' artistic use of the Schoenstein organ at First Presbyterian in a variety of organ accompaniments, including hymns, a vocal solo sung by Mahari Conston, and choral anthems performed with the Chancel Choir of First Presbyterian Church, Tom Granum, director.



Randall Dyer discussion in Greeneville, Tennessee, left to right: Jeff Farr, director of music, Randall and Lou Anna Dyer, and Bradley Jones (photo credit: Jim Keith)

Randall Dyer of Randall Dyer & Associates, Inc., presented "An Evening With An Organ Builder," an evening of discussion for the Northeast Tennessee/Southwest Virginia Chapter of the American Guild of Organists at Cumberland Presbyterian Church, Greeneville, Tennessee, on March 21. Dyer discussed how a pipe organ builder visits a new space, surveys the situation, determines the purchaser's musical requirements, assesses the room acoustically, and designs an effective pipe organ. The talk featured the Dyer firm's recent installation at the church and the problems encountered in placing an organ there. Bradley Jones, tonal director, demonstrated various sounds on the organ and accompanied the group in singing. The discussion was followed by an opportunity to play and look inside the organ.

The evening also happened to be the Dyers' wedding anniversary, and the church's hostess, Rebecca Roberts, had made them a cake, which was presented with song by those attending.

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Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schlueter Pipe Organ Co. for major renovation, tonal redesign and completion of their new IV-manual instrument, built by another firm who began installation in 2008. The project scope included complete tonal redesign of the instrument, chancel expression shade replacement, winding system replacement/rebuilding, tremolo replacement, pipework and windchest relocation for better tonal egress, rank replacement and major new additions, organ reed rebuilding/replacement, design and installation of a new String division, facade structural reinforcement, console renovations, and thorough tonal finishing. The completed organ boasts 93 pipe ranks.



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Scholarship. The award is intended for organ students who are preparing for careers as church musicians. The winner will receive \$3,000. Applications must be postmarked no later than July 17. Applicants must not have reached their 28th birthday by January 1, 2017. For full requirements of eligibility and application form: pdebias@lstc.edu or 773/256-0728.

The **Indianapolis Symphonic Choir** announces its eighth annual Christmas Carol Commission Competition. Submitted works must be original, unpublished, and have not been publicly performed, between three and five minutes' duration, scored for SATB (divisi are permitted), mixed adult choir, and may be a cappella or utilize keyboard accompaniment. Text and language are at the composer's discretion and should be suitable for Christmas/holiday performance. Composers 35 years of age or younger (as of December 1, 2017) who are United States citizens or legal residents may submit one composition via e-mail to the Indianapolis Symphonic Choir by 11:59 p.m. (EST), August 31, 2017. Compositions must be in PDF format and e-mailed to commission@indychoir.org. A cash prize of \$1,000, plus travel and lodging for the world premiere in December 2017, will be awarded to the winning composer. Full details are available at indychoir.org.

Publishers

Michael's Music Service announces new sheet music restorations: *Toccata Giovane* ("Youthful Toccata"), by Bruce Prince-Joseph (recordings and links to further information can be found on the website); *Arpa Notturna* ("Evening Harp") by Pietro Yon; *Largo* from the symphony *From the New World*, by Antonín Dvořák, transcribed by Caspar Koch (this transcription contains every measure of the orchestral score, including the entire middle section); *Pieces pour orgue*, op. 20, by the Belgian Joseph Callaerts—op. 20 contains the "Marche Solennelle" for which a recording is available. For information: michaelsmusicservice.com.

OHS Press is accepting subscriptions for its upcoming publication, *The Aeolian Pipe Organ and Its Music*, a second edition, revised and expanded, by **Rollin Smith**. This edition will contain emendations, new photographs, and an updated, annotated opus list of more than 900 organs from this builder. For information: www.organsociety.org.

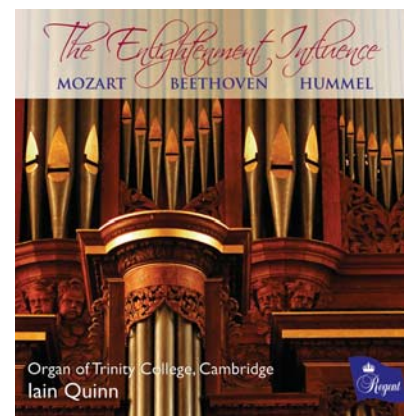
Zarex Scores announces publication of new music by **Frederick Hohman**. *Elegy* for organ and piano duet (ZS 1012, score for organ and piano with CD, \$26) is of advanced difficulty and is approximately eight minutes' duration. *The Flight of the Bumblebee* (ZS 1013, score and CD, \$20), by Nikolai



Frederick Hohman

Rimsky-Korsakov and transcribed by Hohman, is also of advanced difficulty and is approximately two minutes' length. *Methuen Fanfare* (ZS 1015, score and CD \$20) for organ solo, of advanced difficulty, lasts approximately four minutes. For further information: www.proorgano.com.

Recordings



The Enlightenment Influence

Regent Recordings announces release of a new CD, *The Enlightenment Influence*, featuring **Iain Quinn** at the Metzler organ of Trinity College, Cambridge, England. The disc contains all the solo organ works of Ludwig van Beethoven and Johann Nepomuk Hummel, together with other works by Beethoven and Wolfgang Amadeus Mozart originally composed for mechanical organs. For information: http://www.regent-records.co.uk.



Inventio

CDKlassisk announces release of a new CD, *Inventio*, with Lars Rosenlund Nørremark, Morten Ladehoff, Ulrik Spang-Hanssen, Lars Colding Wolf, Anders Grankvist Schou, and Krisian Krogsgaard playing the Marcussen organ of the Galtten Kirke, Denmark. The recording features works by Christian Heinrich Rinck, Torben Bech Schnedler, Morten Ladehoff, Georg Philipp Telemann, Georg Muffat, Petr Eben, and Mozart Amadeus Mozart. For information: www.cdklassisk.com.



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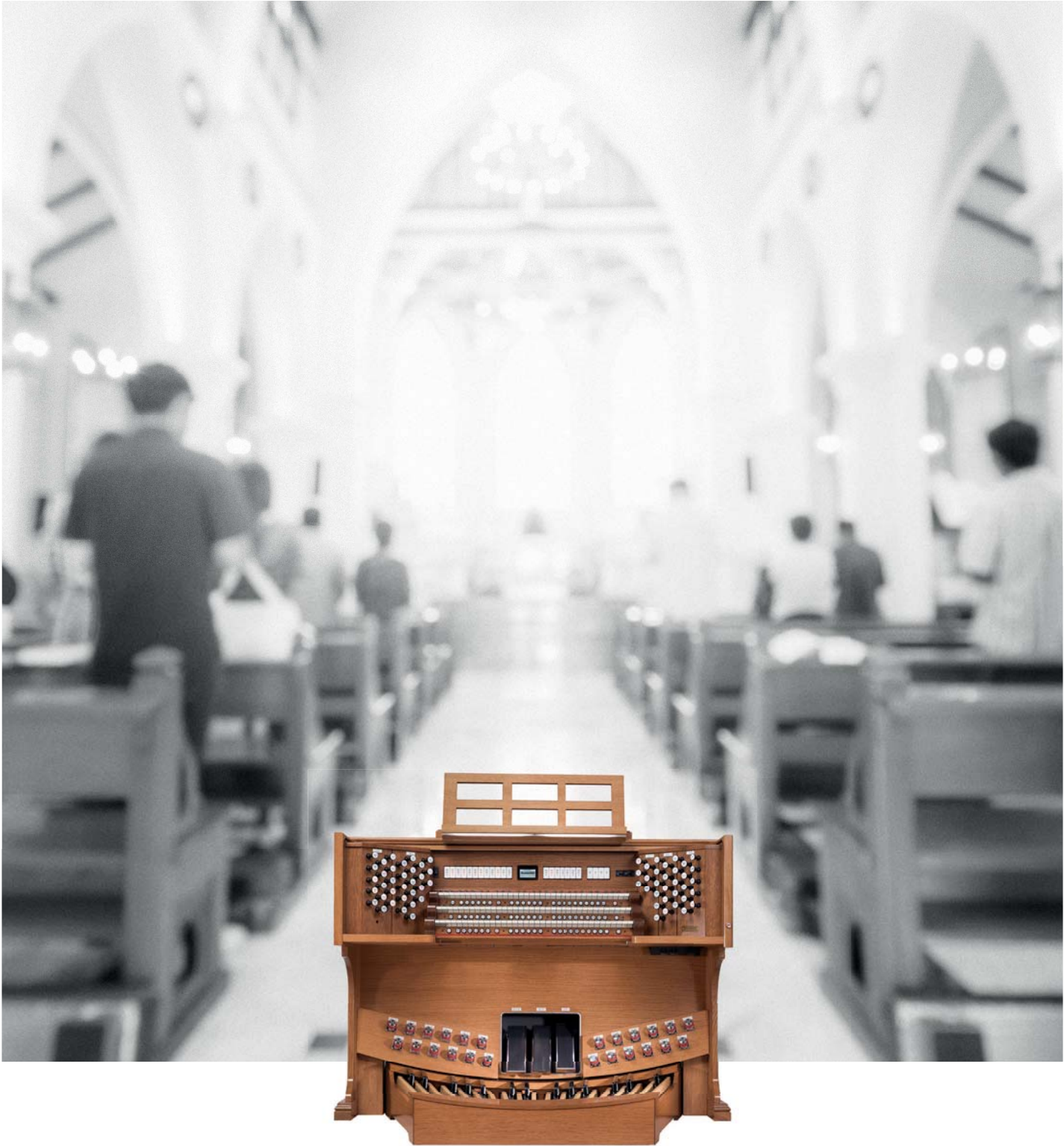
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Nunc Dimittis

Harry Huber, 102, of Salina, Kansas, died January 13. He was born January 17, 1914, in Gibbstown, New Jersey. He studied at Temple University and Boston University, earning degrees in piano, music theory, and organ. His organ studies took him to Philadelphia, New York, Boston, and Köln, Germany. In 1945, Huber moved to Hutchinson, Kansas, to become director of music for First United Methodist Church. That year, he married Sara Watson. Two years later he accepted a position teaching music at Kansas Wesleyan University, Salina, retiring in 1979 after 32 years of service. At the age of 96, he retired as organist of University United Methodist Church of Salina, after 58 years of service. A 33rd degree Mason, he was organist of the local Scottish Rite organization.

Harry Huber is survived by his wife of 71 years, Sara Huber; nieces Sara Gault of Salina, Carole Gray and husband Milton of The Villages, Florida, and Jeanne Watson-Smith and husband Kirby of Kennett Square, Pennsylvania; great-niece Mollie Purcell and husband Ben; great-great nephews Gage Roberts and Carter Purcell. A funeral service was held January 23 at University United Methodist Church, Salina. Memorial gifts may be made to the Huber Music Scholarship Fund, Kansas Wesleyan University, Salina.

Vaughan Ramsey, 102, died August 3, 2016, in New Suffolk, New York. Born in 1914 in Atlanta, Georgia, he studied organ with Joseph Ragan at All Saints Episcopal Church, Atlanta, where he served as assistant organist and junior choir director. Two years later, at age 17, he became organist at St. Mark's Methodist Church, Atlanta, which he served for seven years. He received a scholarship to the Curtis Institute of Music, Philadelphia, Pennsylvania, where he studied organ with Alexander McCurdy. While at Curtis he was appointed organist at St. Mary's Episcopal Church, Hamilton Village, Philadelphia, which had recently installed a new Aeolian-Skinner organ (1937).

In 1939 Ramsey was invited by a W. W. Kimball Organ Company representative to audition for the minister of music position at Flatbush Congregational Church in Brooklyn, New York, where Kimball had recently rebuilt its 1912 organ. While serving this church, he continued his organ studies with David McKay Williams at St. Bartholomew's Church in Manhattan. In 1942, Tompkins Avenue Congregational Church merged with Flatbush Church, and Ramsey was retained as music director of the Flatbush-Tompkins Congregational Church that, with over 4,000 members, became the largest Congregational church in the country. He directed a choir of more than 30 singers with paid section leaders. He was also organist at Temple Ahavath Sholom in Flatbush.

He married Margaret Irvine, the Tompkins Avenue church secretary retained in the merger. In 1975 he and Margaret retired to their summer home in New Suffolk, New York. Soon after, he was invited to become organist and choirmaster at First Presbyterian Church in Southold, New York. He remained there 22 years, resigning in January 1997. He then became organist at First Universalist Church of Southold, where he served for seven years until 2004, when eye problems prevented him from driving.

In addition to being an organist and choir director, Ramsey composed many choral and organ pieces for use in his various churches. Excessive modesty prevented him from publishing any of them, and he later destroyed most of the manuscripts. His estate intends to donate the relatively few surviving pieces to the Curtis Institute archives.

Ramsey also had a keen amateur interest in organ building, both theoretical and practical. Under his leadership, several projects for expansion of the organ at Flatbush-Tompkins Church came to fruition. Using recycled pipes and keyboards and new all-electric windchests which he built and wired, he made a small practice organ for his office at the church, a larger one for his home in Brooklyn, and later a still larger one for the church auditorium. He removed these when he retired and installed them in his New Suffolk home. After the death of his wife in 1982, he built and installed in her memory a chancel division for the organ at the Southold Presbyterian Church. In 2000, while at the Southold Universalist Church, he added a division of pipes to augment the resources of the existing organ.

Ramsey is survived by his daughter, Anne Vermeulen, of Belgium; four grandchildren, two great grandchildren, and several cousins by marriage. ■

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Organbuilders



Fisk Opus 148 model

C. B. Fisk, Inc., of Gloucester, Massachusetts, hosted an open house on May 13 featuring two new pipe organs in their shop. Opus 148, to be installed in Centennial Chapel of Christ Church Cathedral, Cincinnati, Ohio, consists of two manuals, 22 stops. Delivery is expected for fall 2017. Opus 150, commissioned for Christ Church, Philadelphia, Pennsylvania, consists of three manuals, 49 stops. For information: www.cbfisk.com.

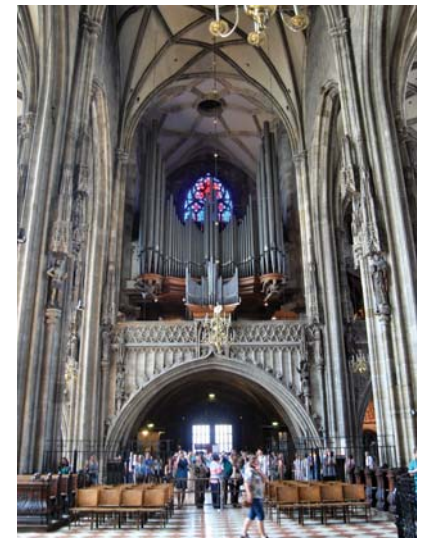


Clarín Opus 1, Spanish Baroque organ

Joaquín Lois, organbuilder, specializes in the restoration and construction of Spanish Baroque organs. The workshop, located since 1985 in the town of Tordesillas, Valladolid (Spain), has built and restored pipe organs since 1972. Numerous projects have been completed throughout Europe, with additional commissions in countries such as Panama, Mexico, and Cuba. The firm's philosophy includes the mastery of traditional techniques, knowledge of different organ-building schools, and the conception of each instrument as a research document. Both restorations and the construction of new organs demonstrate special interest in the Iberian organ.

The firm has developed the Clarín project, providing suitable tools for the study and interpretation of Iberian organ music in those regions where there are examples of this style of organbuilding. The firm offers its services in the

construction of organs in the style of Iberian instruments from the 17th and 18th centuries, building copies of historical Iberian organs, as well as newly designed models. For information: www.joaquinlois.com.



Kauffmann organ, St. Stephen's Cathedral, Vienna, Austria

A contract to resuscitate and renovate the great gallery organ of **St. Stephen's Cathedral**, Vienna, Austria, was signed in April with **Rieger Orgelbau** firm of Vorarlberg, Austria. Beginning in November and continuing over the next three years, the gallery organ, the largest in Austria, will be thoroughly rebuilt. Unplayable since 1991, the instrument will be re-inaugurated on Easter Day, April 12, 2020, exactly 75 years after the organ's predecessor, dating to 1886 and built by Walcker, was destroyed by fire near the end of World War II. The present organ of four manuals, 125 registers, and 10,000 pipes was built by Johann M. Kauffmann of Vienna between 1956 and 1960. The entire organ will be dismantled and taken to Rieger's workshops. Rieger has two organs installed on the floor of the cathedral nave. The gallery organ and the 1991 Rieger organ of 4 manuals, 55 registers in the south aisle will be made playable from one console.



Casavant Opus 1918, Holy Cross Episcopal Church, Weare, New Hampshire

Casavant Frères Opus 1918 has been donated to Holy Cross Episcopal Church in Weare, New Hampshire. The five-rank unit organ was originally built in 1948 for Mount St. Anne's Catholic Orphanage in Worcester, Massachusetts. At some point, the organ was moved to St. Ann's Catholic Church, Leominster, Massachusetts. The organ was purchased from St. Ann's by Thom Thomas in 2014, restored, and given to Holy Cross in memory of his parents, Robert and Dorothy Thomas.

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Three-score and ten: Celebrating Richard Kingston

Born June 6, 1947, Richard Kingston reaches his Biblical milestone of 70 years this month. Now he is widely celebrated as one of America's most distinguished harpsichord makers, but when Richard and I both arrived in Dallas in 1970, the world was younger, and the harpsichord still quite exotic and unfamiliar to many musically inclined listeners. The circumstances of our meeting seem quite humorous in retrospect: Southern Methodist University's music department secretary left a note in my campus mail box: "Some nut wants to talk to you about a harpsichord." And yes, the "nut" turned out to be Richard. To celebrate Richard's multi-faceted life and his many contributions to the visibility and viability of the historic harpsichord during our nearly 50 years of collaboration and friendship, I have solicited some comments from several of our mutual colleagues.

• **Jan Worden Lackey** was my first Master of Music in harpsichord performance student at Southern Methodist University. Of those bygone years, she writes:

There was much new in the music world in Dallas in the 1970s and much of it revolved around the harpsichord. A young professor had come to SMU to lead his new degree program. Soon after his arrival a young man who, at that time had completed only one instrument, opened a professional harpsichord-building shop. The faculty member was Larry Palmer; the builder, Richard Kingston. We three, together with some others, founded and served on the board of directors of the Dallas Harpsichord Society.

The city was ready for historic keyboards and early music. There was a lot of publicity for our events. The *Dallas Morning News* printed concert notices, reviews, and feature articles, as did other local publications, for there was considerable interest in these concerts, lectures, instruction possibilities, and instruments.

