

# THE DIAPASON

JUNE 2018



Andover Organ Company  
Seventieth Anniversary  
Cover feature on pages 26–28



# PHILLIP TRUCKENBROD CONCERT ARTISTS

www.concertartists.com 860-560-7800 email@concertartists.com  
PO Box 6507, Detroit, MI 48206-6507

CHARLES MILLER, President charlesmiller@concertartists.com

PHILLIP TRUCKENBROD, Founder phil@concertartists.com



ANTHONY & BEARD



ADAM BRAKEL



THE CHENAULTS



JAMES DAVID CHRISTIE



PETER RICHARD CONTE



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



CHRISTOPHER HOULIHAN



DAVID HURD



SIMON THOMAS JACOBS



MARTIN JEAN



HUW LEWIS



RENÉE ANNE LOUPRETTE



ROBERT MCCORMICK



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



BENJAMIN SHEEN



HERNDON SPILLMAN



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



JOSHUA STAFFORD  
2016  
LONGWOOD GARDENS  
WINNER



THOMAS GAYNOR  
2017  
ST. ALBANS  
WINNER

❖ 50th Anniversary Season ❖



# THE DIAPASON

Scranton Gillette Communications

One Hundred Ninth Year: No. 6,  
Whole No. 1303  
JUNE 2018  
Established in 1909  
ISSN 0012-2378

An International Monthly Devoted to the Organ,  
the Harpsichord, Carillon, and Church Music

## CONTENTS

### FEATURES

- An interview with Stephen Cleobury  
by Lorraine Brugh 20
- Pipe Organs of La Grange, Illinois, and the  
Architectural Edifices That House Them,  
Part 5, Saint John Evangelical Lutheran  
Church, Missouri Synod  
by Stephen Schnurr 24

### NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3
- Appointments 6
- Carillon News 11
- Harpsichord Notes by Larry Palmer 12
- In the wind . . . by John Bishop 16
- On Teaching by Gavin Black 18

### REVIEWS

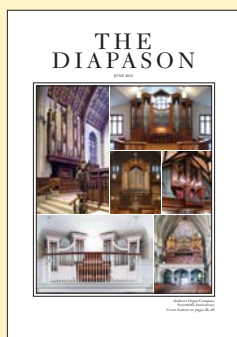
- Book Reviews 13
- New Organ Music 14
- New Recordings 14
- New Handbell Music 15

### SUMMER CARILLON CALENDAR

### CALENDAR

### RECITAL PROGRAMS

### CLASSIFIED ADVERTISING



### COVER

Andover Organ Company, Methuen,  
Massachusetts, celebrates 70 years of  
organbuilding 26

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

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

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

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

Circulation/  
Subscriptions **KIM SMAGA**  
ksmaga@sgcmail.com  
847/481-6234

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

Contributing Editors **LARRY PALMER**  
Harpsichord

**BRIAN SWAGER**  
Carillon

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

**GAVIN BLACK**  
On Teaching

Reviewers **John M. Bullard**  
**Jeffrey Schleff**  
**Jay Zoller**  
**Myron B. Patterson**  
**Leon Nelson**

## Editor's Notebook

### Summer schedules, summer travel

With warmer months and the end of the choir and academic year, many of us are looking forward to summer travel. Perhaps you will attend a convention, workshop, or take classes for continuing education. Our April issue contained a list of many opportunities to attend conferences around the country and abroad.

Our Here & There section contains announcements of many summer organ and carillon recital series. Several of these are in the Midwest: Indiana, Michigan, and Iowa, in particular.

Many of our readers will take advantage of summer abroad. To enhance the cultural experience of Europe, we provide one of our most extensive calendars of international concerts and recitals ever. (This is a feature you will not find in that other magazine!) Brian Swager also provides our summer carillon calendar for your outdoor concert enjoyment.

### Have you visited [www.thediapason.com](http://www.thediapason.com) lately?

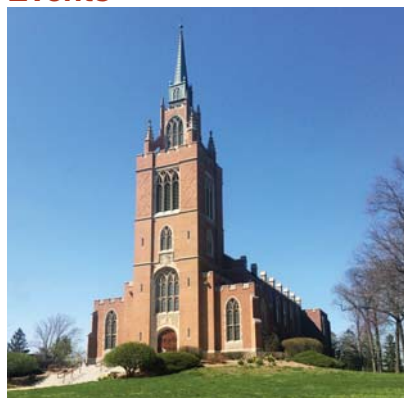
Be sure to visit our website regularly. There you will find news items, often before they appear in our print edition. Calendar items, some of which come to our attention after our print deadlines, will be offered there. New videos are uploaded monthly.

If you have not visited in the last year, you will need your subscriber code and email address to set up your personal password for full access to the website. After you have set up your password, you will no longer need your subscriber code to visit the website. Click on "Log In" and then go to "Not Yet Registered?"

A complete redesign of our website is underway at this time. We expect our revised and improved website to be revealed to you at the end of summer.

## Here & There

### Events



**Chapel, Culver Academies, Culver, Indiana**

**Culver Academies**, Culver, Indiana, announce carillon recitals by **John Gouwens**, academy organist and carillonneur, Saturdays at 4:00 p.m.: June 2 (7:30 p.m.), 6/16, 6/23, 6/30, July 7 (Joey Brink, guest recitalist), 7/14, 7/12, September 1, October 6. For information: [www.culver.org](http://www.culver.org).



**Christ Church, Michigan City, Indiana, Roosevelt organ**

**The Roosevelt Organ Summer Recital Series** announces recitals for

summer 2018, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m.: June 6, George Karst; 6/13, Kent Jager, with children's choir of Queen of Angels Catholic Church, Chicago; 6/20, Stephen Schnurr; 6/27, Mark Sudeith.

July 11, Michael Soto; 7/18, Matt Gerhard; 7/25, Br. Benjamin Basile, C.P.P.S.; August 1, Jeremy Kiolbassa; 8/8, Kent Jager; 8/15, Lee Meyer; 8/22, Derek Nickels. Roosevelt Opus 506 is an instrument of three manuals, 28 ranks. For information: [annlouise39@yahoo.com](mailto:annlouise39@yahoo.com).

**The Cathedral of St. John the Evangelist**, Milwaukee, Wisconsin, announces recitals, Wednesdays at 12:15 p.m.: June 6, Will Schlueter; 6/13, James Grzadzinski, with Michele Rodriguez, soprano; 6/20, David Jonies; 6/27, Hans Uwe Hielscher. For information: [www.stjohncathedral.org](http://www.stjohncathedral.org).



**First English Lutheran Church, Appleton, Wisconsin, Wahl organ**

**The Lunchtime Organ Recital Series** of Appleton, Neenah, Menasha, and Kaukauna, Wisconsin, organized by Frank Rippl, announces its 2018 series, Wednesdays at 12:15, in Appleton, unless otherwise noted: June 6, Jonathan Oblander, First Presbyterian Church, Neenah; 6/13, Derek Nickels, St. Bernard Catholic Church; 6/20, Naomi Rowley, First United Methodist Church; 6/27, 6:30 p.m., Don VerKuilen, Zion Lutheran Church.