It soon became apparent that Richard Kingston was an excellent and talented builder of harpsichords who both knew the instrument's history, and possessed the requisite technical skills and ears to produce beautiful-sounding instruments. As a frequent visitor to his shop I found him friendly, an interesting conversationalist, and one who was ever delighted to show his latest work.

A lasting memory is of an evening spent playing one of Richard's early instruments: I had been asked to be the solo harpsichordist for the opening of an exhibition at the Dallas Museum of Fine Art. Richard moved and tuned one of his magnificent French double harpsichords for the occasion. Memorable was the enjoyment of being surrounded by beautiful art, music, and the instrument—all together producing something that, individually, would not have made such an impact.

After Richard closed his shop and moved away from Dallas I had no contact with him. A few years ago my husband and I were invited to dinner at the home of a Santa Fe colleague. Included at our table were Dr. Palmer and Richard, who was still the same delightful and interesting person, happily sharing conversation and stories.

After a decade of successful harpsichord building in Dallas, Richard followed some sage advice from George Lucktenberg, founder of the Southeastern Historical Keyboard Society, who suggested that North Carolina had much to offer a harpsichord maker: namely its tradition of fine furniture making. Thus it was that Kingston's 100th instrument, begun in Dallas, was completed in Marshall, North Carolina. Continuing his investigations into what should comprise a composite "eclectic northern European double harpsichord," Richard developed a prototype during his first two years in the Carolinas. Important new clients, new craftspeople, and the soundboard painter Pam Gladding became his colleagues. At the apex of his sales, he produced 19 instruments in 1987, 14 in 1989—the final "big years," as he noted in his shop history notes.

A beloved friend and colleague encountered at many meetings of the Southeastern Historical Keyboard Society (SEHKS) was the late musical and graphic artist Jane Johnson, whose clever drawing celebrating the birth of Richard's first son combines two of his major achievements of the 1980s: starting a family and continuing to produce instruments of technical brilliance and physical beauty. Jane's witty announcement card is typical of her warm heart and steady hand.

During Richard's first decade in the eastern United States I had very little contact with him. However, that changed considerably during the 1990s with our increasing number of collaborations during SMU's summer harpsichord workshops at Fort Burgwin, the university's idyllic property near Ranchos de Taos, New Mexico. Richard taught classes in maintenance and tuning and "well-tuned" his elegant instruments. The rustic annual gatherings were succeeded by meetings in Denver and Santa Fe during the first decade of the 21st century.

• Another of my outstanding harpsichord students from the early years at SMU, **Barbara Baird** joined us as a workshop faculty member for many of the summer offerings. She writes of her Kingston memories:

I first met Richard in 1974 when I moved to Fort Worth to teach harpsichord at Texas Christian University. Through the years he and I found ourselves working together in Taos and Denver at SMU summer harpsichord events. I have long admired Richard's gifts as a builder, his easy-going manner with students and harpsichord enthusiasts, and his willingness to make harpsichords travel. He would load a half dozen instruments worth tens of thousands of dollars into the back of his van and drive across the Southwest to make these harpsichord programs possible. Fearless? Foolish? No: Delightful!

November 1991 found Kingston at Clayton State University (Morrow, Georgia), where their six-day Spivey International Harpsichord Festival included a harpsichord builders' competition. Twelve American makers each brought an example of their craft. After careful examination, the five-person jury unanimously awarded the Spivey Prize to Richard Kingston. Indeed, the jury chair, the German master craftsman Martin Skowronek, told his cohorts that Richard's instrument was so similar to something he himself might have made that Kingston and he must be soul mates! Since I was present to play the opening solo recital and chair a symposium of the builders, I was especially proud of my younger colleague's great honor, and



Richard Kingston, Elaine Funaro, harpsichord decorator Lisa Creed, Opus 333 (Courtesy of Elaine Funaro)



Jolly harpsichord movers: Larry Palmer, Richard Kingston, Clyde Putman (Collection of Larry Palmer)



Richard Kingston and his dog Ralph (Courtesy of Richard Kingston)



Kingston birth announcement by Jane Johnson (Courtesy of Richard Kingston)

nearly overcome with emotion, when, for his acceptance of the award, he requested my presence beside him on stage. We had both come a very long way in 21 years!

The Georgia reunion led directly to the acquisition of my own Kingston harpsichord in 1994. A stellar example of Richard's Franco-Flemish doubles, its keyboards utilize an octave span of 6¼ inches rather than the usual 6½—a small, but vital difference when attempting to negotiate some of the wide stretches found in many of the contemporary pieces that I have championed throughout my career.

A very special example of Kingston's craft is his "Millennium" Harpsichord, Opus 300, built to celebrate things both old and new for the new century! The instrument received an extensive dedication recital debut on November 3, 2002, in the Washington, D.C., home of Charles and Susan Mize. Basically the well-loved Franco-Flemish Kingston double, this harpsichord is visually striking in its black-matte finish, supported on three stainless-steel pylons. An optional computer screen is also available as an augmentation of the usual music desk, thus allowing digitally scanned scores to be read by scrolling through them by utilizing a foot pedal.

Honored to be the first of a cadre of harpsichordists to "open" the musical feast, I chose a program that began with John Bull's *Coranto Kingston* and ended with a commissioned work from composer Glenn Spring, *Suite 3-D*. This work for two to play at one harpsichord celebrates the hometowns of the composer (Denver) and the players (Dallas for me and D.C. [at that time] for Dr. Mize, who joined me for this first performance).

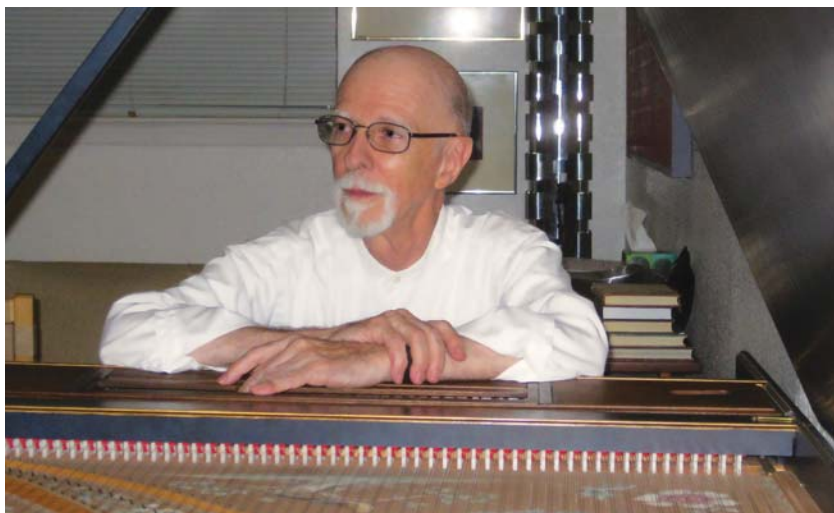
In the audience was one of Richard's major mentors, the celebrated Boston harpsichord maker William Dowd. Following consecutive programs by Virginia Pleasants and Brigitte Haudebourg, Dowd's shop foreman Don Angle brought down the house with his extraordinary keyboard skills in signature pieces by Scott Joplin, John Phillip Sousa, and, of course, the remarkable Angle himself.

When the Mizes moved to New Mexico a few years later, Opus 300 travelled with them. By then it had acquired a stunning lid painting in colorful abstract style by artist June Zinn Hobby. According to the harpsichord's owners, my compact disc *Hommages* (recorded in 2007) is the only commercially available recording of this uniquely beautiful instrument.

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Larry Palmer at Big Blue (Photo credit: Clyde Putman)



Mize "Millennium" Harpsichord featured on CD, *Hommages* (Collection of Larry Palmer)



Richard Kingston narrating *Said the Piano to the Harpsichord* (Collection of Larry Palmer)

• A brilliant harpsichordist and recording artist, **Elaine Funaro** lives in Durham, North Carolina, where her husband Randall Love teaches piano at Duke University. She describes her friendship with Kingston as follows:

Upon graduating from Oberlin College in 1974 I did what many harpsichordists did at the time: I went to Boston. There I started working for the harpsichord historian and decorator Sheridan Germann. For the most part we painted the soundboards of instruments from the shop of William

Dowd, at the time the most famous American builder. Sheridan would travel around the country and to Paris [where Dowd had opened a second shop] to decorate soundboards. I recall her returning from a trip to Texas full of praise for the work of a new, young builder, Richard Kingston. That was the first time I heard his name.

Throughout the next decade his instruments, robust and musical, appeared at conferences and concerts. I did not need another instrument since I already had a Dowd, but our paths crossed more often when my husband and I returned from studies in Holland to settle in North Carolina. In 2009 Richard visited me and said that he had the parts for one last instrument and that he would like that instrument to be mine. As I was quite involved in performing contemporary music [as the Director of the Aliénor Competitions] we both wanted to create an instrument that reflected a completely modern aesthetic. Thus Richard's Opus 333 was conceived. Currently Richard drops by quite often to regulate both the Dowd and his own instruments. We are very fortunate to have him so close by.

From the many archival papers that Kingston has entrusted to me for safekeeping and historical research, I share the following heartfelt words from this month's honoree himself:

I have had a fascinating life and rewarding career. Often, upon reflection, it seems all that was ever required of me was to get dressed and show up each day. Considering the folk that took time with me, mentored me, gave me direction, I could not be any way other than successful in undertaking a career in harpsichord making.

I was on fire for the subject from the beginning, and that has never ceased. I did not plan it as a lifelong endeavor; I simply went from one harpsichord to the next, each intended to be the best work I could do, each as exciting to me as the very first.

The thrill of getting to the moment when I could begin voicing each instrument, to be reassured by those first sounds, was the same for me from the first to the last!

The sun is happy when it shines, a pen is happy when it writes, and I am happy when I am working on a harpsichord. I would do it all again.

As the fortunate owner of Richard's harpsichord, the magnificent "Big Blue," I share his happiness every time I play this triple-transposing instrument with its incredible resonance, even in the uppermost range of a treble that extends to top G.

One of the most memorable of the 101 Limited Editions Dallas house concerts presented during 33 years was the third one in season 28. On Sunday, February 19, 2012, Richard Kingston joined pianist Linton Powell and me as the narrator for a live performance of *Said the Piano to the Harpsichord*, which he had encountered as a favorite 45-rpm music disc during early childhood. The skit tells a dramatic story, illustrated with musical examples, during which sarcastic rivalry between the two keyboard instruments ends in collaboration, as demonstrated by composer Douglas Moore's brief but charming *Variations on The Old Gray Mare*: the very recording that first introduced young Richard to the sounds of the harpsichord, thus beginning his lifelong love affair with the instrument.

It has been a fantastic journey, dear Maestro. Welcome to the "Three-Score-and-Ten" Club! Now, shall we both aim for "Four-Score" status? ■

Comments are welcome. Please address them to lpalmer@smu.edu or, via post, to Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

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Book Reviews

Arp Schnitger and His Work: Documentation of the Organs and Façades built by Arp Schnitger in Germany, the Netherlands, Portugal, and Brazil. Cornelius H. Edskes and Harald Vogel, with contributions by Bernhard H. Edskes, Peter Golon, Joachim Walter, in collaboration with Tim Knigge, Christian Rogge, Dorothea Schröder, and Bert Veening. Translated by Joel Speerstra. Published by the Arp Schnitger Gesellschaft (Germany) and the Stichting Groningen Orgelland (the Netherlands). Edition Falkenberg, Bremen, Germany, 2016. 228 + xxvi pp. hardbound, with color dust jacket. 61 color photographs (plus two on dust jacket), 12 black and white photographs, 23 illustrations. Available from www.ohscatalog.org, \$49.95 to members, \$59.95 to non-members.

This beautiful volume represents the latest compendium of research into the life and work of arguably the finest organbuilder of northern Europe in the Baroque period, Arp Schnitger (1648–1719). Of the more than 170 organs known to have been built under the direction of this man, amazingly, approximately twenty percent of these instruments are extant in various forms.

In the Foreword to the English Edition by Hans Davidsson, we learn that Schnitger was the most prolific organbuilder through his age, a successful businessman who established a network of organbuilding shops (Hamburg, Neuenfeld, Stade) that allowed him to produce organs of high quality at a fast pace, shipped and installed far afield. His instruments were to be found near his shops and throughout northern Germany, the Netherlands, as well as farther away in Russia, Portugal, and Brazil. The United States would see this model of organbuilding in the several shops of the Roosevelt family, and M. P. Möller is documented as having worked to establish satellite factories in the Midwest, though this did not come to fruition.

Schnitger executed contracts for organs with clients ranging from royalty to municipalities to Lutheran and Reformed congregations. As Davidsson notes, Schnitger was “the first internationalist among European organ builders” (p. vii). The network of workshops continued to carry out Schnitger’s work after his death (though not under his name); the last shop in Groningen, operated by Herman Eberhard Freytag, closed in 1863. The high-quality products that went into manufacturing these instruments helped ensure that a remarkable number of these organs would survive over centuries.

A revival of interest in Schnitger’s work has brought to light considerable

new information in the past half century, beginning with the International Schnitger Conference in Groningen in 1969, and continuing to the present with organizations such as the Göteborg Organ Art Center (GOArt). Much of the work of these organizations and their chief historians is represented in this volume. A collaborative effort, *Arp Schnitger und sein Werk* was published in its first edition in Dutch and German in 2009, with a second edition in German in 2013. In 2016, the English version was finally available. The Foreword by Cornelius H. Edskes and Harald Vogel notes: “The current volume presents all preserved Schnitger organ façades as well as the instruments that disappeared in the twentieth century. Thus, for the first time, it is possible to compare all of the Schnitger instruments and appreciate his creativity in dealing with recurring decorative elements” (p. xv).

After introductory materials and essays, the first major portion of the book is devoted to presentation of surviving cases and façades in chronological order of completion. The first organ depicted is St. Cosmae, Stade, finished in 1673. Each entry is accompanied by a detailed description of the design and construction, including notation of personnel involved in creating these artworks, if known. The essays use some architectural terms that would not be known to most organists; however, a Google search of these terms will easily allow the reader to learn even more about how these cases and façades are conceived and crafted. The vivid colors of these photographs on the large pages make this book valuable as a coffee table presentation book, though it is worth much more than just that. Organs and façades lost in the twentieth century are also presented, this section with vintage black and white photography. Examining these pages makes one mourn the loss of these instruments.

The next section of the book presents essays of relevant local and church history for each organ, along with an account of each instrument, what materials survive from earlier instruments, and what has happened to each Schnitger creation over the last 300 years. Specifications accompany each entry. These are grouped first by nationality (locales in northern Germany, the Netherlands, Portugal, and Brazil) and then alphabetically by city or town.

An accounting of surviving drawings of Schnitger façades follows, as well as discussion of what has survived, or not survived, from Schnitger’s records of his own instruments. A Reference List (i.e., bibliography), Index of Persons, and Index of Places ease the search for desired entries in the book.

The importance of this book cannot be underestimated. It sheds a revealing light on not only these surviving instruments of one of the finest organbuilders of all time, but also paints a vivid picture of organbuilding of that period, with insights into business practices, how the artisans obtained and crafted their raw materials into finished artworks of musical instruments, and how these organs have been (relatively) respected and cared for over the past three centuries. The photographs and illustrations are exceptional. The book is printed on heavy, quality paper and is solidly bound, wrapped in a fine dust jacket, ensuring

that this volume will be a valued addition to libraries for generations to come.

—Stephen Schnurr
Gary, Indiana

New Recordings

Bach: The Great Eighteen Chorales, Renee Anne Louprette. Metzler organ, Trinity College Chapel, Cambridge, England. Acis Productions, APL 58180 (2-CD set), www.acisproductions.com.

The Great Eighteen Preludes (BWV 651–668) by Johann Sebastian Bach represent the pinnacle of the chorale prelude form, both in his own output and in the context of the wider repertoire of the Baroque period. Disappointingly, they also represent his lost genius in the same way that the *Requiem* does for Mozart: had the great man lived beyond 1750 we would undoubtedly have more of these superb chorale preludes.

The 1976 Metzler instrument of three manuals, 42 ranks, on which this disc is recorded, sounds magnificent in the warm, resonant acoustic of Trinity College Chapel and was designed and built around the original case and seven ranks of seventeenth-century Father Smith pipework. The reeds are fiery and thrilling, the Cornet full and rich, the principal choruses sonorous and grand, and the flutes delicate and subtle. The mixtures are a touch on the aggressive side, but they combine beautifully with the pedal reeds for a thrilling and commanding plenum. It is certainly one of the best examples of Metzler’s work in the UK, if a slightly unorthodox choice of instrument for a traditional English choral foundation!

Louprette’s performances here are excellent—technically assured, highly articulate, and musical, demonstrating much of the instrument’s tonal palette and a great sensitivity to the chosen music, which is some of the most mature and intricate Bach organ writing. It is quite easy to see from this disc why she is regarded as one of New York City’s most compelling performers. Perhaps this will become the first disc in a series of complete Bach recordings; if so it would certainly rival the best current recording out there, which, for my money, remains Regent’s set performed by Margaret Phillips.

—James M. Reed
Glasgow, UK

New Organ Music

A Little Suite, Antony Baldwin, Banks Music Publications, 2015. Movements published separately: Sarabande, £4.50, Gigue de Trompette, £3.50, Cantilena £3.50. Available from www.banksmusic-publications.co.uk.

If readers of THE DIAPASON have not previously heard the name of Antony Baldwin, this composition for organ, *A Little Suite*, gives cause for you to investigate the nearly 90 other works for choir and organ from this British composer. The *Suite* comprises three works, *Sarabande*, *Gigue de Trompette*, and *Cantilena*, each published separately. Based on this collection, it appears that Baldwin wishes to provide church musicians works that are well crafted, accessible, direct, and that require a moderate level of technique. Each of

these three pieces is fashioned in an ABA form with easily recognizable phrases and cadences that are cast within a traditional harmonic palette.

The *Gigue de Trompette* is characteristically dance-like and a pure joy to play, especially the sequence patterns. *Cantilena* unfolds a haunting, bittersweet melody that continues to resonate long after the last measure—a real gem. The *Sarabande* is perhaps the weakest of the three compositions, due, I believe, to the relatively small ambitus of the main theme and its frequent repetition.

In addition to composing, Baldwin serves as music director for the American Church in London, serves on the composition review board for the Royal School of Church Music, and is an active recitalist on both sides of the Atlantic Ocean. These pieces will be a welcomed addition to your library, especially *Cantilena*.

—David Troiano
Saint Clair Shores, Michigan

New Handbell Music

Acclamations, arranged for 5–7 octaves of handbells, with optional 5–6 octaves of handchimes, by William A. Payn. Agape (a division of Hope Publishing Company), Code No. 2782, \$5.25, Level 3+ (D).

This large original work is loaded with musical contrast and beautiful melodies, and is a real challenge for a larger handbell choir. Even though it is on the more difficult side, it has a flowing lilt throughout, which supports the lovely melodies throughout this piece.

More Hymns for Three to Six Ringers, arranged for 2 or 3 octaves of handbells, with optional keyboard, by Sandra Eithun. Lorenz Publishing Company, MLC201951L, \$44.95, reproducible, Level 2 (E+).


Nicely crafted for small ensembles, this collection contains pieces that are suited for use throughout the year, with assignments for 3, 4, 5, or 6 ringers. The optional keyboard accompaniment can add additional support and texture to each arrangement. Titles include *All Things Bright and Beautiful*, *In the Morning When I Rise*, *To God Be the Glory*, *Gentle Praises*, *Faith of Our Fathers*, and *Let Us Break Bread Together*.

Easy Hymn Accompaniments, arranged for 2, 3, 4, or 5 octaves of handbells or handchimes with voice(s), instrument (B-flat or C treble, C bass, and/or keyboard), by Margaret R. Tucker. Choristers Guild, CGB995, \$54.95, reproducible, Levels 1 and 1+ (E, E+).

These 12 accompaniments for familiar hymns are suitable for various occasions: Lent, Holy Trinity, Thanksgiving, Reformation, accompanying congregational singing, hymn sing-alongs (hymn text sheets are provided and may be copied), a vocal or instrumental soloist, or accompanying the piano/organ playing of the hymns. Also included are optional parts for C treble, B-flat treble, and C bass instruments, sing-along sheets, and a list of compatible hymnal harmonizations.

—Leon Nelson
Vernon Hills, Illinois

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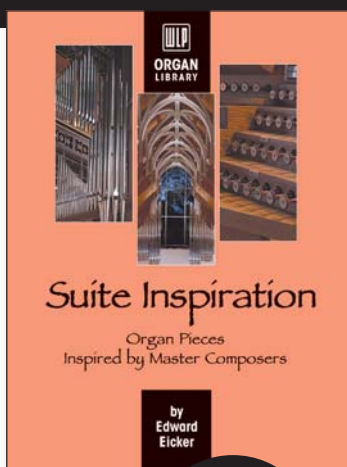
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Edward Eicker

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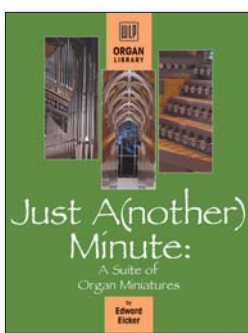
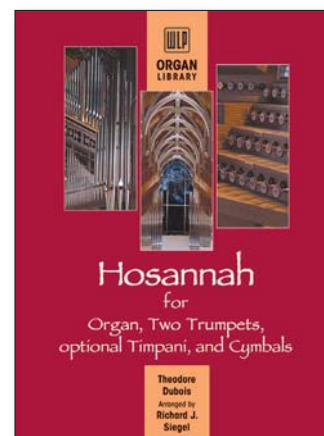
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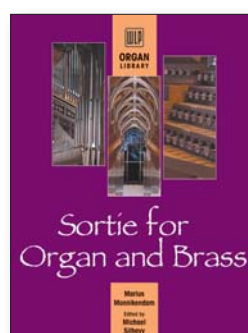
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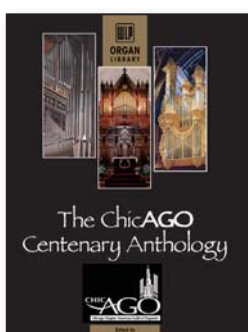
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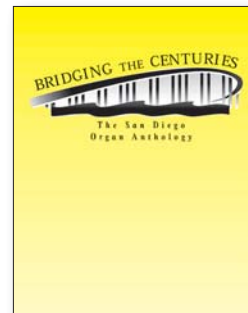
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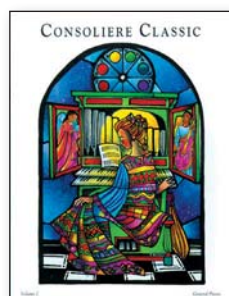
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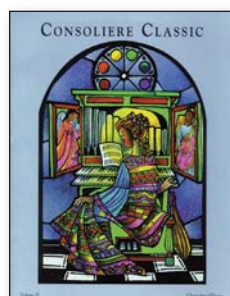
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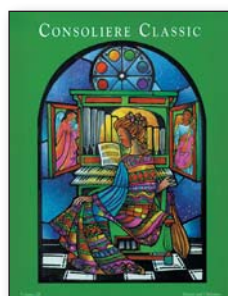
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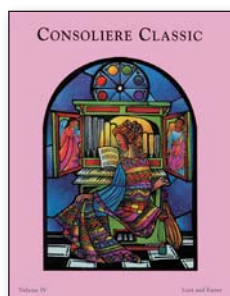
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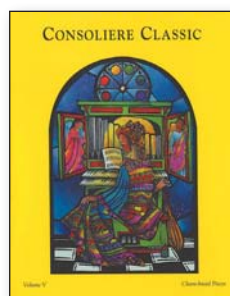
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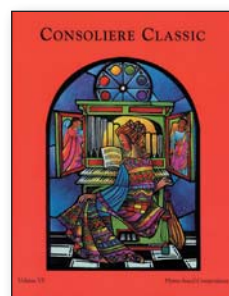
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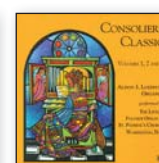
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Frank Hastings, of the Weston Hastings

For the past 25 years or so, I've been caring for a lovely little organ in a Lutheran church in Waltham, Massachusetts. It was built by the Hook & Hastings Company in 1927, their Opus 2542. Originally, there were three stops on the Great (Diapason, Dulciana, Trumpet), five on the Swell (Stopped Diapason, Salicional, Voix Celeste, 4' Orchestral Flute, Oboe), and a Pedal 16' Bourdon. The Bourdon has a dual-pressure stop action and two drawknobs. When you draw 16' Bourdon you get the same 4-inch pressure as the Swell and Great; when you draw 16' Lieblich Gedeckt, you get 3-inch pressure, and the pipes speak more softly. If you don't know any better and draw them both, the organ is smart enough to simply use the standard pressure.

Three ranks were added to the Great in the 1950s—a 4' Octave, and a Quint and Super Octave that draw on one knob as Mixture II. A set of chimes was added at the same time. The additions were not made with particular historic sensitivity: they're a little brighter than the rest of the organ. It's fun to play using just the original stops to understand best what the builder had in mind. There's a Tremolo for the Swell, plenty of couplers and combination settings, and a handsome little drawknob console. The entire organ is enclosed in a single expression chamber.

Such a simple little organ, so why all the fuss?

A grand tradition

Elias and George Greenleaf Hook founded their famous organbuilding firm in 1827 in Salem, Massachusetts. The first organ they built is preserved in the Peabody-Essex Museum in Salem. The company moved to Boston in 1831, occupying a site near the present North Station. It took about 18 years for the Hook brothers to produce their first 100 organs. In 1854, the firm moved again to Tremont Street to the neighborhood now occupied by Northeastern University. By that time, E. & G. G. Hook employed more than 200 workers and built 20 organs the year they moved.

Francis (Frank) Hastings was born in 1836, apprenticed with a toolmaker, and

joined the firm of E. & G. G. Hook as a draftsman at the age of 19. He quickly proved himself a valuable employee and gained experience in all departments of the factory.

In 1870, E. & G. G. Hook produced 54 organs. Nine of those were three-manual instruments, including the 45-rank organ built for the First Unitarian Church of Woburn, Massachusetts, now located in the Church of the Holy Cross in Berlin, Germany. In 1870, George Hook was 63, Elias was 65, and the brothers were planning their retirement. They took Frank Hastings into partnership and changed the name of the company to E. & G. G. Hook & Hastings. George and Elias Hook died in 1880 and 1881, respectively. Frank Hastings purchased their shares in the company, and the name was changed to Hook & Hastings.

Frank Hastings had grown up in Weston, Massachusetts, now an affluent suburb to the west of Boston. But in the 1830s and 40s, Weston was rolling farmland with few trees and no hint of proximity to the city, excepting the Fitchburg (later Boston & Maine) Railroad that passed through town. Frank's grandfather, Jonas, worked as a boot-maker and farmer; his father, Francis, had continued that work. Frank was born in the house Jonas had built on North Avenue in 1823. Frank may have loved living in the country, but he hated making boots and farming as much as he hated school, so he dropped out at the age of 14 and found work in Boston. Although he had worked in the city most of his life, he dreamed of moving the Hook & Hastings factory to Weston.

This was more than a bucolic or nostalgic urge. The 1880s were the dawn of labor unrest, and many American companies were struggling to control their work forces. This led to the founding of the American Federation of Labor (AFL) in 1886, the same year that an anarchist exploded a bomb in Chicago's Haymarket. In 1892, there was a highly publicized violent strike at Andrew Carnegie's Homestead steel mill near Pittsburgh, Pennsylvania. And in 1895, striking workers at the Pullman railcar factory in Chicago were confronted by the Illinois National Guard—30 people were killed and 57 injured.



The Hook & Hastings complex. At the upper right of the factory is the Hastings homestead. At the upper left is District School #4. Centered in front of the factory is the railroad station. At the immediate left of the factory is Hastings Hall. (courtesy Weston Historical Society)



The Hook & Hastings factory interior (courtesy Weston Historical Society)

Frank Hastings conceived that he might avoid such unrest within his company if he went out of his way to provide comfortable living and working conditions for his employees and their families. So in 1884, three years after the deaths of the Hook brothers, he purchased five acres of land from the family homestead, and built a gabled, Shingle-style house, directly across the road from his parents. In 1886, he purchased the remaining 45 acres of the family property, along with the 150-acre Warren farm on nearby Lexington Street. The new factory was completed in 1889, and the company was moved.

The new factory was located adjacent to Fitchburg Railroad tracks, and Mr. Hastings arranged for a whistle stop and later the small Hastings station, making it possible for his workers to commute easily from Boston. The Hastings stop is still active as a whistle stop in Boston's commuter rail system. The proximity of the railroad allowed for efficient delivery of materials to the factory and shipment of completed organs to customers.

To accommodate his work force, Frank Hastings built cottages on his properties for workers to rent. He made inexpensive mortgages available so workers could build their own houses, stipulating that the houses must be worth at least \$1,000, because if a house was too cheap, the owner wouldn't maintain it faithfully. Hastings Hall was constructed to serve as a community center, theater, and recreation hall. Across from his house he built a caretaker's cottage for the employee who oversaw the maintenance of gardens, lawns, and all the buildings.

In 1890, the population of Weston was around 1,600, and Hook & Hastings was by far its largest employer and industry. The Weston Historical Society has records of company parties that included dinners "under the tent," "games and rambles," badminton tournaments, speeches, and contests. Newspapers reported that a community of self-respecting mechanics sprang up around the factory. In 1890, the *Boston Herald* reported that "every man feels he has a friend in his employer. If there is any trouble coming, if there is sickness in the family, the one to whom they turn for help, for sympathy, for comfort, is the



Hook & Hastings employees gather in front of the factory (courtesy Weston Historical Society)

head of the concern. He knows personally every man in his employ." Settled in the new factory, the company built 26 organs in 1890.

We know little about Frank Hastings' first wife. Their son, Francis Warren Hastings, was an officer in the company; but his health deteriorated, and he moved to Bermuda in 1895. In 1897, Hastings hired Arthur Leslie Coburn (brother of the schoolteacher Anna Coburn, who taught at the nearby District School #4) as factory superintendent and secretary of the corporation. Frank's first wife died during this period, and in 1899 Frank married Arthur's sister, Anna. How's that for a harmonious working situation?

Warren Hastings died of consumption in Bermuda in 1903, and Arthur Coburn became the president of the company. In 1904, the first full year of Coburn's presidency, the Hook & Hastings Company built 39 organs.

Frank Hastings died in 1916 at the age of 80, 61 years after he joined E. & G. G. Hook, and 27 years after moving the company to Weston. Arthur Coburn had assimilated enough of Frank Hastings' philosophy that the company continued to produce organs with exceptional artistic content for about fifteen more years. But the pace was diminishing. In 1916, the year of Frank's death, the 89-year-old company produced only 19 organs. That same year, the 10-year-old Ernest M. Skinner Company built 23 instruments.

Ernest Skinner brought formidable competition to the marketplace. At the turn of the 20th century he was young, ambitious, and a brilliant mechanic and inventor with deep musical intuition. He had a knack for providing his organs with snazzy new mechanical accessories and innovative tonal resources. In the first years of the century, his fledgling

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Frank Hastings' house at 190 North Street, Weston, Massachusetts

company produced instruments that were admired by the best musicians, and he quickly developed an impressive roster of clients. The meteoric rise of the Skinner firm coincided with the decline of Hook & Hastings.

After Arthur Coburn's death in 1931, the company continued for a few years, but the quality of the instruments declined dramatically, and the output dwindled to four instruments in 1934, and four more in 1935. Anna Hastings had retained ownership of the company after Frank's death, and as she watched the decline, she said that her husband had always put quality before price, and when organbuilders started talking about price first, it was time to stop. A contract was signed with the Mystic Building Wrecking Company of Chelsea, Massachusetts, the company's buildings were demolished, and the corporation was dissolved in April of 1937.

Under the names of E. & G. G. Hook, E. & G. G. Hook & Hastings, Hook & Hastings, and The Hook and Hastings Company, 2,614 pipe organs were built over a span of 110 years. They were located in 47 states and as far away as Quebec, London, Dresden, and Chihuahua, Mexico. Organs were installed in two churches in Honolulu, one in 1875, and another in 1893. Often, when I'm sitting at my desk talking on the phone, my correspondent and I exchange photos and documents by e-mail or text. It's surreal to be talking with someone in Australia, and having a message arrive in a few seconds. In 1876, a railroad train crossed the continental United States in 83 hours, setting a new record. Those Honolulu organs must have left Weston by rail, traveling to San Francisco where they were transferred to ships for the 2,100-mile voyage to Hawaii. It would have taken weeks to send proposals and drawings back and forth, to exchange signed copies of contracts and receive funds. Did Hook & Hastings send a crew to install an organ, or were there locals available on the island?

Why the fuss?

Remember that neat little organ in Waltham I mentioned earlier? It's The Hook & Hastings Company Opus 2542, and it's located about two miles from the site of the Hook & Hastings factory in Weston. It was built in 1927, four years before Arthur Coburn passed away, one of 11 instruments built that year. That organ would have been delivered on a small truck, taking less than half an hour to travel from factory to church. Maybe Anna Hastings and

her brother Arthur went to hear it since it was so close to home.

The factory building is long gone, but Frank Hastings' house is still there. The homestead across the street where Frank was born is still there, as are about a dozen of the houses built by the factory workers using mortgages provided by the company. After tuning in Waltham, it's fun to take a spin past all that. Just after you pass Frank's house at 190 North Street, turn left onto Viles Street. The first right off Viles is Hastings Road. The railroad tracks that passed the factory are a few hundred feet further down Viles Street.

What a heritage. Today, Hastings is a leafy, upscale neighborhood, where the heaviest traffic is landscapers' trucks. I pull off to the side of the road and imagine the bustle of a 280-foot-long wood factory with scores of skilled workers creating hundreds of beautiful pipe organs. In the early days of the factory, there would have been plenty of horse-and-dray traffic delivering materials, and hauling finished organs for local delivery. The company opus list shows nearly 600 organs delivered to churches in Massachusetts, more than 90 in Boston alone! In the 1890s, the factory shipped around 50 organs each year. Roughly once a week, an instrument would be loaded onto wagons or railroad cars. Thousands of ranks of pipes, millions of action parts, and tons and tons of windchests, reservoirs, blowers, consoles, casework, and building frames left Weston each year.

Hook & Hastings to the land of the lemurs

In 1915, one year before Frank Hastings died, the company built a one-manual organ (Opus 2369) with six ranks for the Church of the Sacred Heart in Greenville, New Hampshire. It was moved by the Organ Clearing House to St. John's Episcopal Church in Charlestown, Massachusetts, in 1995, where it was installed for temporary use while George Bozeman & Company were preparing the installation of a larger organ. When that organ was installed in 1996, the Hook & Hastings was moved to an upstairs parish hall, where it sat, little used.

In March of 2008, I received a phone call from Zina Andrianarivelo, Madagascar's ambassador to the United Nations. I thought, of course you're the ambassador from Madagascar. What ensued was a lifetime adventure. The Protestant (Presbyterian) churches in the capital city, Antananarivo, were preparing for the 140th anniversary of three acts of martyrdom, when an

evil pagan Malagash queen ordered the murder of Christian missionaries. Three church buildings were established on those sites. One of those churches, located on the edge of a dramatic cliff was named Ampamarinana, which translates as "the Church of the Hurling Cliff."

The nation's president, Marc Ravalomanana, was also the vice-president of the National Church. He had charged the ambassador with "going back to the United States and finding a pipe organ for this church." Skepticism satisfied, I went to New York (I lived in Boston at the time) and met with Mr. Andrianarivelo—I figured that I was the only organbuilder working at the United Nations that day.

Zina (we were on first-name terms right away) told me a little about the history of the churches, and the president's desire to import organs to several churches. The priority would be the main central church, Faravohitra, where the anniversary service was planned for early November. Could we start with that one? It's a pretty tall order to move and install an organ internationally in five months, but I thought of the one-manual Hook & Hastings in Charlestown, and suggested that we could relocate it quickly for temporary installation. We could bring a larger organ later, and move Opus 2369 to another smaller church.

Zina arranged for my visa, I followed the advice of the State Department concerning vaccinations (they warned me to be sure of the source of water I drank, including ice cubes), and received my airline ticket—my one-way airline ticket. Madagascar was formerly a French colony, so it's serviced by Air France. They schedule weekly flights from Paris to Antananarivo (which is colloquially




shortened to Tanariv, or simply, Tana), but they don't schedule return flights until there are enough passengers on a list to fill a plane. I'm a stickler about travel arrangements, always being sure I have reservation numbers, flight information, accommodations, and addresses. Zina assured me there would be nothing to worry about.

I flew from New York to Paris, and then to Tana on a flight that would arrive there after midnight. I didn't know who would meet me. I didn't know how I would get from the airport to the city, 20 kilometers away. I didn't know where I'd be staying, or how I would get around the city. And I didn't know when I'd be going home. But I got on the plane for the 12-hour flight. Zina said it would be OK.