Stephen Schnurr  
847/954-7989; [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
[www.TheDiapason.com](http://www.TheDiapason.com)



### In this issue

For June, we present an interview with Stephen Cleobury of King's College, Cambridge, UK, by Lorraine Brugh. This interview is timely, as it has been recently announced that Cleobury will retire from King's in 2019. (We have several other exciting interviews slated for future months.) We also continue my series on the organs of La Grange, Illinois, with an essay on St. John Evangelical Lutheran Church, Missouri Synod.

In "Harpsichord Notes," Larry Palmer introduces us to a recently released recording of the works of Jean-François Dandrieu, which he believes will be among his favorite harpsichord CDs of 2018. The performer is Marouan Mankar-Bennis. John Bishop, in "In the Wind . . .," provides insight and advice on how to prepare to sell a pipe organ, planning to make the best of the situation, before it becomes too late. In "On Teaching," Gavin Black continues his discussion of performance.

Our Here & There section contains an announcement from Frederick Swann regarding his retirement from the University of Redlands, California, which awarded him an honorary Doctor of Music degree. The staff of THE DIAPASON salutes Swann for his incredible lifelong achievements in the world of the organ and church music. ■

July 4, Frank Rippl, All Saints Episcopal Church; 7/11, Andrew Birling, First Congregational Church, UCC; 7/18, Ryan Mueller, Mount Olive Lutheran Church; 7/25, Matthew Walsh, Zion Lutheran Church.

August 1, 6:30 p.m., Matthew Buller, Zion Lutheran Church; 8/8, Jared Stellmacher, First English Lutheran Church; 8/9, David Bohn, St. Joseph Catholic Church; 8/15, Mario Buchanan, with Alexandra Piepenbrink, English horn, First United Methodist Church; 8/22, Vashni Seitzer, Faith Lutheran Church; 8/23, Thursday, Mitchell Miller, First Presbyterian Church, Neenah; 8/29, Ralph and Marilyn Freeman, St. Paul Lutheran Church, Neenah. For information: [www.lunchtimeorganrecital.org](http://www.lunchtimeorganrecital.org).



**Casavant organ, Sinsinawa Mound, Sinsinawa, Wisconsin**

**Sinsinawa Mound**, Sinsinawa, Wisconsin, announces its summer organ concert series, featuring the Casavant organ, designed by Lawrence Phelps, in the Queen of the Rosary Chapel, Wednesdays at 7:00 p.m.: June 6, Mark Brampton Smith; 6/13, Michael Elsbund; 6/20, Jeff Verkuilen; 6/27, Jillian Gardner.

July 4, Thomas Fielding; 7/11, Catherine Rodland; 7/18, no concert; 7/25, Wolfgang Reisinger.

August 1, David Troiano; 8/8, Joan DeVee Dixon and Alice Fiedlerova; 8/15, Marijim Thoene; 8/22, Marie Rubis Bauer; 8/29, David Jonies. For information: [www.sinsinawa.org](http://www.sinsinawa.org).

► page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com). Subscriptions: 1 yr. \$42; 2 yr. \$75; 3 yr. \$100 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$42 + \$10 shipping; 2 yr. \$75 + \$15 shipping; 3 yr. \$100 + \$18 shipping. Other foreign subscriptions: 1 yr. \$42 + \$30 shipping; 2 yr. \$75 + \$40 shipping; 3 yr. \$100 + \$48 shipping. Digital subscription (no print copy): 1 yr. \$35. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign). Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

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

Copyright ©2018. Printed in the U.S.A.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.





► page 3



St. Matthew Episcopal Church, Evanston, Illinois, Casavant organ

The Chicago-Midwest Chapter of the Organ Historical Society will present a recital in memory of **Michael D. Friesen**, June 10, 4:00 p.m., at **St. Matthew Episcopal Church**, Evanston, Illinois. **Derek Nickels** and **Stephen Schnurr** will perform works by Vincent Lübeck, Dieterich Buxtehude, Jan Pieterszoon Sweelinck, Francisco Correa de Arauxo, Johann Sebastian Bach, and Johann Gottfried Walther on the church's 1977 Casavant Opus 3354. For information: [www.ohschicago.org](http://www.ohschicago.org).



Music Institute of Chicago Chorale (photo credit: Elliot Mandel)

The Music Institute of Chicago Chorale concludes its 31st concert season: June 10, a program of works by Chicago composers, Nichols Concert Hall. For information: [www.musicinst.org/chorale](http://www.musicinst.org/chorale).

St. Matthew's By-the-Bridge Episcopal Church, Iowa Falls, Iowa, announces its summer organ recital series, Sundays at 4:00 p.m., except as noted: June 14, 11:00 a.m., children's concert, with James Hammann, organ, Barb Winkels, narrator; July 8, David Wagner; August 5, Brandon Spence; October 14, Letizia Romiti. For information: [jimhammann@aol.com](mailto:jimhammann@aol.com).



Madonna della Strada Chapel, Goulding & Wood organ

Madonna della Strada Chapel, Loyola University, Chicago, Illinois, announces its 2018 Summer Celebrity Series. All concerts are presented on the third Sunday of the month at 3:00 p.m., are free to the public, and feature the chapel's three-manual Goulding & Wood organ, Opus 47: June 17, Michael Hey; July 15, Thierry Escaich; August 19, Svyati Duo (organ and cello). For information: [www.luc.edu/organ](http://www.luc.edu/organ).

The Spreckels Organ Society, Balboa Park, San Diego, California, will host its 31st annual International Summer Organ Festival, June 25 through September 3. Eleven concerts will be presented on Monday evenings. Highlights include: June 25, Raúl Prieto Ramírez; July 9, Walt Strony plays all-American music; August 6, Rising Stars night, with Paul and Riley Xu; 8/20, Steven Ball, preceded by a fundraiser in the Japanese Friendship Garden; 8/27, Raúl Prieto Ramírez, organ, and his wife Teresa Sierra, piano. Other performers include Alessandro Pittorino, Thomas Mellan, and Chelsea Chen. For information: [www.spreckelsorgan.com](http://www.spreckelsorgan.com).



Northfield United Methodist Church, Northfield, Minnesota, Kney organ

The 2018 Northfield Noontime Organ Recital series announces its twelfth year of programs, Wednesdays



Audrey Thomas, Shayla Van Hal, and Jihye Choi (photo credit: Lea Powers)

The Fort Wayne National Organ Competition took place March 17 at the First Presbyterian Church, Fort Wayne, Indiana. First place was awarded to **Jihye Choi**, originally from South Korea and currently pursuing a performance diploma at Indiana University, Bloomington. The award is \$2,000 and a recital at the church during the 2018–2019 season. There was a tie for second place between two University of Kansas students, senior **Audrey Thomas** and second-year master's student **Shayla Van Hal**. Each received a \$750 prize. Judges were Jonathan Moyer, Rhonda Sider Edgington, and Todd Wilson. The biennial competition was started in 1960 and is the longest running national organ playing competition in the United States. For information: <http://firstpresfortwayne.org/>.



The 2018 Taylor Organ Competition: front row, left to right: Isabelle Demers, Jiaqi Shao, Pamela Decker, Meg Cutting, Lynne Davis; back row, left to right: Benjamin Kerswell, Jeremy Jelinek, Chase Loomer, Todd Wilson (photo credit: Nicole Marane)

The final round of the 2018 Taylor Organ Competition was held April 21 at the Lutheran Church of the Redeemer, Atlanta, Georgia. Five finalists performed for judges Lynne Davis, Isabelle Demers, and Todd Wilson. Repertoire included the premier of the commissioned work, *La Danza*, by Pamela Decker.

First prize (\$10,000) was awarded to **Chase Loomer**, a student at the Eastman School of Music, Rochester, New York. Second prize (\$5,000) was awarded to **Benjamin Kerswell** a student at St. Olaf College, Northfield, Minnesota. The other finalists were **Meg Cutting**, **Jeremy Jelinek** (a member of THE DIAPASON's 20 Under 30 Class of 2017), and **Jiaqi Shao**, all Eastman School of Music students.

The triennial Taylor Organ Competition is sponsored by the Atlanta Chapter of the American Guild of Organists through a bequest in 2006 from chapter member Elizabeth Abbott Taylor. Preliminary round judges were Marilyn Keiser, Charles Tompkins, and Michael Velting. Co-chairs of the 2018 competition were Raymond Chenault and Timothy Wissler. For information: [www.taylororgancompetition.com](http://www.taylororgancompetition.com).

at 12:15 p.m.: June 27, Martha Barth, Andrew Jacob, Matt Tykutki, St. Olaf organ students, Boe Memorial Chapel, St. Olaf College (part of American Guild of Organists Pipe Organ Encounter); July 11, Richard Collman, organ, Randall Ferguson, guitar, works of Bach, Northfield United Methodist Church; 7/18, Catherine Rodland, Boe Memorial Chapel, St. Olaf College; 7/25, Noah Klein, All Saints Episcopal Church; August 1, Stephen May, First Congregational United Church of Christ; 8/8, Joanne Rodland, St. John's Lutheran Church; 8/15, Janean Hall and Larry Archbold, Skinner Chapel, Carleton College. For information: [rkcollman@msn.com](mailto:rkcollman@msn.com).

The Auditorium Organ in Ocean Grove, New Jersey, has recently undergone extensive tonal and mechanical renovations, highlighting its expansive symphonic and orchestral capabilities. This work, under the supervision of **John Shaw**, curator, and **Gordon Turk**, organist, has been accomplished by the team of Larry Trupiano, Bynum



Auditorium organ console, Ocean Grove, New Jersey

Petty, Sam Hughes, Bard Wickkiser, Carl Loser, and Bruce Courter. The organ is the centerpiece of the summer musical program in this historic 6,500-seat hall, and this year will mark the 110th summer season of organ recitals. The instrument has five manuals with 202 ranks.

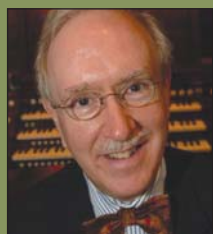
Free recitals are presented by resident organist Gordon Turk and guest

► page 6



**AUSTINORGANS.COM**  
860-522-8293 • 156 Woodland St. Hartford CT 06105





**Colin Andrews**  
Organist/Lecturer  
Recording Artist



**R. Monty Bennett**  
Organist/Presenter  
Charlotte, North Carolina



**Elisa Bickers**  
Organist/Harpsichordist  
Prairie Village, Kansas



**Shin-Ae Chun**  
Organist/Harpsichordist  
Ann Arbor, Michigan



**Leon W. Couch III**  
Organist/Lecturer  
Austin, Texas



**Joan DeVee Dixon**  
Organist/Pianist  
Hutchinson, MN



**Rhonda Sider Edgington**  
Organist  
Holland, Michigan



**Laura Ellis**  
Organ/Carillon  
University of Florida



**Faythe Freese**  
Professor of Organ  
University of Alabama



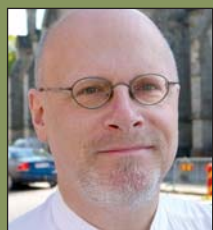
**Simone Gheller**  
Organist/Recording Artist  
Oconomowoc, WI



**Justin Hartz**  
Pipe/Reed Organist  
Philadelphia, PA



**Sarah Hawbecker**  
Organist/Presenter  
Atlanta, GA



**James D. Hicks**  
Organist  
Califon, NJ



**Michael Kaminski**  
Organist  
Brooklyn, New York



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



**David K. Lamb**  
Organist/Conductor  
Clarksville, Indiana



**Mark Laubach**  
Organist/Presenter  
Wilkes-Barre, Pennsylvania



**Yoon-Mi Lim**  
Organist/Lecturer  
Dallas/Fort Worth, TX



**Wynford S. Lyddane**  
Pianist/Instructor  
Washington, D.C.



**Colin Lynch**  
Organist/Conductor  
Boston, Massachusetts



**Philip Manwell**  
Organist  
University of Nevada, Reno



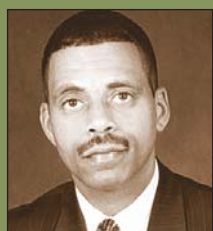
**Katherine Meloan**  
Organist/Faculty  
Manhattan School of Music



**Scott Montgomery**  
Organist/Presenter  
Fayetteville, Arkansas



**Shelly Moorman-Stahlman**  
Organist/Pianist  
Lebanon Valley College



**David F. Oliver**  
Organist  
Morehouse College



**Brenda Portman**  
Organist/Presenter/Composer  
Cincinnati, Ohio



**Ann Marie Rigler**  
Organist/Presenter  
William Jewell College



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



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



**Jason A. Wright**  
Conductor/Clinician  
Hilton Head, South Carolina



**Beth Zucchini**  
Organist/Harpsichordist/Pianist  
Sebastopol, California



**Clarion Duo**  
Keith Benjamin, trumpet  
University of Missouri-Kansas City  
Melody Steed, Elementary Music  
Specialist, Waterloo, Iowa



**Rodland Duo**  
Viola and Organ  
The Juilliard School/  
St. Olaf College



**Christine Westhoff  
& Timothy Allen**  
Soprano and Organ  
Little Rock, Arkansas

*www.ConcertArtistCooperative.com*

R. Monty Bennett, Director (rmb10@aol.com) • Beth Zucchini, Founder & Director Emerita (bethzucchini@aol.com)  
730 Hawthorne Lane, Rock Hill, SC 29730 PH: 803-448-1484 FX: 704-362-1098  
*a non-traditional representation celebrating its 31st- year of operation*



► page 4

organists on Wednesdays at 7:30 p.m., and Saturdays at noon, during July and August. Guest organists for Wednesday concerts this season include: July 4, Michael Stairs; 7/18, Greg Zelek; 7/25, Carol Williams; August 15, Adam Pajan.