In next month's column, I'll tell my Malagash tales.

I offer thanks to Pamela Fox of the Weston Historical Society for providing photographs and facts, and for reading an early draft of this essay. Her command of this history and cheerful contributions have added much to my telling of this tale. ■




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Helping Students Choose Fingerings II

This month I want to pose a most fundamental question: should we give fingerings to our students, or should we instead ask them to work out their own fingerings, with guidance from us? It is likely that with most teachers, for most students, the answer will be some of both. But that leaves the question of how to arrive at the right balance. And it also leaves a whole set of questions about how best to carry out each approach. This is not a cleanly separate issue from questions of what constitutes good fingering or what good procedure for working on fingering would be in general. But it is interesting to try to tease it out a bit on its own.

I will start by confessing my own bias, the same bias that governs my thinking about most matters. My orientation is always towards letting students figure things out for themselves. It seems logical to let students start as soon as possible (not sooner) practicing whatever it is that we want them to learn to do. And that is (almost) always the act of working something out, not the act of executing something. This is true as to interpretive matters, concrete ones such as registration or choice of tempo, and more diffuse or flexible ones such as timing, rhythm, articulation, phrasing, and so on. It is more important for a student to engage in the process of learning how to work out interpretive matters than to give a performance today or tomorrow that you or I would like, or even that the student would endorse or enjoy listening to some years down the road. This is a version of the old “teach someone to fish” idea.

This is subject to all sorts of nuance. For example, when does someone stop being a student? When does the execution of an effective performance become the most important priority? Are we not all to some extent continuing to learn the various processes, and don't we all hope that our performances will get better and better, whatever that means to each of us? Looking back on our past performances, we should probably hope not to like them entirely, but to be grateful for what we learned from them. It is not a bad idea to invite your students to reinvent the wheel

if you are hoping to teach them not how to use wheels or how to make wheels but how to invent wheels.

I confess this bias not to embrace it, but to push back against it or at least to examine whether and how it makes sense here. There are some things that need to be taught in a different way. The clearest of these tend to be practical. For example, if someone asks me to show them how to make the loop at the end of a harpsichord string, I will not just hand them a piece of wire and suggest that they figure it out. I will make a loop for them and describe to them in detail what I am doing. Then I will repeat that as necessary before asking them to try. There are some wheels that really don't need to be reinvented. Likewise I don't leave students to figure out entirely for themselves what sort of practice protocols and strategies work best. I can show a student many things that do work, but it is open-ended; they can also figure out others for themselves. I do take a sort of “re-invent the wheel” approach to the art of registration, for another example, but not to showing a student how the combination system works. When I have out-and-out information that a student does not have, I share it.

Even though no one would disagree that the long-term goal is to teach students how to work out fingerings, rather than to teach them fingerings, there is room for debate about how best to do that. Does an approach of letting students come up with their own fingerings with some discussion of principles, some feedback, and maybe occasional suggestions (what I might call my approach just for short) actually lead students most efficiently towards being able to work out fingerings for themselves? Or does it work better to show the student many examples of really good fingering, in one piece after another, and let the student learn from observation what good fingering is and how to achieve it?

For the moment, we are taking this to be independent of the question of what good fingering is. For the latter, more teacher-oriented, approach to work, it has to be understood that the teacher knows a lot about how to concoct good fingerings. I will deal with that more

directly in subsequent columns, and in the end it interacts with what we are discussing here.

Advantages of two approaches

I would like to outline some pluses and minuses of each approach, as I see it. I start this with a few thoughts about my approach and continue next month with corresponding thoughts about the more interventionist approach. First, a few advantages or strong points about the approach of largely letting students concoct their own fingerings:

1) It is an opportunity to practice autonomy and thinking for oneself. This is particularly relevant because, largely as a result of editors' fingerings being found in so many printed editions of music, it is easy for fingering to take on an oppressive feeling of authority. The particular form in which a student asks a question about fingering is often this: What is the fingering for this passage? That reflects an unconscious acceptance of the notion that there “is” a fingering, that the fingering for the passage is somehow a given, handed down by those who know. There is plenty in life that must be treated this way. Fingering doesn't. Sometimes when I respond to that question with “there ‘is’ no fingering. The fingering will be what you work it out to be.” That is immediately and significantly liberating to the student, even a revelation.

2) It involves practicing as directly as possible what the student needs to learn to do. As I said above, I have a bias in favor of this in general, all else being equal. Every instance of a student's thinking, “Does this feel better or does that? Does it sound different with fingering x from fingering y? Does using this finger here make it easier to get to that finger there? What specific part of the passage demands a particular finger, and how can I shape the fingering around that, before and after?” makes it easier and more natural for the student to apply that kind of thinking later.

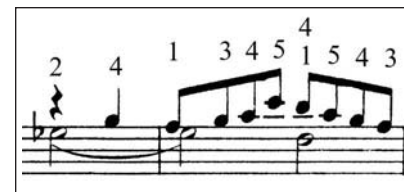
3) A student knows his or her hands best, or can learn to. Sometimes no matter how self-evident it is to me that a given finger lies naturally over a given note, that conclusion indeed turns out to be just about my hand, and for the student it is different. Take this chord:



If the student and I would both put 2 on the F# and 5 on the C, we might comfortably put any of the remaining three fingers on the A. I would play it with 3, assuming that there was nothing before or after to make that problematic. I could also be happy with 1: definitely not 4. But I have known a player to find 4 much more comfortable than the other two choices in this exact situation. This is something that no one but the actual player knows, whether that player is a student or not. And the differences can be subtle. For this:



I would definitely want 1 on the A, not either 3 or 4. Others could prefer any of the three. A note about this example: I would respect any student's choice about a finger for that A. However, I would try



Bach, *Toccata and Fugue in F Major*, BWV 540, excerpt for right hand

to convince the student not to play the F# with 1. See #1 below!

4) Working out a detailed, specific fingering in as analytical a manner as possible is a magnificent way to learn the notes of a piece, or to solidify that learning. It is so effective in this respect that if a player becomes accomplished to the point of not needing to work out fingerings in a purposeful manner, that dimension of learning the piece has to be replaced by something else. This is related to the fact that a danger for really great sight-readers is that of giving unthought-out performances. Executing a fingering that has been provided by someone else doesn't fulfill this function.

There is an interesting paradox to be found here. If you work out fingerings really well and carefully for a passage, the learning that that process entails would also make it easier and more secure for you to get through the passage without a systematic fingering. But that stage is by then already past. However, it is possible that working out careful fingerings oneself leads to better sight-reading of subsequent pieces.

5) Some students enjoy this process, find it intellectually interesting, challenging, and satisfying.

6) Every student will from time to time think of a really good fingering that the teacher would not have thought of. Thus learning can become a two-way street.

Disadvantages

What are some disadvantages of this approach, or things to watch out for?

1) The student may create and use fingerings that are actually physically damaging. That is almost always a result of hand positions that involve twisting the wrists too far outward, or that are otherwise stiff or painful. A teacher should always be on the lookout for this and be prepared to explain to the student what is wrong with such fingerings. If fingering creates a physiologically bad hand position, then it is not acceptable to live with that fingering even briefly.

2) More often than the above, a student will devise fingerings that are just not the best musically or logistically. It simply reflects that we are dealing with something that has to be learned, and that we are in the early stages of that learning. To the extent that we choose to let students work out, and then drill and use, their own fingerings, we are saying that the advantages of that approach make it worth it for the student to live through a period of using “bad” fingerings, fingerings that a more expert player would not have chosen. When these are fingerings that do not have the characteristic of being physically harmful, then that is possibly an acceptable situation. But it needs to be thought about.

3) This approach takes more time. For a student to work out fingerings carefully takes longer than for the teacher, an experienced player, to lean over the music desk and write fingerings. (Even quicker is for the teacher to have worked out fingerings for pieces in advance, independent of who the student is going to be. The quickest of all is for there already to be fingerings in the edition. Both of these are problematic,

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though, for reasons that I will get to later on.) The trade-off here is between this concern about time and point #4 above. Is the time that is put in this way repaid by learning, or is it just time that could have been spent better—for example, working on more pieces?

4) Some students specifically don't want to work out their own fingerings. This can come from different places, and an awareness of where it comes from can help us think about how to deal with it. A student may feel incompetent to think independently about fingering. This in turn may be a simple acknowledgement of the fact of inexperience, or may come from a temperamental lack of comfort with autonomy. It is never actually true, it's just about comfort. A student may be aware of the time-consuming nature of careful fingering work and prefer to

spend that time a different way. A student may be unconvinced of the notion that different players' hands, and other aspects of their playing, may require different fingerings, and therefore simply not be aware of the value of chipping in his or her own perspective. The student may feel unprepared to think about fingering for a specific reason, like an awareness of the historical component of fingering, coupled with an awareness of the student's own lack of the relevant historical knowledge.

I will continue this discussion from this point next month. However, I toss in here one fingering example. It is a bit random, just a sort of souvenir of the column. It is a rare fingering that I was specifically proud of when I first thought of it. It helped me turn what had been a difficult-to-impossible passage for me

into something at least bordering on easy, and certainly very reliable. It was quite a few years ago, I don't remember when exactly, a milestone for me in deriving fingering from hand position and in thinking outside of what was at the time quite a small box. I suppose that my particular excuse for including it here is this: that one of the pleasures of fingering is that of sharing neat, surprising, useful discoveries with other people who happen to share this arcane interest. That can be our students, among others, and remembering simply to enjoy that is part of the pleasure of teaching. This is the upper two voices of a bit from very near the end of the fugue from Bach's *Tocatta and Fugue in F Major*, BWV 540, in the right hand. (See preceding page at top.) Try it out. Does it work for your hand? Enjoy! ■



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BUILT TO INSPIRE GENERATIONS

Charles Hendrickson: Profile of a Minnesota Organbuilder

By David Fiene

Sitting under a shade tree in his backyard last summer, sipping iced tea with Charles and Birgitta Hendrickson, I asked him about his philosophy of organ building. His immediate answer was, "If I can make them [the congregation] sing, I have succeeded." To make them sing—what a fine goal!

First a physicist

Minnesota native Charles Hendrickson grew up in Willmar, Minnesota, where his father had a law practice. During Charles's young years, his father, Roy, was also chair of the board of trustees at Gustavus Adolphus College (Roy's alma mater) in St. Peter, Minnesota, from 1945–53. After Roy passed away in 1954, Charles's mother, Frances, was hired as secretary to President Edgar Carlson at Gustavus from 1955–ca. 1967.

Charles had already started his college career at Gustavus, and now the rest of his family moved to St. Peter. In 1957, Charles graduated from Gustavus with a Bachelor of Arts degree in physics and mathematics. It is interesting that he is not the only organbuilder with a physics background—Charles Fisk worked for Robert Oppenheimer on the Manhattan Project before he began building organs.

After college, Hendrickson started graduate studies at the University of Minnesota for one year, then taught physics at Superior State Teachers College (now University of Wisconsin-Superior, Superior, Wisconsin) for a year. He earned his Master of Science degree in physics at the University of Arkansas while also teaching for a year at Union University in Jackson, Tennessee (and serving as head of the department!). He also taught at



Charles Hendrickson and his Opus 45, First Lutheran Church, St. Peter, Minnesota (photo credit: Kris Kathmann/Connect Business Magazine)

Northeast State University in Oklahoma before returning to Minnesota to teach physics at Mankato State College (now Minnesota State University Mankato) for a couple of years.

In 1964, Charles married Birgitta Gillberg at Gamla Uppsala Church in Sweden. Birgitta, a native of Sweden, was teaching Swedish at Gustavus at that time. She continued teaching at Gustavus until Eric was born in 1967. She then returned to her academic career in 1975, teaching Swedish and German at Minnesota State University Mankato for 30 years until her retirement.

Hendrickson Organ Company: Beginnings

Hendrickson's interest in the pipe organ began early in his young life, in 1953, when he watched with fascination as the Möller organ was rebuilt and reinstalled at Bethel Lutheran Church in Willmar. Harry Iverson, who was the Möller representative, supervised the regulation and work at the church, and Hendrickson got involved as a "gopher." Iverson had previously been the Kimball representative and had designed the Minneapolis Auditorium Kimball organ. During graduate school, Hendrickson followed up on this early interest by working on organs (servicing, repairing, moving, tuning) on a part-time basis.

In 1964, Charles Hendrickson was asked to rebuild and significantly enlarge the 1910 Hillgreen-Lane organ in First Lutheran Church in Winthrop, Minnesota, by the pastor of the church, who was a family friend. Pastor Lambert Engwall had talked his congregation into undertaking the project to enlarge the organ in the church, had raised the money for the project, and convinced Hendrickson to tackle this project. As it was already part way through spring semester, Hendrickson resigned his teaching position at Mankato State and thus committed himself to being an organbuilder.

Several interesting things about this instrument, Opus 1, produced by the nascent Hendrickson Organ Company, are worth noting:

- The Swell division consists of pipes from the previous instrument, with new Hauptwerk, Positif, and Pedal divisions. The casework was mostly new to house the new organ.

- The Positif division was housed in its own case cantilevered on the balcony rail—in Rückpositiv position. This was the first Rückpositiv built in Minnesota.

- Hendrickson rented space in the empty Green Giant canning plant in Winthrop to build the organ with three helpers. (This is reminiscent of how older organ builders like Schnitger operated—building on site or at least in the vicinity of the church.)

- The new pipes added to this organ came from Organ Supply.

- Composer David N. Johnson, then on the faculty of St. Olaf College, played the dedication recital in September 1965.

- In 1982, Hendrickson added two mutations and swapped out two flute ranks, bringing the instrument to 36 ranks.

At about the same time, Hendrickson was asked by his home congregation, First Lutheran Church in St. Peter, Minnesota, to build a "temporary" organ for their new sanctuary then under construction to replace the church that had been destroyed by lightning on Mother's Day in 1962. He readily complied by assembling a two-manual, eight-rank instrument, partly from salvaged materials. The outstanding acoustics of the building helped this small instrument to be amazingly successful, and it also included a horizontal trumpet! This temporary instrument, Opus 2, installed in 1965, remained in the church longer than expected. It was not replaced until his Opus 45 was completed in 1979, a two-manual, 44-rank instrument with a third coupler keyboard.

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Hendrickson Opus 92, Wayzata Community Church, Wayzata, Minnesota (photo credit: Charles Hendrickson)



Hendrickson Opus 1, First Lutheran Church, Winthrop, Minnesota (photo credit: David Fiennen)

Opus 3 was another enlargement project, this time resulting in a two-manual, 30-rank instrument at Grace Lutheran Church, Mankato, Minnesota, using some ranks, offset chests, blower, and console from the previous two-manual, nine-rank M. P. Möller organ built for Grace Lutheran's previous building. This instrument was also subsequently expanded in 1992 by adding a new Great division, horizontal trumpet, new three-manual console, and other tonal and mechanical revisions (Opus 86, three manuals, 41 ranks).

From these beginnings of the Hendrickson Organ Company in 1964, there followed several new instruments, including Opus 6, of two manuals, eight ranks, at St. John Lutheran Church in Yankton, South Dakota, and Opus 9, of two manuals, 24 ranks, at Blessed Sacrament Catholic Church in La Crosse, Wisconsin, plus more revisions, enlargements, and rebuilds, leading up to Opus 10 in 1970. Interestingly, the Yankton instrument, a larger version of Opus 2, came about because Harold Spitznagel was the architect of both First Lutheran Church in St. Peter (which housed Hendrickson Opus 2) and of St. John Lutheran Church in Yankton (Opus 6). The Yankton instrument originally contained only eight ranks, later enlarged to 12 after a fire in the church in 2009.

It is worthwhile to look further at the early influences on Hendrickson. He is largely a self-taught organbuilder, learning by experience, by voracious reading, and from the influences of Russ Johnson (an acoustician) and Robert Noehren (an organbuilder, performer, and teacher himself). Around the time Hendrickson was starting to build his Opus 1 and Opus 2, he met Robert Noehren at the Central Lutheran Organ Symposium in Minneapolis. From Noehren he became convinced to use primarily all-electric action when building electric-action instruments. And from Noehren, he learned the concepts of judicious borrowing and duplexing to retain clarity in the resulting organ while realizing some economies of budget and space. His Opus 1 at Winthrop used electro-pneumatic chests for the Great and Swell, but all-electric for the Positif. Subsequently, he primarily (though not exclusively) used all-electric chests when building non-mechanical-action instruments.

The Hendrickson factory

The year 1970 saw a new chapter unfold. Hendrickson was contacted by William Kuhlman, professor of organ, to build a new organ for Luther College in Decorah, Iowa. Most of his work prior to

this time had been accomplished in his basement, garage, rented facilities, or on site. Now, in order to have a tall erecting room, he took the plunge, purchased land in the industrial park in St. Peter, and built the first part of his organ factory, including in the center a tall room where he could set up this two-story instrument. The organ for Luther College, Opus 10, of two manuals, 35 ranks, was his first mechanical-action instrument.

This organ was intended as a teaching, practice, and performance instrument, and was built on a movable platform like a hovercraft so it could move to a neighboring room. Subsequently, it was relocated to a permanent teaching studio on the campus, the floating mechanism disabled, and an electric-action, unified trumpet rank on the Great was reinstalled as an 8' horizontal reed, playable from the mechanical action. Due to heavy use, the keyboards have been replaced twice on this instrument.

The original factory consisted of a tall central erecting room, with the office in the back as an upstairs room, and two flanking rooms for wood work, pipe set up, and voicing. The equipment included the voicing machine originally built by Vogelpohl & Spaeth in New Ulm, Minnesota, in the late 19th century. Over the years, a sizeable building was added behind the original

shop, including an assembly room and new voicing room, with the earlier flanking rooms repurposed. Later still, another former business building was moved to adjoin the addition, becoming the office, drafting studio, and library storage for the extensive collection of books and organ journals kept close at hand. (Hendrickson has every issue of *THE DIAPASON* since 1913, and of *The American Organist* since 1929!) A large warehouse was added next door for much-needed storage and to house the spray booth. Interestingly, after a tornado struck in 1998, both this author and the Gustavus chaplain rented space in the warehouse to store all of our furniture while our houses were being rebuilt. More recently, a disastrous fire in November 2013 engulfed the original shop building. (Andreas Hendrickson, Charles's younger son, designed a replacement shop building, which has been recently completed.) Fortunately, the added buildings were separated enough that they were not damaged, and no organs were destroyed except for some wood pipes, machinery, and some supplies.