On Thursday, August 2, 7:30 p.m., the MidAtlantic Opera Orchestra, Jason Tramm, conductor, will join Gordon Turk for a performance of two organ concertos, the *Concerto in A Minor* by Enrico Bossi, and *Symphony No. 1* by Alexandre Guilmant. This concert is part of the Summer Stars Chamber Music Festival. For information: [www.oceangrove.org](http://www.oceangrove.org).



St. Paul Cathedral, Pittsburgh, Beckerath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces its summer organ recital series on the cathedral's Beckerath organ, Sundays at 4:00 p.m.: July 8, Nick Capozzoli; 7/15, Douglas Starr; 7/22, Mark Pacoe; August 5, Joe Balistreri; 8/12, Peter Gonciarz; 8/19, Benjamin Cornelius Bates. For information: <http://stpaulpgh.org>.



Tabernacle Presbyterian Church, Indianapolis, Indiana

Tabernacle Presbyterian Church, Indianapolis, Indiana, announces its 2018 Sacred Music Symposium, September 12–14. Clinicians include James Biery, Dan Forrest, Kevin McChesney, Ruth Dwyer, and Dan Andersen. There

will be choral reading sessions, evening performances with guest musicians, and presentation of a major choral selection with the Indianapolis Chamber Orchestra and the Sanctuary Choir of the church. For information: [www.tabpres.org/sacredmusic](http://www.tabpres.org/sacredmusic).



Church of the Gesu, Toulouse, France

Toulouse les Orgues of Toulouse, France, will celebrate its 23rd anniversary festival, October 3–14. The festival includes forty events with the theme “Sacred Organ,” not only organ recitals, but events that merge the organ with other artistic disciplines and instruments. Performers include Benjamin Alard, Guy Bovet, Thomas Ospital, and many others. For information: [www.toulouse-les-orgues.org](http://www.toulouse-les-orgues.org).



King's College Chapel, Cambridge, UK (photo credit: Benjamin Sheen)

Valparaiso University's Cambridge Program announces “Christmas in Cambridge: 100 Years of Lessons and

## MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

St. Peter's Square - London E2 7AF - England  
(t) +44 (0) 20 7739 4747 - (f) +44 (0) 20 7729 4718  
(e) ManderUK@mander-organs.com  
[www.mander-organs.com](http://www.mander-organs.com)

Appointments



Simon Jacobs

**Simon Jacobs** is appointed organist and choirmaster for Grace and St. Stephen's Episcopal Church, Colorado Springs, Colorado. He leads the church's music program, directing the Taylor Choir, St. Nicholas Choir, St. Cecilia Choir, and the Compline Choir, and administers the Taylor Memorial Concert Series. The Taylor Choir will be in residence for a week at Norwich Cathedral, UK, in July. Jacobs leads worship and gives recitals on the historic 1928 Welte organ, Opus 261, of four manuals, 56 ranks.

He received a Master of Arts degree from Cambridge University, where he was organ scholar at Christ's College, and the Master of Music degree in choral conducting from the Yale Institute of Sacred Music. Jacobs was previously organ scholar at Salisbury Cathedral and Westminster Abbey, organist at St. Thomas Episcopal Parish, Coral Gables, Florida, and director of music and organist at St. Thomas's Episcopal Church, New Haven, Connecticut. While in Connecticut, he was director of the Anglican Singers and a rehearsal conductor for Yale Schola Cantorum. For part of 2017, Jacobs returned to his hometown where he began his musical career as a boy chorister, as acting assistant director of music at Truro Cathedral, UK. He is an Associate of the Royal College of Organists.



Jean-Willy Kunz (photo credit: Danielle Charron)

**Jean-Willy Kunz** is appointed artistic director of the Canadian International Organ Competition. Kunz replaces John Grew, who has been artistic director for ten years and is a co-founder of the competition. Grew has been named artistic director emeritus. Kunz is organist-in-residence for Orchestre symphonique de Montréal and organ professor at the Conservatoire de musique de Montréal. He studied at McGill University, where he earned a doctorate with John Grew, and has been a prizewinner at a number of organ competitions, including the Canadian International Organ Competition, where in 2011

he won third prize and the Richard-Bradshaw Audience Prize. For information: [www.ciocm.org](http://www.ciocm.org).



Nicholas Schmelter

**Nicholas Schmelter** is appointed 2018–2019 artist-in-residence for St. Paul's Episcopal Church, Flint, Michigan. His duties include performing three concerts as part of the new parish Music in the Heart of the City series and supervising the commission of pieces by Moonyeen Albrecht and Edward Moroney written to highlight the four-manual, 89-rank Florence Whiting Dalton Memorial Pipe Organ (see Here & There, May 2018, p. 6).

Schmelter earned a Master of Music degree in organ performance from Central Michigan University, Mt. Pleasant. He is director of worship and congregational life at First Presbyterian Church, Caro, Michigan, and is an adjunct faculty member at Saginaw Valley State University. He has served as artist-in-residence at Trinity Episcopal Church in Bay City, Michigan, since 2007.

Carols,” December 21–26. The days will celebrate the 100th anniversary of Lessons and Carols at **King's College, Cambridge, UK**. Programming includes lectures and worship experiences. For details including program itinerary and housing options: <http://bit.ly/ChristmasinCambridge>.

People

**Paul Ayres's** *All Creatures of Our God and King* received its American premiere, performed by the **Carolina Master Chorale**, conducted by **Timothy Koch**. Performances took place April 28 at First United Methodist Church, Conway, South Carolina, and April 29 at Trinity Church, Myrtle Beach, South Carolina. The work is scored for choir, brass, and rhythm section (piano, bass guitar, and percussion). For information: [www.paulayres.co.uk](http://www.paulayres.co.uk) and [www.carolinamasterchorale.com](http://www.carolinamasterchorale.com).

**Karen Beaumont** plays recitals: June 24, St. Hedwig Catholic Church, Milwaukee, Wisconsin; July 1, Cathedral

of St. Mary of the Assumption, San Francisco, California; 7/15, St. Hedwig Catholic Church, Milwaukee; 7/29, Milwaukee Catholic Home, Milwaukee; August 2, with Viktor Brusubardis, cello, First Presbyterian, Racine, Wisconsin; 8/15, St. Hedwig Catholic Church, Milwaukee; September 16, St. Hedwig Catholic Church, Milwaukee; October 7, St. Hedwig Catholic Church, Milwaukee; 10/28, Cathedral Basilica of the Immaculate Conception, Denver, Colorado; November 22, Milwaukee Catholic Home, Milwaukee; December 5, Cathedral of St. John the Evangelist, Milwaukee.

January 1, 2019, Salem Lutheran Church, Milwaukee; 1/4, with Viktor Brusubardis, cello, Grace Lutheran, Milwaukee; February 10, St. Casimir Catholic Church, Milwaukee; March 3, St. Hedwig Catholic Church, Milwaukee; April 7, St. Matthias Episcopal Church, Asheville, North Carolina; May 17, St. Malachy Catholic Church, New York, New York; July 13, St. Andrew's Presbyterian Church, Québec, Canada. For further information: <http://karenbeaumontorganist.mysite.com>.

► page 8



# Inspiring Innovation

First Presbyterian Church of Logan, Utah

The variety of churches, sounds, and techniques we come across on our journey as one of the world's largest organ builders is astounding. As you might expect from a leader in our field, we aim to keep changing the organ world and help it to evolve and innovate. It's only by embracing innovation that we can continue to deliver on our promise of providing a sound performance that's nothing short of excellent.

Join us in celebrating the new custom Monarke hybrid organ at First Presbyterian Church of Logan, Utah.

Johannus Hybrid Organ Solutions provided the ideal solution to the all-too-common problem of an aging, insufficient pipe organ without the room or resources for expansion. The result is an appealing combination of beauty and technical excellence tailored specifically to meet the needs of First Presbyterian Church of Logan.

Johannus US has dealers throughout the United States. Visit [johannus-us.com](http://johannus-us.com) to find a dealer near you. If you have any questions, or would like more information about any of our organs, you can contact a US representative at [info@johannus-us.com](mailto:info@johannus-us.com)



CUSTOM MONARKE

“The depth and range of sound are second to none and with our particular needs of a hybrid instrument, we knew no one else could provide that for us.”

Organist  
Brandon Clayton  
First Presbyterian Church of Logan

## JOHANNUS

The sound of excellence

FOLLOW US ON





► page 6

**Francesco Cera** plays recitals and gives masterclasses: July 4–6, masterclass, “Frescobaldi: Toccate, Capricci, Fiori musicali,” Torrazza, Italy; 7/26, recital, Church of S. Maria, Extremadura, Spain; 7/28, Church of S. Cecilia, Espinosa de Villagonzalo, Spain; October 6, Cathedral, Segovia, Spain; 10/14, Chiesa di Santa Teresa, Reggio Emilia, Italy; 10/17–18, dedication recitals for C. B. Fisk, Inc., Opus 148, Christ Church Cathedral, Cincinnati, Ohio, followed by masterclass, 10/19, with students of the Cincinnati Conservatory. For information: <https://francescocera.it>.



Philip Crozier

**Philip Crozier** plays recitals: July 8, Saint-Augustin, Paris, France; 7/14, St. Marien-Dom, Hamburg, Germany; 7/20, St. Laurentius Kirche, Tönning, Germany; 7/22, Stadtkirche St. Marien, Husum, Germany; 7/24, St. Laurentius Kirche, Langenhorn, Germany; 7/28, Brigidakerk, Geldrop, Netherlands; 7/31, Bavo Kerk, Haarlem, Netherlands; August 4, St. Marien Kirche, Flensburg, Germany; 8/5, St. Heinrich Kirche, Kiel, Germany; 8/12, Notre-Dame Basilica, Montreal, Quebec, Canada.



William James Lawson

**Searle Wright**, composer, classical/theater organist, and teacher, was born April 4, 1918. On the 100th anniversary of Wright’s birth **William James Lawson** performed a commemorative recital of Wright’s solo organ music at Main Street Baptist Church in Binghamton, New York.

Wright grew up in Binghamton, where as a teenager he played the organ at the Capitol Theater. He later moved to New York City to study classical organ with T. Tertius Noble, while studying composition at Columbia University. In 1947 he began teaching music at the School of Sacred Music at Union Theological Seminary. From 1952 to 1971 he was director of music at St. Paul’s Chapel at Columbia University.

Wright returned to Binghamton in 1977 and was appointed Link Professor of Music at the State University of New York at Binghamton (now Binghamton University); William Lawson was one of his first students there. Wright retired from the university in 1984 and died in 2004.

Lawson performed eight of Wright’s organ works, including both his best known, *Prelude on “Brother James’s Air”* (1958), and one of his least known, *Lyric Rhapsody* (1970), as well as his

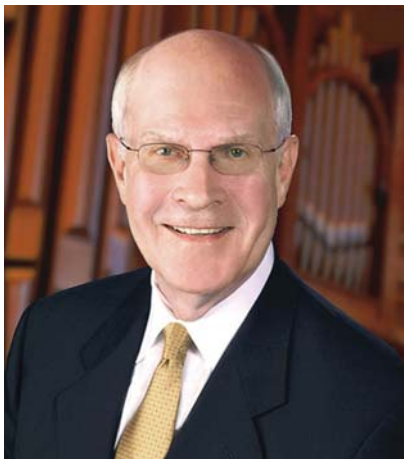
unpublished *Berceuse* (1938). Lawson is a lecturer in music and teaches organ at Binghamton University and is the organist of Main Street Baptist Church, Binghamton.



Rudy Lucente (photo credit: Evan Jones/RBY Productions)

**Rudy Lucente** was honored February 3 on his fortieth anniversary as assistant grand court organist, the longest continually serving assistant grand court organist, for the Wanamaker Organ at Macy’s Department Store, Philadelphia, Pennsylvania. He is assistant to **Peter Richard Conte**, the Grand Court Organist at Macy’s. Lucente presented the noon and 5:30 p.m. concerts on the Grand Court Organ that day, as well as a program on the Wurlitzer organ in Greek Hall. **Ray Biswanger** presented a plaque to Lucente on behalf of the **Friends of the Wanamaker Organ**. The plaque will be displayed inside the organ. For information: [www.wanamakerorgan.com](http://www.wanamakerorgan.com).

**Frederick Swann** retired in April after eleven years as university organist and artist teacher of organ at the University of Redlands, California. He was awarded an honorary Doctor of Music degree at the commencement of the College of Arts and Sciences on April 20. His final performance took place May 19 in the University Chapel with the City of Redlands Symphony Orchestra performing the “*Organ*” *Symphony* of Camille Saint-Saëns.



Frederick Swann

National President of the American Guild of Organists from 2002 until 2008, Swann has also ended a 75-year concert career playing recitals throughout the United States and eleven foreign countries. Following graduation from Northwestern University, Evanston, Illinois, and the School of Sacred Music at Union Theological Seminary, New York City, he served two years concurrently as organist/director at the Brick Presbyterian Church and assistant organist at St. Bartholomew’s Episcopal Church in New York City before spending almost two years in the United States Army.

In 1957 he was appointed organist and later director of music at The Riverside Church in New York City, leaving at the end of 1982 to become director of music and organist at the Crystal Cathedral in Garden Grove, California. He retired in 1998 and spent three years as organist in residence at the First Congregational Church of Los Angeles, California. In the latter two positions he has been designated Organist Emeritus and organs in each location bear his name as an honorary act.

During his last ten years in New York, Swann was also chair of the organ department at the Manhattan School of Music. Since 2001, he has been organ artist in residence at St. Margaret’s Episcopal Church in Palm Desert, California, where he continues to play services regularly, assisting John Wright, organist/director. (See Steven Egler’s interview, “A conversation with Frederick Swann,” November 2014, pp. 20–24.)