With Opus 10 for Luther College, Hendrickson began building mechanical-action instruments, either with mechanical stop action or electric stop action. A significant portion of the organs built by the firm feature mechanical

action. When asked, Hendrickson expressed his preference for this type of action "just because I like it." He also indicated he felt such instruments are "very satisfying" and provide the "best possible solution." But Hendrickson indicated that throughout his career, he particularly wanted to "satisfy a need." This is a most salient point—he set out to provide a good musical instrument for a wide variety of situations, large and small, and while his preference would be a tracker organ, sometimes placement, finances, or other considerations necessitated using electric action. If that were the case, he set out to make it the best it could be. Not infrequently, his project working with a church to improve their musical resources would also involve redesigning either the chancel or the balcony to facilitate placement of the new instrument and the location of the choir and/or the liturgical appointments.

During the half-century so far of the Hendrickson Organ Company, the firm has been involved in a wide variety of organ projects, building large and very small instruments, restoring, rebuilding, and expanding both historic instruments and some of their own, adding single divisions and/or replacing consoles—a variety of, as Charles said, "solving problems" for particular situations and congregations.

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Organbuilders

To comment on each of the many projects (opus numbers) undertaken by the Hendrickson Organ Company would occupy far more space than is possible here; instead, a summary is presented, featuring a few interesting examples.

Mechanical-action instruments

There are 27 mechanical-action organs on the Hendrickson opus list, ranging from a practice instrument with one 8' flute for each of two manuals and pedal (Opus 33) to his largest instrument at Wayzata Community Church in Wayzata, Minnesota (Opus 92, four manuals, 70 ranks). The Wayzata instrument is unusual in that it incorporates a large Paul Granlund bronze sculpture in the middle of the façade.

Other sizable mechanical-action organs include Opus 47, a three-manual, 43-rank organ in St. Wenceslaus Catholic Church, New Prague, Minnesota, and Opus 35, a three-manual, 59-rank instrument at Sts. Peter and Paul Catholic Church, Mankato, Minnesota. These large instruments have mechanical key and stop action. The New Prague instrument leans toward a French Classic style, though not exclusively. The later Opus 78, of three manuals, 62 ranks, at St. Joseph Cathedral in Sioux Falls, South Dakota, utilizes a multi-channel electric stop action. It was also an instrument of a more complex design because of its size and the necessity for a detached keydesk. Hendrickson also had to redesign the gallery choir risers to accommodate the new organ. All three of these instruments were placed in rear balconies, and the Mankato and New Prague installations feature Rückpositiv divisions.

While most of Hendrickson's two-manual mechanical-action instruments contain between 12 and 29 ranks, the largest is Opus 45, a two-manual, 44-rank instrument completed in 1979 at Hendrickson's own church, First Lutheran Church, St. Peter, Minnesota. This instrument finally replaced the "temporary" Opus 2 that he had built nearly 15 years earlier. The organ features a horizontal trumpet on the Great (as had Opus 2) but also includes a trumpet within the case for that division. For this instrument, Hendrickson used a chassis from Laukhuff. Pedal division façade pipes made of aluminum, and a third manual as a coupler manual. This instrument is housed in an excellent acoustical environment and is a particularly successful installation. Marie-Claire Alain examined the organ upon completion and played the dedication recital.

In addition to these full-size tracker organs, the company built five portable organs consisting of one manual (no

pedal) with 8' flute, 4' flute, and 2' principal stops. The first such instrument was built for the St. Olaf Choir (Opus 16) and was intended to be able to be transported in a regular coach bus (with a couple of seats removed). To fit that size, the instrument has a short octave in the bass (lacking C#, D#, F#, and G#) and the compass is an octave shorter in the treble than a normal 61-note compass. In addition, the keyboard folds down inside the case, thus fitting through a bus door (at least back in the early 1970s). The stops are divided between bass and treble. The blower is also enclosed in the case, which is mounted on casters and has handles for ease in lifting and moving it around. After a second version was ordered by the Rockford Kantorei in Rockford, Illinois (Opus 18), three more instruments were built—"for every board we cut, we cut three." These instruments eventually found their way to the University of Wisconsin in River Falls, Wisconsin (Opus 30), Concordia College in Moorhead, Minnesota (Opus 81), and Gustavus Adolphus College in St. Peter, Minnesota (Opus 72a). The organs are principally used for continuo playing.

Electric-action instruments

The Hendrickson opus list includes nearly 60 electric-action instruments. Thirty of these projects involved organs with fewer than 20 ranks, most incorporating at least some borrowing or duplexing, using the ideas Hendrickson had acquired from Robert Noehren. Many of these instruments use all-electric chests, as mentioned above. However, for Opus 60, a two-manual, 19-rank organ built for First Lutheran Church in Glencoe, Minnesota, the builder used slider chests with electric pull-downs. The largest two-manual electric-action instrument is Opus 25, of two manuals, 38 ranks, installed in First Lutheran Church, St. James, Minnesota (another instrument with a horizontal trumpet).

A dozen three-manual instruments (and one four-manual) contain 30 to 54 ranks. Beginning with Opus 1 (three manuals, 34 ranks), the list includes many significant enlargements of instruments by Möller, Aeolian-Skinner, Austin, Hillgreen-Lane, and Schantz, the largest being the expansion of a 1961 Schlicker (three manuals, 32 ranks) as Hendrickson Opus 100 (three manuals, 54 ranks) for Our Savior's Lutheran Church, Sioux Falls, South Dakota. Two notable large all-new instruments are Opus 51 (three manuals, 46 ranks) at St. Mark Catholic Church in St. Paul, Minnesota, and Opus 34 (three manuals, 51 ranks) at St. John's Lutheran in Owatonna, Minnesota (yet another organ with a dramatic horizontal

trumpet). The Owatonna instrument also uses pallet and slider chests with electric pull-downs.

What is clear from all these instruments is that Charles Hendrickson and the many workers over the years in the shop were interested in creating or improving musical instruments that would "make them sing," whether in the big city or the small country church. Hendrickson always endeavored to learn from the past, from his own experience, and from the lessons the industry had learned, whether from books or from his colleagues in the business. He was not interested in modeling after a particular style or a particular period, nor was he dogmatic about actions or particular stops, but was focused on a clear, singing tone and satisfying the particular needs of a group of people assembled in a specific congregation.

Rebuilds, restorations, and renovations of 19th- and early 20th-century organs

The company website (www.hendricksonorgan.com) lists over 116 opus numbers. They include more than two dozen rebuilds, renovations, and restorations, notably:

- Rebuilding and enlarging the 1862 Marklove organ in the Cathedral of Our Merciful Savior in Faribault, Minnesota (Opus 70, two manuals, 34 ranks), using many of the original pipes—possibly the oldest pipes in Minnesota;

- Rebuilding two other late 19th-century organs, one by Hutchings, Plaisted & Co. (Opus 40, two manuals, 21 ranks), and the 1896 Kimball tubular pneumatic instrument located in the Union Sunday School in Clermont, Iowa (Opus 51a, two manuals, 27 ranks). The latter is the largest remaining tubular-pneumatic Kimball in original condition;

- Restoring, rebuilding, or revising several early 20th-century instruments by Hinners, Hillgreen-Lane, Kimball, Estey, and Vogelpohl & Spaeth (a late 19th/early 20th-century Minnesota builder);

- Maintaining, revising, and renovating the large four-manual, 52-rank Hillgreen-Lane organ in Christ Chapel at Gustavus Adolphus College in St. Peter, Minnesota, especially after the 1998 tornado severely damaged the entire campus and community. Organ repairs included cleaning all reeds, re-racking pipes, building a new Great chest, and replacing the keyboards;

- Rescuing Hendrickson Opus 53 (two manuals, 27 ranks) that was housed in St. Peter Catholic Church, which was destroyed by the same tornado. This mechanical-action organ was later used as part of the much larger instrument (Opus 99, three manuals, 40 ranks) designed by Andreas Hendrickson for the new church;

- Rebuilding and moving a much-altered 1931 Aeolian-Skinner (Opus 877) to a church in Arkansas in 1990 (Opus 88, three manuals, 30 ranks), then, after that church had closed, moving the instrument and reinstalling it at Celebration Lutheran Church in Sartell, Minnesota, in 2009 (Opus 115, three manuals, 35 ranks).

Hendrickson as author

From his beginnings in academe, Hendrickson never lost his inquisitive mind or his desire to share what he had learned. An active member of the Associated Pipe Organ Builders of America (APOBA) and the American Institute of Organbuilders, he served as president of APOBA for about 8 years. During that time, he arranged for the organization to commence sponsoring *Pipedreams* on

American Public Media and oversaw the statement APOBA produced regarding "sampled voices" in pipe organs.

A large undertaking by Hendrickson was a long series of articles he wrote, mainly for *The American Organist*. These included articles on families of tone, divisions of the organ, tonal architecture, pipe materials, and a host of other relevant topics. The Hendrickson Organ Company website lists and links to 46 of these articles written between 1976 and 2003. [<http://www.enchamade.com/hendricksonorgan/wb/pages/articles.php>]

More recently, Hendrickson returned to his physics roots by collaborating on a research project with Dr. Tom Huber and some of his students at Gustavus Adolphus College. A summary of their study, "Vibrational Modes of an Organ Reed Pipe," can be accessed at <http://physics.gac.edu/~Huber/organs/vibrometer/> and an abstract of Huber's Faculty Shop Talk about the project can be found at <https://gustavus.edu/events/shoptalks/Shop0304.htm>.

The future

Charles Hendrickson has retired from active involvement in the work of the Hendrickson Organ Company. The enterprise continues under the leadership of his two sons, Andreas and Eric. Andreas, who holds an architecture degree from the University of Minnesota, is in charge of design, while his older brother, Eric, is head of installations, tuning, and service. Andreas also called on his architecture background to design the rebuilding of the portion of the shop lost to the November 2013 fire. The company services many of their own instruments, plus numerous other instruments around Minnesota and neighboring states. The brothers grew up in the organ factory and learned many of their skills from their father. Thus a new generation is continuing the process of building, rebuilding, and repairing pipe organs in this small town in southern Minnesota. ■

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Bach's Chromatic Fantasia and Fugue in D Minor, BWV 903: A work in progress

By Ennis Fruhauf

Bach's aptly titled *Chromatic Fantasia and Fugue in D Minor*, BWV 903, is a composition for keyboard—clavichord, harpsichord, or pianoforte—that appears to have originated in the course of the composer's tumultuous transition from Weimar to Cöthen in 1717. The year 1717 would include Bach's fallout with his ducal patron, a curious trip to Dresden for an encounter with Louis Marchand (one that ended up with the theft of his prize purse), and a return to Weimar, where he faced imprisonment by the duke. The closing months of the year would see his subsequent release from restraint and the relocation of his household in order to serve in the court of the Prince of Cöthen.

A work-in-progress that spanned the composer's lifetime, BWV 903 exists in numerous handwritten copies (Bach's autograph does not survive), some having been prepared by or in the possession of students and admirers, including one that was kept by his eldest son, Carl Philipp Emanuel Bach. The earliest version, from Johann Tobias Krebs (ca. 1717), appears without the fugue; in subsequent copies (ca. 1730 and later) the fugue is present.

Other historical source copies come from Johann Friedrich Agricola (ca. 1740) and Johann Nikolaus Forkel (1800). The first printed editions were issued by Franz Anton Hoffmeister (1802) and Friedrich Konrad Griepenkerl (1819). Both movements were widely celebrated by Bach's contemporaries and garnered acclaim in their matured form. In subsequent generations the opus was championed as a piano composition by Felix Mendelssohn, Franz Liszt, Johannes Brahms, and Ferruccio Busoni, and as well as by Max Reger, who prepared a romanticized transcription for organ.

The Fantasia was widely celebrated by Bach's contemporaries and garnered acclaim in its matured form. It displays a vast array of dramatic and rhapsodic gestures, including extensive passages notated as block chords but labeled "arpeggiando" (see examples in measures 28–29 and 31), and a section presented in *recitativo* format. A harbinger of some of the most angst-laden portions of Bach's Leipzig passions, cantatas, and Masses, the Fantasia takes the shape of an impassioned and highly improvisational diatribe, made up of *passaggio* declamations and extensive undulating chordal expeditions into distant keys and tonal areas, all bound together with operatic *recitativos* and bold cadences.

The Fugue, likely added to the Fantasia during Bach's early Leipzig years, displays his contrapuntal skill and expertise with its energetic but lean-textured

presentation and artfully timed progression of subject statements, episodic developments, and bold tonal excursions. There is no cadenza at the Fugue's conclusion: as such it would have been redundant. Instead there is simply a final flourish and closing cadence on a Picardy-third tonic chord.

Why a new edition?

The foregoing informal review of Bach's BWV 903 is provided as an introduction to a complimentary publication. Bach's *Chromatic Fantasy and Fugue*, BWV 903, is a virtuoso work composed for harpsichord (though in our day it is also performed by pianists). Nonetheless, the *Fantasia and Fugue* also lends itself ideally to the greatly enhanced range of tonal explorations and dramatic interpretations to be found at an organ console. The present transcription was prepared with the primary purpose of realizing, or detailing, the extensive sections of arpeggiando chords and extracting an idiomatic pedal part. Occasional ornamentation has been added throughout, and the score is intended as a teaching and performing edition, outlining a stylistically viable interpretation in keeping with the composer's Baroque traditions, harmonic languages, and techniques. It will be noted that beam directions have been edited to indicate hand alternations in the Fantasia's solo *passaggio* sections. Visual cues for manual changes and relative dynamics are present as well. Each page of the score portrays a roadmap for performance, offering up yet another reading of a rare Bach gem—one more in a long line of revisitations throughout its 300-year "work-in-progress" history.

A letter-sized booklet issue is available online as a complimentary PDF file download, offered by Fruhauf Music Publications with the hope that BWV 903 will be revisited anew and performed to best advantage. Visit www.frumuspub.net's home page Bulletin Board for access to the file. ■

Ennis Fruhauf, a native of Michigan, earned Bachelor and Master of Music degrees from the University of Michigan School of Music, and a Doctor of Musical Arts degree from the University of Southern California. Teaching appointments have included the University of California, Santa Barbara (1968–74),



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Chromatic Fantasia & Fugue
in D Minor (S. 903)
1. *Fantasia*
(Larghetto = ♩)
Johann Sebastian Bach (1685-1750)
Edition for Organ: Ennis Fruhauf

Organ *f*

mf


mp

* [sostenuto]

1. The echo effects suggested by the contrasting dynamic markings can be achieved by alternating between *leggero* and *staccato* touches, particularly where an echo manual registration is not available, or where manual changes are awkward or inconvenient.

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Opening page, Bach, *Chromatic Fantasy and Fugue in D Minor*



arpeggiando

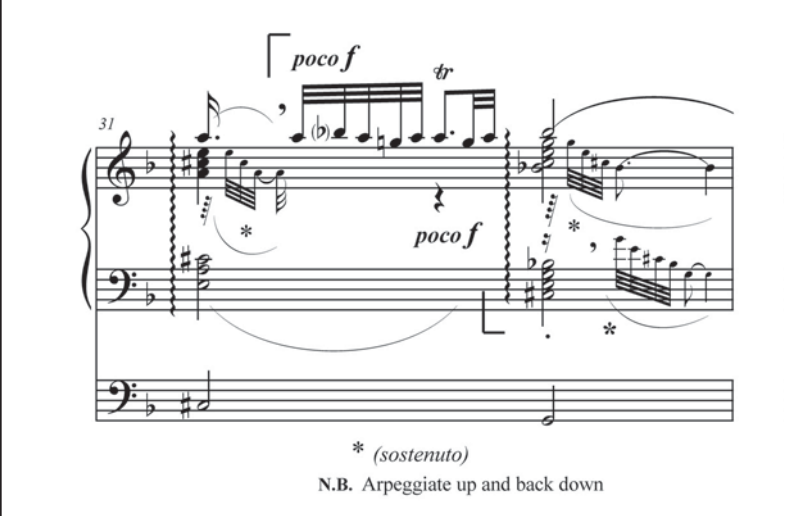
mf

mp

p

* [sostenuto]

Arpeggiando chords, mm. 28–29



poco f

tr

poco f

* [sostenuto]

N.B. Arpeggiate up and back down

Cadential arpeggio, m. 31

and Pomona College (1977–79), in combination with occasional church music positions serving Protestant and Catholic denominations. Fruhauf Music Publications was launched in 2004 and now offers a wide range of transcriptions, arrangements, and music compositions

for organ, choir and organ, and carillon. FMP's edition of Bach's BWV 903 is one of numerous Baroque transcriptions available for concert or liturgical performance; it takes its place alongside seven collected volumes of original hymn tune settings for organ solo.

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Thoughts on Service Playing

Part IV: Helpful hints for accompaniment

By David Herman

This is the fourth and final installment in a series of articles that offer ideas for enriching service playing. (The first installment, on hymn playing, appeared in the September 2016 issue of THE DIAPASON; the second installment, on transposition, appeared in the January 2017 issue; the third installment, on sight-reading and learning new music, appeared in the February 2017 issue.) These essays had their genesis in a series of articles written for *Crescendo*, the newsletter of the Philadelphia chapter of the American Guild of Organists, and are used with permission. This installment concerns accompaniment.

Accompanying choral music and solos

The good accompanist always plays the text.


—Austin Lovelace¹

In hymn playing, the emphasis is on leading; with accompaniment, the organist's role is different. When accompanying, we are followers, sometimes supporters; and at other times merely in the background; occasionally, equal partners. In any case, as accompanists we make a very important contribution to the music. Just listen to recordings of choral music and note the deft playing that "makes" an anthem, a Howells canticle, or an Anglican psalm. As with hymn playing, on some occasions the accompanist joins with the singers in making magic happen!

Accompanying is an art, of course, and, as with any aspect of our work, the more we practice it, the better we become. It is a worthy calling and good accompanists are highly to be prized—"More to be desired are they than gold," to borrow from the Psalmist. Engaging

Hallelujah Chorus
A suggested version for organ

Semi-detached, with strong rhythm



Suggestion: "reduce" the bass and put it (as with most moving bass notes) in the left hand. Have the pedal play only "primary" notes such as I and V, à la the timpani.

Hallelujah Chorus accompaniment arranged for organ

in such collaborative work enhances our overall musicianship and usefulness and makes us better listeners. I regret that some advanced piano students, particularly at universities, ignore or turn away from opportunities to accompany, preferring instead to focus only on learning repertoire. That seems pretty short-sighted to me. Do they really think they are going to have careers only as soloists? Accompanying is not necessarily easier than solo performance; it merely calls upon some different skills. Following are a few thoughts on technical and musical aspects of effective accompanying, particularly as applied to working with choirs.