► page 10

**NEW! Yuan Shen Plays the New Kennedy Center Casavant**

**New Kennedy Center Organ by Casavant**

**MENDELSSOHN:** Allegro, Chorale & Fugue in D  
**BACH:** Fantasy & Fugue in G Minor, BWV 542 **ALAIN:** Trois Danses  
**FRANCK:** Choral No. 2 in B Minor **ESCAICH:** Poèmes: Eaux Natales; Vers l’Espérance

**The Kennedy Center Concert Hall Organ** built in 2012 by Casavant with 4 manuals, 4,972 pipes, is played by Yuan Shen of Beijing University and one of China’s leading international concert organists. Compelling musicianship demonstrates the new Casavant with wonderful results.

**Raven OAR-141 \$15.98 free delivery worldwide**

**The Kennedy Center Organ**  
**Yuan Shen, ORGANIST**  
 Bach, Mendelssohn, Franck, Alain, Escaich

**NEW! Adam Pajan Romantic Resonance**

**Percy Whitlock:** Fantasia Choral No. 2 **Edward Shippen Barnes:** Seven Sketches, op. 34\* **Bairstow:** Legend  
**Bairstow:** Scherzo **Wm. Henry Harris:** Flourish for an Occasion **Herbert Howells:** Rhapsody Op. 17, No. 1  
**Joseph Jongen:** Sonata Eroica **\*First Recording**

**Adam Pajan** plays English, American, and Belgian Romantic organ works on the 4m, 76-rank organ built by Charles Kegg’s firm in grand acoustics at the Basilica of St. John the Baptist, Canton, Ohio. Pajan teaches at the University of Oklahoma.

**Raven OAR-149 \$15.98 free delivery worldwide**

**Max Reger: The Last Giant 6-DVD set**

This set of 6 DVDs presents a vast survey of Max Reger’s best music for organ, as well as orchestral, chamber and instrumental works. Organists include Graham Barber, Bernhard Buttman and Bernhard Haas. 80-page booklet.

**FSFDVD-011 \$99.95 free shipping worldwide**  
 6 x DVD | NTSC | 16:9 Widescreen | Region Free | Dolby Digital 5.1

**Back in Print!**

**The Genius of Cavallé-Coll** His life and work on 3 DVDs, 2 CDs, and an 80-page book. 16 Cavallé-Coll organs are heard on the 2 CDs. Three 50-minute films on one DVD with Gerard Brooks, Kurt Lueders, Ronald Ebrecht, Carolyn Shuster Fournier, Pierre Pincemaille, Thomas Monnet, Olivier Latry, and Eric Lebrun. DVD 2 details individual organs. DVD 3 features Daniel Roth, Latry, Pincemaille, J-P Griveau, and Michel Bouvard. **FSF-Cavallé-Coll \$127 free shipping**

**Widor: Master of the Organ Symphony** 2-DVDs & 2-CDs examine Widor’s ascent to the pinnacle of organ playing and composition of 10 organ symphonies. Presented by Widor’s biographer John Near, Gerard Brooks, Daniel Roth, and others at several locations with C-C organs. **FSF-010 \$69.95 free shipping**

**Franck: Father of the Organ Symphony** 2-DVD & 2-CD set explores Franck’s invention of the organ symphony. Performances on 7 Cavallé-Coll organs. New performance practice discussion by Joris Verdin. Six Pièces, Op. 16-21: Fantaisie in C; Grande Pièce Symphonique; Prelude, fugue et variation; Pastorale; Prière in C-sharp minor; Final. Trois Pièces: Fantaisie in A, Cantabile, Pièce héroïque, Trois Choral. **FSF-009 \$69.95 free shipping**

**RAVEN®**

**www.RavenCD.com**  
 BOX 25111 RICHMOND VA 23261 804-355-6386



Group class participants, left to right: Jacqueline Morin, Jennifer Medina, Wesley Hall, Allie DeGraffenried, and Emily Currie.



Masterclass participants, left to right: Gillian Croteau, Marshall Joos, Thomas Latham, Noah Jacobs, Connor Reed, Sophie Blair, and Peter Sykes.

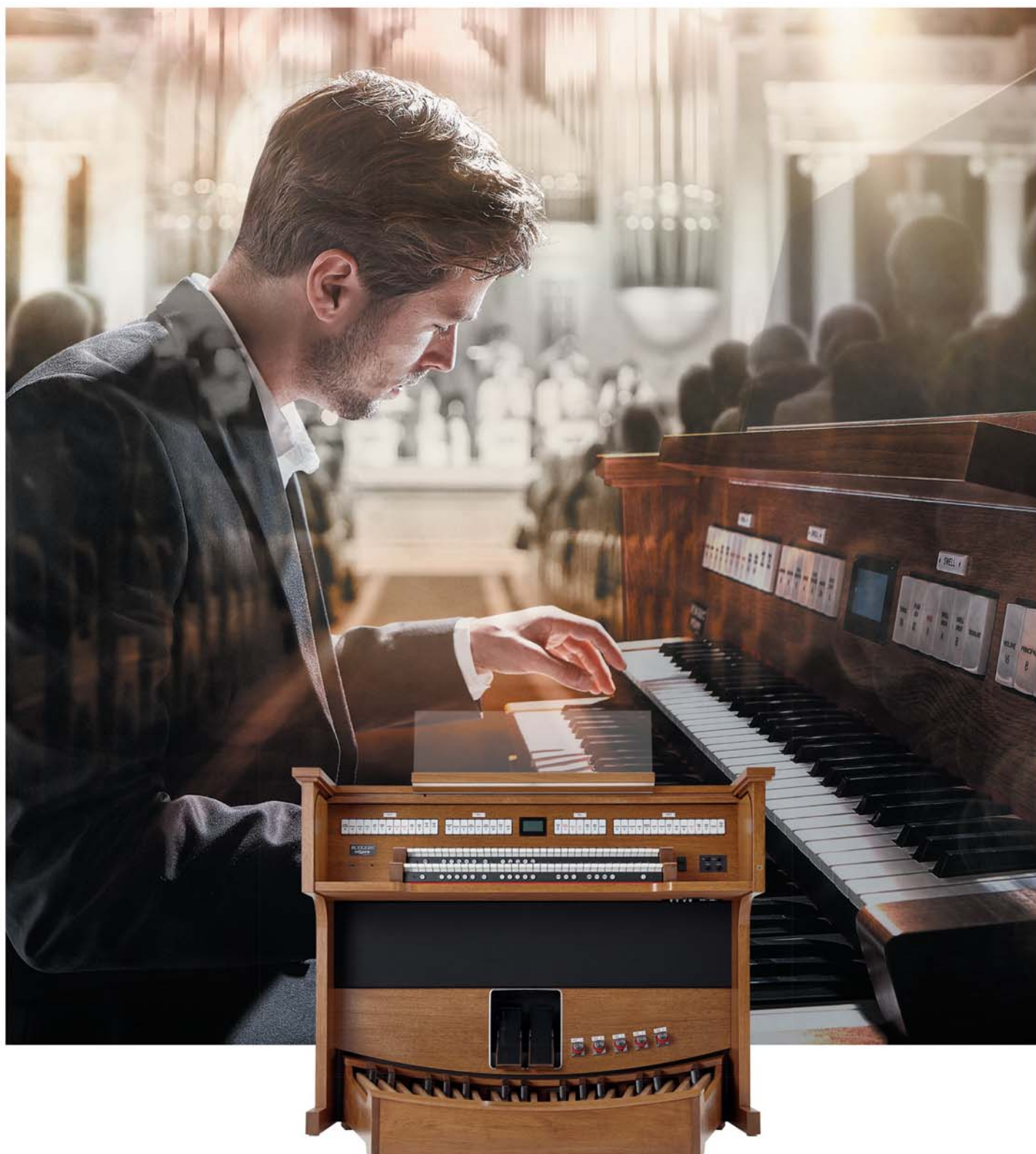
On April 7, the **Young Organist Collaborative** (YOC) of Portsmouth, New Hampshire, sponsored a group class for first-year organ students and a masterclass for continuing organ students who participate in the YOC. The classes were held at Christ Episcopal Church, Exeter, New Hampshire, using the church’s 2006 Lively-Fulcher organ (43 stops, 2,621 pipes).

**Wesley Hall**, organist at the First Baptist Church of Worcester, Massachusetts, who holds degrees from Yale University and Oberlin Conservatory, taught the group class. **Peter Sykes**, director of music at First Church, Cambridge, Massachusetts, and an associate professor at Boston University, taught the masterclass.

The YOC, now in its 17th year, raises money to “invest in the next generation of organists.” To date, more than 100 young people from Maine, New Hampshire, and Massachusetts have taken pipe organ lessons with the financial help of the organization. For information: [www.stjohnsnh.org/young-organist-collaborative/](http://www.stjohnsnh.org/young-organist-collaborative/).



# ENHANCING THE SPIRITUAL EXPERIENCE



The Rodgers Inspire Series 227 and 233 organs were born from our belief in the power of inspiration. They combine the best in American tradition and the American future: a traditional pipe organ sound meets modern innovation for a spiritual experience like no other.

The Rodgers Inspire Series 227 and 233 bring this intense spiritual experience within reach of all organists, both at home and in church.

## **INSPIRE SERIES 233**

**33 stops / 183 total voices**

**4 unique organ styles + Variant Library**

**165 Voice Palette™ voices**

**18 orchestral voices**

# RODGERS®

EXPERIENCE ELEVATED





Carol Williams

Carol Williams has written two new organ compositions: *The Magic of Sweet Briar*, op. 21, and *Quick Fix Toccata*, op. 22. Both may be heard on her new CD, *Music at Court*, recorded on the Schantz organ in Court Street United Methodist Church, Lynchburg, Virginia. She is artistic director for the Virginia International Organ Festival with concerts in May and June, and has instituted an organ scholarship program at Court Street Church. For information: [www.melcot.com](http://www.melcot.com).

## Competitions

The 2018 Arthur Poister Scholarship Competition in Organ Playing announced its prizewinners April 13 at St. Paul's Episcopal Church, Syracuse, New York. First prize (\$3,500 and a recital invitation) was awarded to Ryan Chan; second prize (\$1,000) and the audience prize (\$500) were presented to Bruce Xu; third prize (\$500) went to Tyler Boehmer. Judges were Katharine Pardee, Andrew Scanlon, and Todd Wilson. For information: [www.syracuseago.org](http://www.syracuseago.org).

The Boston Bach International Organ Competition has announced its official slate of competitors for 2018: Ben Bloor (United Kingdom), Yohan Chung (Republic of Korea), Margaret Harper (United States), Adriaan Hoek (Netherlands), Andreas Jud (Switzerland),

Karolina Juodelyte (Lithuania), Christopher Keenan (United States), Heejin Kim (Republic of Korea), Jinhee Kim (Republic of Korea), Julian Mallek (Germany), Joseph Ripka (United States), John Robinson (United Kingdom), Brandon Santini (United States), Thomas Sheehan (United States, a member of THE DIAPASON's 20 Under 30 Class of 2016), Nicole Simental (United States), and Pavel Svoboda (Czech Republic). The competition will take place in Boston, Massachusetts, September 2–8, with the first round occurring in Old West Church, the second round at the Church of the Advent, and the final round at First Lutheran Church. A winners' concert and reception will take place September 9 at First Lutheran Church. For information: [www.bboc.org](http://www.bboc.org).

The 11th Mikael Tariverdiev International Organ Competition will take place April through September 2019 in the United States, Germany, and Russia. The competition is open to organists born on or after January 1, 1983. The first round will take place April 4–6 in Lawrence, Kansas; May 13–18 in Hamburg, Germany; and August 28–31 in Moscow, Russia. Contestants are free to choose the location of their participation in the first round. The second and third rounds will occur September 3–9 in Kaliningrad, Russia. First prize is \$5,000; second prize is \$3,000; third prize is \$2,000. Additional prizes range from \$1,000 to €10,000. Deadline for applications is March 1, 2019, for the United States and Germany, June 1 for Russia. For information: [www.organcompetition.ru](http://www.organcompetition.ru).

## Organ scholar program

St. Paul's Church, K Street, Washington, D.C., invites applications for its organ scholar program from August 2018 until July 2019. The scholarship memorializes David A. Parker, a long-time choir member. The apprenticeship is offered in all aspects of the Anglican Church music tradition, including choir training, chorister development, accompaniment, improvisation, and liturgical practices. There are at least three choral services weekly, with up to five rehearsals. For further information: [www.stpauls-kst.com](http://www.stpauls-kst.com).

## Music schools

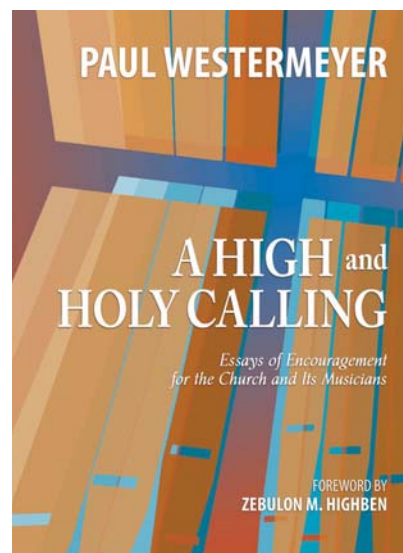


A rendering of the Ute and William K. Bowes, Jr. Center for Performing Arts (courtesy of Mark Cavagnero Associates)

The San Francisco Conservatory of Music, San Francisco, California, announces the expansion of its campus with construction of the Ute and William K. Bowes, Jr. Center for the Performing Arts. Groundbreaking for the \$185 million Bowes Center will take place this summer, with opening slated for fall of 2020.