Technical matters

Rhythmic playing is especially important in choral accompaniment. With all due respect to conductors, the stability of the choir is often in the hands (literally) of the accompanist, who helps keep the singers on track rhythmically, gives them confidence for their entrances, and generally contributes to the solidity of the ensemble.

We accompanists have an extra challenge. In addition to reading the map (music) and piloting the organ, we also have to keep an eye on the conductor. (Unless the conductor is you!) For those of us in middle age or beyond, the ocular challenges can be significant. We'll leave that matter to you and your optical professional, but do remember that appropriate eyeglasses are among organists' essential tools. Reading what's on the music rack through bifocals is likely to give you a pain in the neck! If you require reading glasses, consider "half glasses," so that you can look over them at the conductor. In addition to the visual aspects, careful listening to the combined sounds of organ and choir is musically very important. Constant monitoring is needed to ensure good balance between choir and organ. Relying on the Swell division can be useful in allowing immediate modifications in volume. (But see also the final paragraph below.)

Transcription-type accompaniment

Some accompaniments are written specifically for the organ, using two or three staves. These should be learned in the same way as organ literature and played as written. Other accompaniments are composed more generically, for "keyboard." Those are sometimes a challenge to play on the organ. A growing number have tricky pianistic textures with lots of arpeggios and/or "oom-pah" left-hand parts—not natural to the organ. Arpeggios, really "unfolded" harmony, can often be played vertically, as chords. Although such accompaniments often have no pedal parts, using the organ pedals occasionally can make

them a bit easier to play, helping out the hands and compensating somewhat for the lack of a damper pedal.

Many accompaniments are transcriptions, having begun their lives as orchestral music. Some are even twice removed from the original: think of Handel's *Messiah*, for which we must take music written for orchestra, subsequently arranged for piano, and now play it on the organ—all at no extra pay! In these cases it is important to keep in mind that our job is making organ music, and thus we must often make some adjustments in the music's texture in order not only to make it playable on our instrument but also to make it sound effective and convincing as organ music. This is an important concept, running as a common thread through both hymn and anthem playing: organists often are called upon to play something that did not originate as organ music. The late Erik Routley wrote convincingly of this in his book, *Church Music and the Christian Faith*:

Service playing demands a great deal of imagination on the player's part, and has very little to do with the fundamentalist obedience to a score that recital playing . . . requires. An organist must constantly edit a score. When accompanying anthems and service settings the organist gets no instructions about registration, and sometimes indeed has to play from a piano reduction of what was originally an orchestral score. The point here is that the organist must translate the . . . score into **organ language** [my emphasis] as he or she plays. This will be not a distraction but a reassurance for the congregation, especially if the organist's chief attention is to rhythm and touch [again, those two magic words].²

Here are some specific suggestions for playing transcriptions:

- I often find it easier to first work out a transcription at the piano and then move to the organ. This helps in developing an initial understanding of the musical texture and expression, which then transfers to the organ.
- As with hymns, here the novice organist faces the question of "to pedal or not to pedal." Try taking busy eighth-note bass lines with your left hand (instead of the pedals), or leave them out entirely. Consider the possibility of "pedal points"—the concept originates in organ music. Replacing a busy bass line with a long-held note often results in more convincing organ music.
- Pedal long notes, not fast ones, and add pedal at major cadences (musical punctuations—see example above).
- Simplify the texture when possible. Thinner is usually better than thicker. Remember that, especially in seventeenth- or eighteenth-century music, the outer voices of the texture usually tell all. Playing only these is very often enough; the organ's registration fills in with other pitches and doublings.

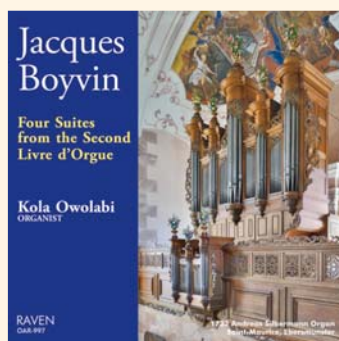
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- Consider using only a manual-to-pedal coupler instead of heavy pedal stops. This helps to keep rhythm and tempo from bogging down, and taking the occasional left-hand note with a foot helps with page turning.

These suggestions also apply when playing solo organ works that are transcriptions.

Registration

- Avoid string and flute celestes in most instances unless specifically called for in the music. Although they can make an ethereal “wash” of sound, their pitch is vague by design, and their articulation is too imprecise for detail work. Keep in mind that the articulation in organ playing is equivalent to consonants in speech—enunciation. The goal is the same: clarity, so as to make the music understandable.

- Light and clear registrations (8' and 2' flutes, for example) enhance early (pre-nineteenth-century) music, when accompaniments are often instrumental in origin. Rhythmic energy and pulse are essential ingredients in early music; a light registration makes this easier to provide. Save colorful registrations for nineteenth- and twentieth-century music, where they're often called for.

- Use the swell box judiciously. In anthem accompanying, especially of early music, try setting the swell box and leaving it alone. This will simplify things and be more faithful to the music's intentions. Although it is sometimes appropriate to close the box partially in order to achieve a good balance between organ and singers, it is generally better to leave the box open to allow easy egress of the sound. In pre-nineteenth-century music, one or two clear stops on the Great or Positiv are better than three or more on the Swell with the box shut.

Accompanying Psalmody

All Christian churches are impoverished if the psalms are withdrawn from their worship.

—Erik Routley³

The Book of Psalms is a sweet and delightful song because it sings of and proclaims the Messiah.

—Martin Luther⁴

The skills necessary in accompanying psalms effectively are essentially those needed for leading hymn singing (see September 2016 issue) or accompanying in general. Nonetheless, it may be helpful to offer suggestions specific to psalmody.

There are various methods of singing the psalms, of course: psalm tones; harmonized (Anglican) chant; metrical paraphrases (which would be played as a hymn); and “newer” methods, such as formula tones and Gelineau psalmody. A keyword in hymn playing is “leading.” Its correspondent in playing psalms is “support,” and, for the most part, is in the background. A partial exception: there are responsorial psalm settings in which the choir or soloists sing the verses while the congregation responds with a refrain or antiphon. In this instance the organist is alternately leader and accompanist. It is helpful in such cases if the organist can give a clear signal to the people each time they sing, with an increased registration; by playing the antiphon's melody as a solo voice; or by providing a firm “downbeat” in the pedal to serve as a springboard to the congregation's response.

However, in most psalm settings of the “formula” type—various types of psalm tones, for example—the goal is to be quietly supportive but not “in the way” of the voice part, whose text-inspired

rhythm must float in a free and flexible way. Harmonized (Anglican) chant, normally played as written, must be similarly supple in rhythm. In addition, organists who are experienced and comfortable with this medium have opportunities for discrete “colorings” by way of appropriate registration changes and/or melodic descants (but without changes in harmony).

In all chant-based accompanying, the organist must play the music from memory in order to follow and play the words of each psalm verse. In playing the psalmody of Joseph Gelineau, which employs a temporal system quite different from that in psalm tones, the organist again provides quiet support to the sung text, but within the framework of its regularly recurring rhythm.

Following are some specific suggestions for accompanying psalm tones, Gregorian psalmody, or other “monodic” chant:

- Keep in mind that, in fact, no accompaniment may be needed at all. Historically these chants would have been sung without accompaniment. Or, instead of the organ try a few handbells, used to punctuate the phrases.

- Use a discrete, quiet registration, preferably in a swell box to allow for subtle and immediate gradations in dynamics.

- Don't pedal, or use a light pedal registration.

- It is not necessary to double the melody; providing slow-moving and somewhat thin accompaniment (alternately, a “wash” of sound, hardly moving at all) helps to encourage the requisite flexibility in singing.

- In generating your accompaniment, think modally, not harmonically. No V7 chords or other traditional harmonic motion.

A final thought

The initial learning process of accompanying different types of psalm tones is not unlike mastering a spoken language; playing fluidly and supportively requires having the authentic “accent” in the ears. As with mastering a language, accomplishing the appropriate “sound” of, say, Anglican chant is enhanced by listening to examples. There are fine recordings available (on such labels as EMI, Hyperion, and Priory, among others), especially from English college chapels and cathedrals. Some

British recording companies have committed to issuing the entire Psalter in Anglican chant, such as the recordings by the choir of St. Paul's London, when it was under the direction of the late John Scott. ■

Notes

1. Austin Lovelace, *The Organist and Hymn Playing* (rev.) (Carol Stream, Illinois: Agape, 1981), 26.

2. Erik Routley, *Church Music and the Christian Faith* (Carol Stream, Illinois: Agape, 1978), 102 and 105–6.

3. Routley, p. 117.

4. *Luther's Works*, Vol. 15; ed. Jaroslav Jan Pelikan (Concordia Pub. House, 1971), p. 273.

David Herman, DMA, *MusD*, is *Trustees Distinguished Professor Emeritus of Music and University Organist at the University of Delaware*. The author of numerous reviews for *THE DIAPASON*, David has enjoyed playing hymns in churches of various denominations for more than 50 years. His recent CD, *Ein neues Lied+A New Song*, includes choral and organ music by his teacher Jan Bender and by Bender's teacher, Hugo Distler. The disc is available from the author (herman@udel.edu).

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Richard of Chichester Episco-
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Robert Noehren (1910–2002) was an influential performer, recording artist, and teacher. He was for many years university organist and head of the organ department at the University of Michigan. Not satisfied with the work of contemporary American Neo-Baroque organbuilders, he founded his own enterprise, which built a total of 21 organs between 1954 and 1978. Noehren described his tonal style as an attempt to meld North German (Schnitger) principals with French classic and romantic reeds (Clicquot and Cavaille-Coll.)

Noehren himself performed the dedication recitals on his organ at St. Richard of Chichester Episcopal Church in Chicago, Illinois, on December 29, 1963. As originally installed, it had 1,885 pipes. Noehren also made recordings of the organ following its completion, which afford us insight into Noehren's tonal philosophy and playing style on his own instrument.

The organ remained basically unchanged over its 50 years at St. Richard's. In 1996 the original electro-mechanical relay and setter board

combination action were replaced with solid state equipment. At the same time a Zimbelstern was added and a 32' Resultant stop was added to the Pedal, drawn from the original Subbass.

The instrument was installed above the gallery of the church, hanging from the ceiling on two beams in an exposed position. The Swell was enclosed at the rear of the beams, with the large, shared Great-Positiv windchest in front (see photograph below). The Pedal division was on two chests on the floor at the rear of the balcony.

By 2014 the congregation's dynamic has changed, and they no longer required their organ and wished to find an appropriate new home for it. Holy Spirit Lutheran Church in Charleston, South Carolina, was in the market for an organ for their new sanctuary building and decided that the available Noehren organ would suit their needs admirably. Holy Spirit purchased the instrument and contracted with Buzard Pipe Organ Builders to remove and rebuild the organ for their new church.

The new installation required an entirely new layout for the organ, as well as casework sympathetic to the beautiful new sanctuary. The new casework carries all the new bass pipes of the Great and Pedal principals, replacing collapsed pipes that were formerly shared between both these stops. The organ was redesigned internally with

a new layout, new floor and building frames, new Swell box, and a new and greatly augmented wind system and new blower.

The action in the organ is electro-mechanical. Originally the pipe valves were of the Reisner "floating valve" type patented by Roger Miles and George Gress. Despite the claim made by some that this kind of action never wears out, the valves in this organ were no longer reliable after 50 years. We have replaced all of the actions with new magnets and rewired the entire organ. This also enabled us to provide larger toe holes to properly wind bass pipes.

A peculiarity of Noehren's original design was a sharing of low octaves throughout the instrument. For example, the bottom octave (1–12) of the Great 4' Octave borrowed the tenor octave (13–24) of the 8' Principal. The cumulative effect of these compromises (which Noehren felt were justified because they reduced cost and saved space) was a weakening of tone throughout the instrument's lower range. We undertook to provide additional pipework in almost all cases to correct these deficiencies, and so new, independent bottom octaves have been provided for the Great 4' Octave, 4' Spitzfloete, and 2' Octave, as well as the Positiv 8' Gedeckt and 2' Principal. The Swell flutes have retained the old system of borrowing, due to space

limitations; however, their blend and balance have been carefully refined.

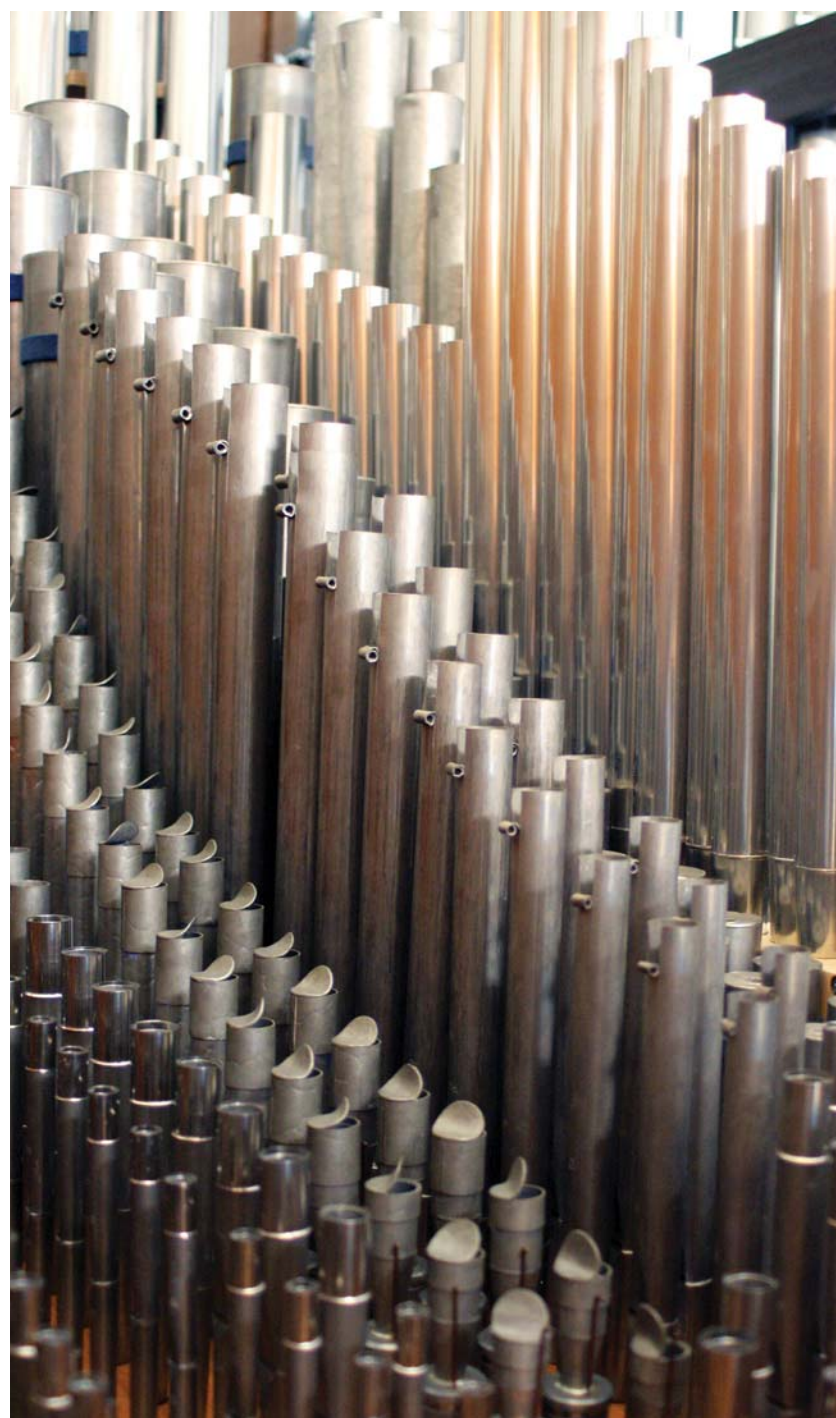
The organ has gained a new 4' Koppel Flute in the Positiv; a new, large-scaled Subbass rank in the Pedal, and new Chimes. A new Oboe rank, specially designed with a Baroque influence, replaces the original Swell Trompette. This Oboe has an interesting character, somewhere between an Oboe and an English horn. It can both color the flues in the Swell in combinations, as well as providing an excellent solo sound.

Some rescaling was undertaken, as well as numerous repairs and very careful regulation of all the pipework, especially removing inconsistencies in the flue voicing. The Cromhorne and Trumpet ranks were rebuilt for speech and tuning stability. The Mixture stops, originally each of five (!) ranks, were reconfigured. The Swell Plein Jeu was lowered significantly in pitch and now cleverly works as both the expected "crown" of the division as well as providing a much more useful substitute principal chorus in combination with the Swell foundations.

Installation of the organ was completed in autumn of 2016, the final stage of which was a comprehensive tonal finishing of the organ in the superb and lively acoustic of the new church. The end result is a still-bright but much warmer sound, which fills the



The former St. Richard of Chichester Episcopal Church, Chicago, Illinois



Great and Positiv pipework

handsome new sanctuary admirably. The organ can lead the congregation in hymns and liturgy, accompany choral anthems, and serve as a convincing vehicle for a wide range of solo organ repertoire. The sound of the instrument is by no means typical of the sound of a new Buzard instrument, but we are proud to have been able to make this instrument much more versatile and put it into as-new condition for the Holy Spirit congregation.

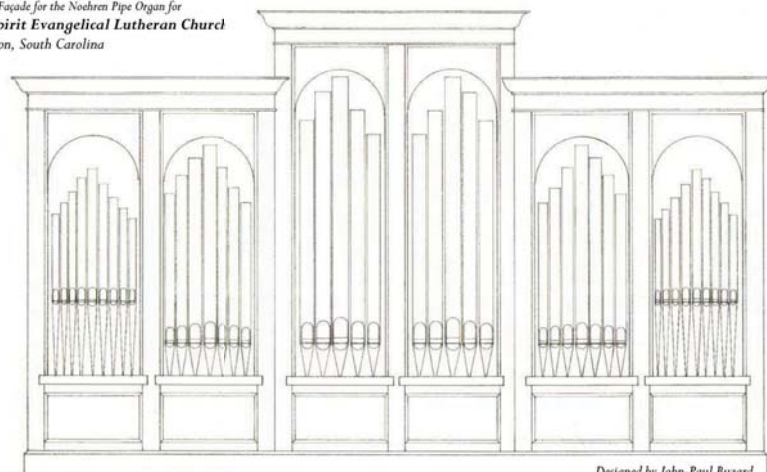
The organ was dedicated in a worship service and recital by Stephen Buzard on Sunday, February 12. A dinner and introduction to the organ was held at the church for the local American Guild of Organists chapter the following evening.

The organ as rebuilt comprises 26 independent stops, 37 ranks, and 1,853 pipes.
—Keith Williams



Façade pipes

The New Façade for the Noehren Pipe Organ for Holy Spirit Evangelical Lutheran Church Charleston, South Carolina



Designed by John-Paul Buzard ©2014 Buzard Pipe Organ Builders, Champaign, Illinois

Façade drawing

Buzard staff that were involved in the Holy Spirit project included:
John-Paul Buzard, President & Artistic Director
Charles Eames, Vice-President & General Manager
Brian Davis, Tonal Director
Keith Williams, Service Director
David Brown, Service Foreman
Shane Rhoades, Production Department Foreman
Mark Dirksen, Business Manager
Riley Ano, Tonal Assistant
Trevor Dodd, Service Technician
Viktoria Franken, Tonal Associate
Christopher Goodnight, Cabinetmaker
Max Konrad, Service Technician

Michael Meyer, Cabinetmaker
Dennis Northway, Service & Sales Associate
Jeremy Taylor, Cabinetmaker
Stuart Weber, Senior Service Technician
John Wiegand, Service Technician

Bibliography

Schnurr, Stephen J., Jr., and Dennis E. Northway. *Pipe Organs of Chicago, Volume II*. Oak Park, IL, Chauncey Park Press, 2009, pp. 109–111.
Houghton, Richard. "The Organs of Robert Noehren—Simplicity, practicality and economy." *Journal of American Organbuilding*, Vol. 10, No. 3 (September 2015), pp. 8–14.

1963 Noehren/2017 Buzard

Holy Spirit Lutheran Church, Charleston, South Carolina

Original (1963) stoplist

GREAT (2½" w.p.)	
16' Quintadena (TC)	44
8' Principal (1–12 Pedal)	44
8' Rohrfloete	56
4' Octave (1–12 from 8')	44
4' Spitzfloete (1–12 from 8')	44
2½' Nasat (TC, Positiv Larigot)	
2' Octave (1–12 from 4')	44
2' Spillfloete (1–12 from Fl 4')	44
1½' Terz (TG)	37
III–V Mixture	244
16' Dulzian (TC, Pos. Cromhorne)	
8' Trumpet	56

SWELL (2½" w.p.)	
8' Bourdon	56
8' Gamba	56
8' Voix Celeste (TC)	44
4' Flute Octaviane (1–12 Bdn)	44
2' Octavin (ext 4')	12
III–V Plein Jeu	244
8' Trompette	56
4' Clairon (ext)	12
Tremulant	

POSITIV (2½" w.p.)	
8' Gedeckt (1–12 Gt Rohrfloete)	44
4' Rohrfloete (Gt)	12
2' Principal	56
1½' Larigot	56
III–V Scharff	244
8' Cromhorne	56

PEDAL (2½" w.p.)	
16' Subbass	32
8' Principal	32
4' Octave	32
2' Octave (ext)	12
V Mixture	128
16' Posaune (ext)	12
8' Trumpet (Gt)	
4' Trumpet (Gt)	

Couplers

Sw/Gt
Pos/Gt
Sw/Pos
Sw/Gt 16
Gt/Ped
Pos/Ped
Sw/Ped

Setterboard pistons 1–4 all divisions and generals

34 stops
42 ranks
1,853 pipes

2017 stoplist

GREAT (2½" w.p.)	
16' Quintade (rescaled, in Sw box)	56
8' Principal (1–24 new, 1–21 façade)	56
8' Rohrfloete	56
4' Octave (1–12 new)	56
4' Spitzfloete (1–12 new)	68
2½' Nasat (TC, Positiv Larigot)	
2' Octave (1–12 new)	56
2' Spillfloete (ext)	
1½' Terz (TG)	37
IV Mixture (1½')	224
16' Dulzian (TC, Pos. Cromorne)	
8' Trumpet	56

SWELL (3" w.p.)	
8' Bourdon	56
8' Gamba	56
8' Voix Celeste (TC)	44
4' Flute Octaviane (1–12 Bdn)	56
2' Octavin (ext 4')	
IV Plein Jeu	224
8' Oboe (new)	68
4' Clairon (ext)	
Tremulant	

POSITIV (2½" w.p.)	
8' Gedeckt (1–12 new)	56
4' Floete (new, wood & metal)	56
2' Principal	56
1½' Larigot	56
III Scharff	168
8' Cromorne	56
Zimbelstern	
Chimes (new)	

PEDAL (2½" w.p., 4" Subbass)	
32' Resultant (Subbass & Quintade)	
16' Subbass (new, larger scale)	32
16' Quintade (Gt)	
8' Principal (1–21 new in façade)	32
8' Quintade (Gt)	
4' Octave	44
2' Octave (ext)	
IV Mixture	128
16' Posaune (ext, 1–12 1/2-length)	12
8' Trumpet (Gt)	
4' Trumpet (Gt)	

Couplers

Great to Pedal
Swell to Pedal
Positiv to Pedal
Swell to Great 16
Swell to Great
Positiv to Great
Swell to Positiv

Accessories

General Cancel (thumb)
Combination adjuster (thumb)
Memory Lock (key)
Balanced Swell expression shoe
Zimbelstern volume adjustment knob

26 independent stops
37 ranks
1,853 pipes



Console

New Organs

Glück Pipe Organs, New York, New York Immanuel United Church of Christ, West Bend, Wisconsin

The new pipe organ in Immanuel United Church of Christ was built as part of a program of improvements to the congregation's 1922 building. Scott Riedel of Milwaukee, Wisconsin, served as consultant, focusing on structural reinforcement, acoustical enhancement, thermal insulation, and the replacement of the pipe organ. In the past, an addition had been made to the church to accommodate the instrument when it was moved from another location. With its foundation sinking, the chamber had separated from the church, and the old organ would have been too large to be returned after the structure was repaired and insulated.

The church investigated all possibilities for the organ's replacement. They chose my proposal to remain with an all-pipe organ and incorporate some pipes from the serially rebuilt two-manual instrument they already owned. The quality, scaling, voicing, and suitability to purpose of the accumulated ranks varied, but some of the stops could be cleaned, rebuilt, and revoiced for inclusion in the organ to provide continuity of heritage.

I examined Ernest M. Skinner's ideas for small three-manual organs during the mid-1920s, with Choir divisions distilled to as few as four ranks, and it became obvious that there was significant merit to this arrangement. I designed a three-manual instrument with two enclosed divisions for organ literature, anthem accompaniments, and service playing. In the end, the church chose to redirect the design toward the two-manual configuration now in place.

The Great Diapason chorus provides correlation between what is seen and what is heard, a new aesthetic

in a church that had always had its organ pipes concealed. The Swell is in the expression enclosure centered behind the unenclosed Great, with the Enclosed Great to the right and the Pedal in a corresponding position on the left side. The blowing plant is inside the organ, delivering four inches of wind pressure to the bulk of the instrument, with the Swell and Pedal voiced on five inch wind. The organ plays via traditional American electro-pneumatic action from a mobile choirmaster console with compasses of 58/30.

The visual and tonal design was by Sebastian M. Glück, in cooperation with Marlene Wondergem, organist of the church. The organ was installed under the supervision of Albert Jensen-Moulton, general manager of Glück Pipe Organs, with the assistance of David Beyer, Joseph DiSalle, Peter Jensen-Moulton+, John Meyer, Nick Schroeder, and Phil Swartz. Voicing and tonal finishing were completed by Sebastian M. Glück, tonal director.

—Sebastian M. Glück



Glück Pipe Organs Opus 19

Glück Pipe Organs, Opus 19

Immanuel United Church of Christ, West Bend, Wisconsin

GREAT		PEDAL	
16' Bourdon (Sw ext)	12 pipes	16' Major Bass	30 pipes
8' Open Diapason	58 pipes	16' Minor Bass (Gt)	
8' Stopped Diapason (Sw)		8' Principal	30 pipes
8' Vièle de Gambe (Sw)		8' Stopped Diapason (Sw)	
4' Principal	58 pipes	4' Fifteenth	12 pipes
2' Fifteenth	58 pipes	4' Night Horn (Encl Gt)	
Mixture III-IV	208 pipes	2' Choral Bass (Encl Gt)	
8' Harmonic Tuba	58 pipes	16' Trombone (Gt ext)	12 pipes
		8' Tromba (Gt)	
		4' Clarinet (Encl Gt)	
ENCLOSED GREAT		Couplers	
8' Harmonic Flute (wood)	58 pipes	Swell to Great 16'	
8' Dulciana	58 pipes	Swell to Great 8'	
4' Night Horn	58 pipes	Swell to Great 4'	
2' Flute (ext 4')	12 pipes		
8' Clarinet	58 pipes	Swell to Swell 16'	
Chimes		Swell Silent	
		Swell to Swell 4'	
SWELL		Great to Pedal 8'	
8' Vièle de Gambe	58 pipes	Swell to Pedal 8'	
8' Voix Céleste (TC)	46 pipes		
8' Stopped Diapason (wood)	58 pipes	Manual/Pedal compass: 58/30	
4' Principal	58 pipes	21 ranks	
4' Chimney Flute	58 pipes	1,178 pipes	
2' Recorder	58 pipes		
8' Oboe	58 pipes		
Tremulant			
8' Harmonic Tuba (Gt)			

2017 Summer Carillon Concert Calendar

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
June 25, Amy Johansen
July 2, Open Tower, Julianne Vanden Wyngaard, host
July 9, James Fackenthal
July 16, Sharon Hettinger
July 23, Dave Johnson
July 30, Laura Ellis
August 6, Sue Bergren
August 20, Julianne Vanden Wyngaard

Bloomfield Hills, Michigan

Christ Church Cranbrook
Sundays at 4 pm
July 2, Carol Lens
July 9, Gordon Slater
July 16, James Fackenthal
July 23, Julie Ford
July 30, Jonathan Lehrer

Kirk in the Hills Presbyterian Church

Sundays at 10 am & noon
June 18, Dennis Curry
June 25, Amy Johansen
July 9, Gordon Slater
July 16, James Fackenthal
July 23, Julie Ford
July 30, Jonathan Lehrer

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 6, Gordon Slater
July 13, James Fackenthal
July 20, Sharon Hettinger
July 27, Julie Ford

Centralia, Illinois

Centralia Carillon
Saturdays at 4 pm
June 4, Bob van der Linde
June 10, Karel Keldermans
July 15, Lisa Lonie & Janet Tebbel
July 22, Elizabeth Berghout
July 29, John Gouwens
August 5, Tiffany Ng
August 26, Jeremy Chesman
September 2, Roy Kroezen with handbell choir
September 9, Roy Kroezen with Little Egypt Brass

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
July 23, Jonathan Lehrer
July 30, Parker Ludwig
August 6, Lynnli Wang
August 13, Roy Kroezen
August 20, Linda Dzuris

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
June 25, Lynnli Wang
July 2, George Matthew, Jr.
July 4, Open Tower & Book Reading: "Rosie Meets the Carillon" (2:15 pm)
July 4, Christina Meyer & Lee B. Leach (3 pm)
July 9, Thomas Lee
July 16, Michael Solotke & Tiffany Lin
July 23, Nikita Grachev
July 30, Gordon Slater
August 6, Margaret Pan
August 13, John Whiteside

Culver, Indiana

Culver Academies
Saturdays at 4 pm
June 17, John Gouwens
June 24, John Gouwens
July 1, John Gouwens
July 8, John Gouwens
July 15, John Gouwens
July 22, Jonathan Lehrer
September 2, John Gouwens
September 30, John Gouwens

Danbury, Connecticut

St. James Episcopal Church
Wednesdays at 12:30 pm
July 5, Kristin O'Connor
July 12, George Matthew, Jr.
July 19, David Katz
July 26, Carolyn Bolden
August 2, Tatiana Lukyanova

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
June 25, Thomas Lee
July 9, Amy Johansen
July 23, Parker Ludwig
August 6, Carolyn Bolden
August 20, Carol Jickling Lens

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
June 28, Amy Johansen
July 5, Carol Jickling Lens
July 12, James Fackenthal
July 19, Julianne Vanden Wyngaard
July 26, Jonathan Lehrer
August 2, Ray McLellan

Erie, Pennsylvania

Penn State University, Behrend Campus, Smith Chapel
Thursdays at 7 pm
July 13, John Widmann
July 20, Tatiana Lukyanova
July 27, Janet Tebbel
August 3, Linda Dzuris

Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 4, James Fackenthal
July 11, Lisa Lonie
July 18, Wesley Arai
July 25, Thomas Lee

Frederick, Maryland

Baker Park
First and third Fridays at 12:30 pm
John Widmann, City Carillonneur

Gainesville, Florida

University of Florida, Century Tower
Sundays at 3 pm
June 11, University Carillon Studio
July 16, University Carillon Studio
August 20, Laura Ellis

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
June 5, Frans Haagen
June 12, James Fackenthal
June 19, Katherine I. Zhou
June 26, Tim Sleep
July 3, Mark Lee
July 10, Hunter Chase
July 17, Wylie Crawford
July 24, Jonathan Lehrer
July 31, Parker Ludwig
August 7, Lynnli Wang
August 14, Roy Kroezen
August 21, Linda Dzuris
August 28, Brandon Blazo
September 4, Sue Bergren

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 5, Carol Lens
July 12, James Fackenthal
July 19, Helen Hawley
July 26, Jonathan Lehrer
August 5, Julianne Vanden Wyngaard

Middlebury, Vermont

Middlebury College, Fridays at 5 pm
July 14, Nikita Grachev
July 21, Elena Sadina
July 28, David Maker
August 4, Margaret Pan
August 11, Linda Dzuris
August 18, George Matthew, Jr. (3 pm)

Minneapolis, Minnesota

Central Lutheran Church
Sundays at 11:30 am
July 9, Julianne Vanden Wyngaard & George Gregory
July 16, Jonathan Lehrer
July 30, Tin-shi Tam
August 6, Kipp Cortez

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
June 6, Frans Haagen
June 13, James Fackenthal
June 20, Katherine I. Zhou
June 27, Tim Sleep
July 11, Hunter Chase
July 18, Wylie Crawford
July 25, Jonathan Lehrer
August 1, Parker Ludwig
August 8, Lynnli Wang
August 15, Roy Kroezen
August 22, Linda Dzuris

Northfield, Vermont

Norwich University, Saturdays at 1 pm
July 1, Tatiana Lukyanova
July 8, George Matthew, Jr.
July 15, Nikita Grachev
July 22, Elena Sadina
July 29, Gordon Slater

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

16 JUNE
St. Giles Cathedral Choir; Fourth Presbyterian, Chicago, IL 12:10 pm

17 JUNE
+**Frederick Hohman**; Cathedral of the Immaculate Conception, Springfield, IL 7 pm

18 JUNE
Raúl Prieto Ramírez; First Baptist, Washington, DC, 4 pm
Nicholas Capozzoli; Washington National Cathedral, Washington, DC 5:15 pm
Isabelle Demers; Court Street United Methodist, Lynchburg, VA 3 pm
Organized Rhythm (Clive Driskill-Smith, organ, Joseph Gramley, percussion); Loyola University, Chicago, IL 3 pm

19 JUNE
Nicole Keller; First Presbyterian, Asheville, NC 7:30 pm

21 JUNE
Frederick Hohman; Methuen Memorial Music Hall, Methuen, MA 8 pm
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Matt Gerhard; Christ Church, Michigan City, IN 12:15 pm
David Troiano; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Bruce Bengtson; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

22 JUNE
Tom Trenney, with choirs; Montreat Conference Center, Montreat, NC 7:30 pm

23 JUNE
Christopher Houlihan; Church of the Holy Apostles, New York, NY 8 pm
Tom Trenney, with choirs; Montreat Conference Center, Montreat, NC 7:30 pm

25 JUNE
Charles Higgs; Washington National Cathedral, Washington, DC 5:15 pm
Greater Richmond Children's Choir; Cathedral of the Sacred Heart, Richmond, VA 2 pm
Carol Williams; Court Street United Methodist, Lynchburg, VA 3 pm
Choral Evensong; St. James's Episcopal, Richmond, VA 5 pm
•**John Bohl**, with choir and brass; River Road Church, Baptist, Richmond, VA 7:30 pm
Janette Fishell; First Presbyterian, Charleston, WV 2 pm
Brent Nolte; First United Methodist, Charlotte, NC 7 pm
•**Isabelle Demers**; University of Alabama, Tuscaloosa, AL 7 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

26 JUNE
•**Christa Rakich**; Bethlehem Lutheran, Richmond, VA 1:30 pm
•**Daniel Stipe**; St. James's Episcopal, Richmond, VA 7:30 pm
Nicole Keller; First Presbyterian, Asheville, NC 7:30 pm
•**Lynne Davis, Nathan Laube, Bruce Neswick**; First Presbyterian, Tuscaloosa, AL 7:30 pm
Richard Hoskins; Presbyterian Homes, Evanston, IL 1:30 pm

27 JUNE
•**Chelsea Chen**; Ginter Park Presbyterian, Richmond, VA 11:30 am

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
June 26, Lynnli Wang
July 3, George Matthew, Jr.
July 10, Thomas Lee
July 17, Michael Solotke & Tiffany Lin
July 24, Nikita Grachev
July 31, Gordon Slater
August 7, Margaret Pan
August 14, John Whiteside

Ottawa, Ontario
Peace Tower Carillon
July & August, weekdays at 11 am
Andrea McCrady, Carillonneur
June 6, Scott Orr (noon)
June 13, Rosemary Laing (noon)
July 1, Andrea McCrady (10 am)
July 11, Andrée-Anne Doane (11 am)
July 18, Gordon Slater (11 am)
July 25, Jonathan Hebert (11 am)

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
June 30, Buck Lyon-Vaiden
July 7, James Fackenthal
July 14, Kipp Cortez
July 21, Lisa Lonie & Janet Tebbel
July 28, Thomas Lee

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 2, James Fackenthal
July 9, Kipp Cortez
July 16, Wesley Arai
July 23, Thomas Lee
July 30, Lynnli Wang
August 6, Lisa Lonie
August 13, Lisa Lonie & Janet Tebbel
August 20, Tatiana Lukyanova
August 27, Andy Zhang
September 3, Joey Cotruvo

Rochester, Michigan
Oakland University, Elliott Carillon
Fridays at 6 pm
July 7, Julie Ford
July 14, James Fackenthal
July 21, Dennis Curry
July 28, Jonathan Lehrer

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Dave Johnson
July 9, Julianne Vanden Wyngaard & George Gregory
July 16, Jonathan Lehrer
July 30, Tin-shi Tam
August 6, Kipp Cortez
August 13, Dave Johnson

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

Springfield, Illinois
Thomas Rees Memorial Carillon
June 4, Frans Haagen, 6:30 pm
June 4, Carlo van Uft, 7:30 pm
June 5, Koen Cosaert, 6:30 pm
June 5, Julianne Vanden Wyngaard & George Gregory, 7:30 pm
June 6, Roy Lee, 6:30 pm
June 6, Koen Cosaert, 7:30 pm
June 8, Julianne Vanden Wyngaard, 6:30 pm
June 8, Frans Haagen, 7:30 pm
June 9, Roy Lee, 6:30 pm
June 9, Carlo van Uft, 7:30 pm

Stamford, Connecticut
First Presbyterian Church
Thursdays at 7 pm
June 29, David Maker
July 6, Tatiana Lukyanova
July 13, George Matthew, Jr.
July 20, Charles Semowich
July 27, Marietta Douglas

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 5, James Fackenthal
July 12, Kipp Cortez
July 19, Wesley Arai
July 26, Thomas Lee
August 2, Lynnli Wang
August 9, John Widmann
August 16, Doug Gefvert with Irish Thun-der Pipes & Drums
August 23, Tatiana Lukyanova
August 30, Doug Gefvert

Bert Adams, FAGO

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Park Ridge, IL
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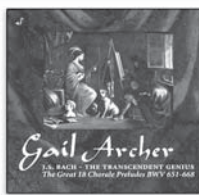
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20 UNDER 30

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to all members of our 20 Under 30 Class of 2017.

Calendar

•Thomas Lee Bailey & Cheryl Van Ornam, with flute, oboe, soprano; St. Benedict Catholic Church, Richmond, VA 2 pm
•Stefan Engels; St. Paul's Episcopal, Richmond, VA 7:30 pm
•Tyler Canonico & Chase Loomer; First United Methodist, Tuscaloosa, AL 7:30 pm

28 JUNE

Rosalind Mohsen; Methuen Memorial Music Hall, Methuen, MA 8 pm
•Renée Anne Louprette; St. Michael's Episcopal, Richmond, VA 11 am
•Stefan Engels, lecture, music of Karg-Elert; St. Paul's Episcopal, Richmond, VA 2 pm
•Mark Laubach; St. Bridget Catholic Church, Richmond, VA 3:30 pm
•Jeremy Filsell & Erik Wm. Suter, choral Evensong; St. Stephen's Episcopal, Richmond, VA 4:35 pm
•Bruce Stevens, with New York Polyphony; University of Richmond, Richmond, VA 7:30 pm
Joby Bell, Faythe Freese, & Shelly Moorman-Stahlman; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Derek Nickels; Christ Church, Michigan City, IN 12:15 pm
Stephen Schnurr; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm
Ann Marie Rigler; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

29 JUNE

Tom Trenney, with choirs; Montreat Conference Center, Montreat, NC 7:30 pm

30 JUNE

Tom Trenney, with choirs; Montreat Conference Center, Montreat, NC 7:30 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

2 JULY

Choral Evensong; Myers Park Baptist, Charlotte, NC 4 pm
•Craig Cramer; Youngstown State University, Youngstown, OH 4 pm
•David Jonies; Christ Episcopal, Warren, OH 6 pm

3 JULY

•Janette Fishell; St. John's Episcopal, Youngstown, OH 9 am recital; 10 am masterclass
•Apollo's Fire, works of Vivaldi; St. Columba Cathedral, Youngstown, OH 3 pm
•Arsenal Duo (Edward Moore & Nathan Carterette); Stambaugh Auditorium, Youngstown, OH 6 pm
•Todd Wilson, silent film; Stambaugh Auditorium, Youngstown, OH 8 pm

4 JULY

Raymond Nagem & Joyce Painter Rice; Methuen Memorial Music Hall, Methuen, MA 2 pm
•Luminare Choir; St. Patrick Catholic Church, Youngstown, OH 9 am
•Todd Wilson, improvisation workshop; Trinity United Methodist, Youngstown, OH 2 pm
•Nathan Laube; Trinity United Methodist, Youngstown, OH 8 pm
Frank Rippl, sing-a-long; All Saints Episcopal, Appleton, WI 12:15 pm

5 JULY

Suzanne Ozorak; Methuen Memorial Music Hall, Methuen, MA 8 pm
•Vickie Schaeffer, with Rocky River Children's Handbell Choir; St. Columba Cathedral, Youngstown, OH 9 am
•Rhonda Sider Edgington, with horn, clarion, and flute; St. Christine Catholic Church, Youngstown, OH 11 am
•Nathan Laube, masterclass; Trinity United Methodist, Youngstown, OH 3 pm
•James David Christie, with orchestra; Stambaugh Auditorium, Youngstown, OH 7:30 pm
David Bohn; The History Museum, Appleton, WI 12:15 pm
Charles Barland; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

9 JULY

Katelyn Emerson; First Congregational, Deer Isle, ME, 7 pm
Kevin Vaughn; St. Paul Cathedral, Pittsburgh, PA 4 pm

John Richardson & Rob Dicks; Covenant Presbyterian, Charlotte, NC 7 pm

11 JULY

Alexander Pattavina; Old West Church, Boston, MA 8 pm

12 JULY

Jillian Gardner; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jean-Baptiste Robin; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Thomas Trotter; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Devin Atteln; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Jay Peterson; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

13 JULY

Andrew Birling; Memorial Presbyterian, Appleton, WI 12:15 pm

16 JULY

Jeanne Kohn; St. Paul Cathedral, Pittsburgh, PA 4 pm
Stigall Scholar Recital; Providence Baptist, Charlotte, NC 7 pm
Michael Hey, with orchestra; Cathedral of St. John the Evangelist, Milwaukee, WI 2 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Bryan Dunnewald; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
Jan Kraybill; Loyola University, Chicago, IL 3 pm

18 JULY

Stephen Rumpf; Old West Church, Boston, MA 8 pm
Wilma Jensen; The Riverside Church, New York, NY 7 pm
Matthew Brown; Myers Park Presbyterian, Charlotte, NC 7 pm

19 JULY

Leo Abbott; Methuen Memorial Music Hall, Methuen, MA 8 pm
Naomi Rowley; First Congregational, Appleton, WI 12:15 pm
Robert Zanca; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

22 JULY

Choral concert; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Jonathan Lehrer, carillon; Culver Academies, Culver, IN 4 pm

23 JULY

Gail Henry; St. Paul Cathedral, Pittsburgh, PA 4 pm
Elizabeth Lenti; St. Peter's Episcopal, Charlotte, NC 7 pm

25 JULY

David von Behren; Old West Church, Boston, MA 8 pm
Isabelle Demers, masterclass; Longwood Gardens, Kennett Square, PA 9 am

26 JULY

Jennifer McPherson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Katelyn Emerson; Christ Episcopal, Charlottesville, VA 7 pm
Kent Jager; Christ Church, Michigan City, IN 12:15 pm
Derek Nickels; Zion Lutheran, Appleton, WI 12:15 pm

30 JULY

Joseph Balistreri; St. Paul Cathedral, Pittsburgh, PA 4 pm
Monty Bennett; Park Road Baptist, Charlotte, NC 7 pm
Weston Jennings; Interlochen Center for the Arts, Interlochen, MI 5 pm
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

UNITED STATES

West of the Mississippi

15 JUNE

•Rebecca te Velde; Lovers Lane United Methodist, Dallas, TX 9:30 am
•Alcee Chriss; Highland Park United Methodist, Dallas, TX 1:45 pm
•Linda Margetts; The Tabernacle, Salt Lake City, UT 12 noon

Calendar

- Clay Christiansen**; Conference Center, Salt Lake City, UT 2 pm
- 16 JUNE
Samuel Libra; Christ Episcopal, Tacoma, WA 12:10 pm
- 18 JUNE
Eric Zhang; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 19 JUNE
-Aaron David Miller, hymn festival; First Presbyterian, Iowa City, IA 7:30 pm
- 20 JUNE
-Wyatt Smith; United Church of Christ (Congregational), Iowa City, IA 10:30 am
-Ken Cowan; St. Mark's Lutheran, Marion, IA 7:30 pm
- 21 JUNE
Kyle Black; Wayzata Community Church, Wayzata, MN 12 noon
-Ahreum Han; First Presbyterian, Cedar Rapids, IA 10 am
-Karen Black; St. Paul's United Methodist, Cedar Rapids, IA 7 pm
- 22 JUNE
-Stefan Engels; University of Iowa School of Music, Iowa City, IA 8 pm
- 25 JUNE
Marco Pranic; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 28 JUNE
Cynthia Betz; Wayzata Community Church, Wayzata, MN 12 noon
- 1 JULY
Jared Aragón, with native flute; Catalina United Methodist, Tucson AZ 12 noon
- 2 JULY
Christopher Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 9 JULY
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 16 JULY
Mark Babcock; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Etienne Walhain; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 17 JULY
Isabelle Demers; Balboa Park, San Diego, CA 7:30 pm
- 23 JULY
Norman Paskowsky; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 25 JULY
Tom Trenney, worship service; Christ Episcopal, Little Rock, AR 11:15 am
- 26 JULY
Tom Trenney, worship service; First United Methodist, Little Rock, AR 8 pm
- 27 JULY
Tom Trenney, worship service; Christ Episcopal, Little Rock, AR 11:15 am
- 28 JULY
Renée Anne Louprette; St. James Cathedral, Seattle, WA 7:30 pm
- 30 JULY
Paul Stubbings; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
- 31 JULY
Ken Cowan; Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

- 15 JUNE
Heinz-Peter Kortmann, with flute; St. Justinus Kirche, Frankfurt, Germany 5 pm
- 16 JUNE
Yuval Rabin; Hecht Museum, Haifa University, Haifa, Israel 11 am
Stephen Disley; St. Stephen Walbrook, London, UK 12:30 pm
- 17 JUNE
Gereon Krahfors; Church of the Dormition, Jerusalem, Israel 11 am
Weston Jennings; Cathedral, Hildesheim, Germany 12:15 pm
Ekaterina Kofanova; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Joseph Beech, works of Vierne; St. John the Evangelist, London, UK 7:30 pm
- 18 JUNE
Klaus Geitner; Klosterkirche, Fürstentfeld, Germany 12:10 pm
Andreas Jetter; Methodist Central Hall, London, UK 3 pm
Susanna Veerman; St. Paul's Cathedral, London, UK 4:45 pm
Anthony Gritten; Westminster Cathedral, London, UK 4:45 pm
Manuel Torregrosa Valero; Westminster Abbey, London, UK 5:45 pm
Thierry Escaich; St. Joseph's Oratory, Montreal, QC, Canada 3:30 pm

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Calendar

20 JUNE

Mark Brafield; St. Lawrence Jewry, London, UK 1 pm
Stephanie Burgoyne; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

21 JUNE

Callum Alger; Holy Trinity, Sloan Square, London, UK 5:30 pm

22 JUNE

Rolf Müller, with trombones; Altenberger Dom, Altenberg, Germany 8 pm
Robert Quinney; St. John's Smith Square, London, UK 1:05 pm
Daniel Chappuis; St. Margaret Lothbury, London, UK 1:10 pm

24 JUNE

David Briggs, silent film; Royal Festival Hall, London, UK 7:30 pm

25 JUNE

Alexander Niehues; Klosterkirche, Fürstenfeld, Germany 12:10 pm
David Grealy; Westminster Cathedral, London, UK 4:45 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

26 JUNE

Weston Jennings; Reading Town Hall, Reading, UK 1 pm

27 JUNE

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

28 JUNE

Christian Gautschi; Holy Trinity, Sloan Square, London, UK 5:30 pm

1 JULY

Weston Jennings; St John Church, Vilnius, Lithuania 6 pm
Christoph Hauser, with trumpet; Klosterkirche, Fürstenfeld, Germany 8 pm, 9 pm, 10 pm

•Elora Singers; St. Patrick's Basilica, Montréal, QC, Canada 3 pm
Pierre Grandmaison; Notre-Dame Basilica, Montréal, QC, Canada 8 pm

2 JULY

Martin Hertel; St. Justinus Kirche, Frankfurt, Germany 5 pm
Kalevi Kiviniemi; St. Nikolaus Kirche, Frankfurt, Germany 7:30 pm
Simon Russell; Westminster Cathedral, London, UK 4:45 pm
Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm
Nathan Laube; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

3 JULY

•**Hans-Ola Ericsson**; Immaculate Conception Catholic Church, Montréal, QC, Canada 8 pm

4 JULY

Alexander Goodwin; St. George's Hanover Square, London, UK 1:10 pm
Vincent Boucher; St. Joseph's Oratory, Montréal, QC, Canada 10 am
Katelyn Emerson; Église Saint-Gilbert, Montréal, QC, Canada 12:30 pm
John Grew; Mountainside United Church, Montréal, QC, Canada 12:30 pm
Cherry Rhodes; Saints-Anges-Gardiens, Lachine, QC, Canada 3 pm
Monica Czausz & Nicholas Capozzoli; St. Mathias Anglican, Montréal, QC, Canada 5 pm
Mireille Lagacé; Église Saint-Léon-de-Westmount, Montréal, QC, Canada 5 pm
 •Choral Evensong; Christ Church Cathedral, Montréal, QC, Canada 5 pm

5 JULY

David Bannister; Holy Trinity, Sloan Square, London, UK 5:30 pm
Jean-Baptiste Robin; McGill University, Montréal, QC, Canada 1:30 pm and 4:30 pm

•Choral Evensong; Christ Church Cathedral, Montréal, QC, Canada 5 pm
Christian Lane; Maison Symphonique de Montréal, Montréal, QC, Canada 7 pm

6 JULY

Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm
Alessandro Bianchi; St. Margaret Lothbury, London, UK 1:10 pm
Marnie Giesbrecht & Joachim Segger; Church of the Gesu, Montréal, QC, Canada 5 pm
 •Choral Evensong; Christ Church Cathedral, Montréal, QC, Canada 5 pm
Olivier Latry; Notre-Dame Basilica, Montréal, QC, Canada 8 pm

7 JULY

•**Marc-André Doran**; Église de la Visitation-de-la-Bienheureuse-Vierge-Marie, Montréal, QC, Canada 9 am
Rachel Laurin; Cathédrale Saint-Hyacinthe-le-Confesseur, Saint-Hyacinthe, QC, Canada 2 pm
Renée Anne Louprette; Abbaye Saint-Benoît-du-lac, Saint-Benoît-du-lac, Québec, Canada 8 pm

9 JULY

Peter Stevens; Westminster Cathedral, London, UK 4:45 pm
Alexander Binns; Westminster Abbey, London, UK 5:45 pm

13 JULY

Jean-Pierre Lecaudey; Dom St. Petri, Bremen, Germany 7 pm

15 JULY

Mario Duella, with sopranos; San Martino, Camburzano, Italy 9 pm
Gunnar Schmid, Harald Schuberth, Ulrich Theißen, Herbert Weiß; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

16 JULY

Kalevi Kiviniemi; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Gail Archer; Methodist Central Hall, London, UK 3 pm
Iain Quinn; Westminster Abbey, London, UK 5:45 pm

18 JULY

Mark Keane; St. Lawrence Jewry, London, UK 1 pm
Ghislaine Reece-Trapp; St. George's Hanover Square, London, UK 1:10 pm

19 JULY

David Enlow; St. David's Cathedral, St. David's, Wales, UK 7:30 pm

20 JULY

Jonjoo Park; Dom St. Petri, Bremen, Germany 7 pm
Lionel Rogg; St. Margaret Lothbury, London, UK 1:10 pm

21 JULY

David Enlow; Ingelheimer Kaiserpfalz, Ingelheim (Frankfurt), Germany 7:30 pm

22 JULY

David Jonies; St. Margaret, Munich, Germany 11:30 am

23 JULY

Christoph Hauser; Klosterkirche, Fürstenfeld, Germany 12:10 pm
David Enlow; Stadtkirche, Bad Cannstatt, Stuttgart, Germany 8 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

25 JULY

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

27 JULY

Olga Papykina; Dom St. Petri, Bremen, Germany 7 pm

28 JULY

Sandro Carnelos; Santa Maria Vergine Assunta, Viverone, Italy 9 pm
David Enlow; Heiliggeistkirche, Bern, Switzerland 12:30 pm

29 JULY

Sandro Carnelos; Basilica Antica, Oropa, Italy 9 pm
Isabelle Demers, works of Vierne; St. John the Evangelist, London, UK 7:30 pm

30 JULY

Sandro Carnelos; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm
Kseniya Pogorelaya; Klosterkirche, Fürstenfeld, Germany 12:10 pm
David Enlow; Pfarrkirche St. Erasmus, Steinach-am-Brenner, Austria 8:30 pm
Simon Morley; Westminster Abbey, London, UK 5:45 pm

31 JULY

Sandro Carnelos; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

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From Fruhauf Music Publications: A chorale prelude on *Ein Feste Burg*, one of four variations from *A Baroque Partita for Organ* featuring Martin Luther's isometric hymn tune, is available as a downloadable 8½ x 11" PDF booklet from www.frumuspub.net. It is offered as a complimentary preview of the complete partita, now available in printed booklet format. Please consult FMP's home page Bulletin Board for details of this new publication.

PUBLICATIONS / RECORDINGS

Grant Peace, We Pray, a new choral work by David Herman, is available as a free download. Luther's text, with its 16th-century melody, is set for SAB choir and organ and was written to commemorate the 2017 Reformation anniversary. Available from the composer at herman@udel.edu.

Virgil Fox Remembered. Peter Richard Conte plays a live concert on the Wanamaker Organ, now on Raven CD OAR-976. Probably the best recording of the organ for sound, technically, and stunning musically. \$16.98 postpaid. Raven, Box 25111, Richmond, VA 23261, 804/355-6386, RavenCD.com.

The Organ Historical Society has released *The Philadelphia Hymnbook*, compiled, edited, and annotated by Rollin Smith. This spiral-bound edition is a cross-section of sacred music from many faiths, in many styles, and as diverse as the musical fabric of the great City of Philadelphia. More than 80 selections included. Non-member price: \$24.95; member price: \$19.95; www.ohscatalog.org/phhy.html.

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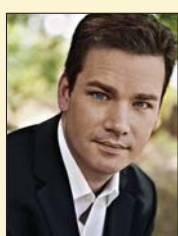
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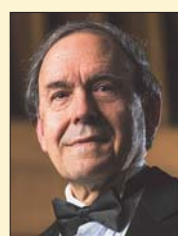
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