The new 12-story building, designed by Mark Cavagnero Associates, will provide housing for 420 students and accommodate two concert halls, a restaurant with a live performance space, multiple classrooms, and rehearsal spaces for ensembles, practice rooms, a recording studio and technology hall, a large observation deck and garden, conference facilities, a student center, and several apartments for visiting artists and faculty. The school's curriculum includes instruction in organ and harpsichord. For information: [www.sfc.edu](http://www.sfc.edu).

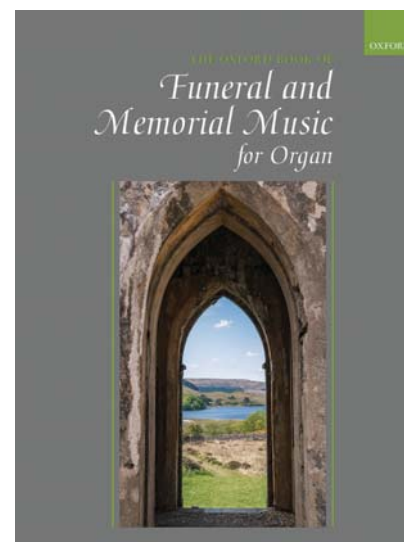
## Publishers



A High and Holy Calling

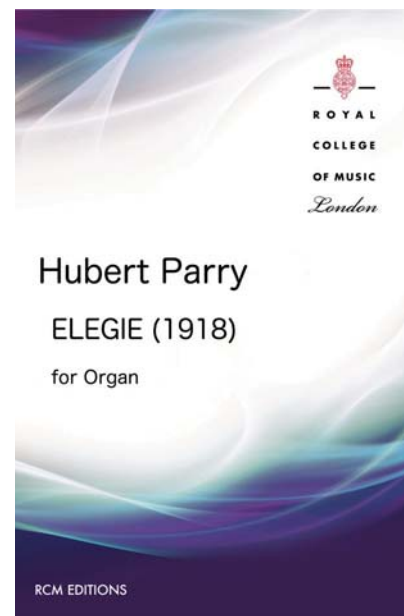
MorningStar Music Publishers announces publication of a new book: *A High and Holy Calling: Essays of Encouragement for the Church and Its Musicians* (90-65, \$16.00), by Paul Westermeyer. This latest book from this author offers insight and perspective applicable to anyone working in a church or church music setting. This volume contains collected reflections, essays, and articles previously published in journals such as *The Hymn* and *CrossAccent*, along with entirely new chapters. There is a foreword by Zebulon Highben. For further information: [www.morningstarmusic.com](http://www.morningstarmusic.com).

Oxford University Press announces new music publications: *The Oxford Book of Funeral and Memorial Music for*



The Oxford Book of Funeral and Memorial Music for Organ

*Organ*, edited by Julian Elway (978-0-19-3401-19-8, £13.50), is a collection of practical repertoire for church organists, covering a broad range of music of medium difficulty. Composers include Bach, Brahms, Elgar, Thomas Atwood, Handel, Schubert, Vierne, and Whitlock. For information: [www.oup.com](http://www.oup.com).



C. Hubert H. Parry, *Elegie in C*

To honor the centennial of the death of Charles Hubert Hastings Parry (1848–1918), the Royal College of Music has made available a previously unpublished organ work of Parry, prepared for its first edition by Jonathan Clinch. Permission for printing *Elegie in C* was granted by Parry's great-granddaughter, Catherine Russell. The miniature was written in March 1918 and, excluding the orchestration of his earlier song *England*, was the final music he composed. The work is available through a free download: [http://imslp.org/wiki/Elegie\\_\(Parry%2C\\_Charles\\_Hubert\\_Hastings\)](http://imslp.org/wiki/Elegie_(Parry%2C_Charles_Hubert_Hastings)).

## Recordings

Gothic announces new CD releases: James Kallembach: *Most Sacred Body*, features the title work, modeled on the structure of Buxtehude's *Membra Jesu nostri*. Each of the seven sections (representing members of the sacred body) consists of three musical settings:

"superb musicianship, masterly technique and savvy programming ... Archer's sweeping assurance and stamina enable you to hear the music behind the virtuosity."  
— GRAMOPHONE (JAN 2018) —

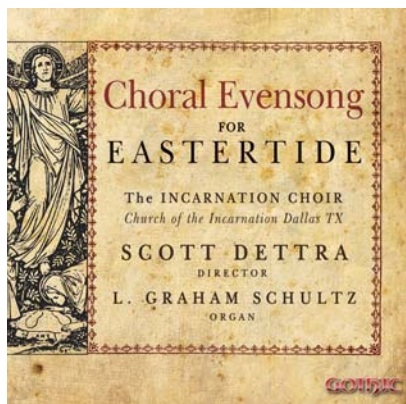
MORE INFORMATION: [gailarcher.com](http://gailarcher.com) TO PURCHASE: [meyer-media.com](http://meyer-media.com)

**BACH AT NOON**  
Grace Church in New York  
[www.gracechurchnyc.org](http://www.gracechurchnyc.org)

**JL WEILER, INC.**  
Museum-Quality Restoration  
of Historic Pipe Organs  
[jlweiler.com](http://jlweiler.com)

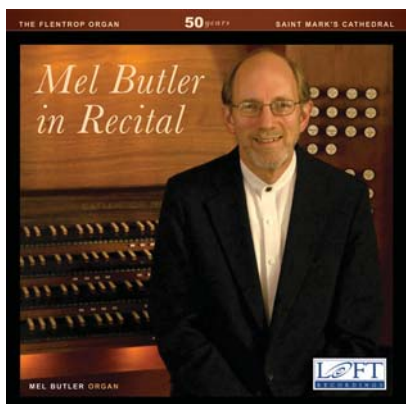


a Biblical verse, a Latin hymn, and a scene from Milton's *Paradise Lost*. Premiered in 2016, it is performed here by Boston University's **Marsh Chapel Choir and Collegium**, directed by **Scott Allen Jarrett**.



**Choral Evensong for Eastertide**

*Choral Evensong for Eastertide*, features an evensong service sung by the choir of the Church of the Incarnation, Dallas, Texas, **Scott Dettra**, conductor, and **L. Graham Schulz**, organist. The recording features Howells's *Dallas Canticles* (commissioned by Larry Palmer, then at St. Luke's Church, Dallas), with other choral works by Friedell, Neswick, Hoiby, Sowerby, and Rorem, with organ prelude and postlude by Persichetti.



**Mel Butler in Recital**

*Mel Butler in Recital* features **Mel Butler**, canon musician emeritus of St. Mark's Cathedral, Seattle, performing his fourth recording on the cathedral Flentrop organ, honoring the instrument's 50th anniversary. Live performances include works by Messiaen, Liszt, Franck, and Duruflé. For information: [www.gothic-catalogue.com](http://www.gothic-catalogue.com).



**The musicians of St. John Cathedral, Albuquerque, New Mexico**

**Raven** announces new CDs: *Tell of His Love* (OAR-144, \$15.98 postpaid worldwide), featuring the musicians of the Cathedral of St. John, Albuquerque, New Mexico. The choirs of the cathedral, **Maxine Thévenot**, director and organist, and **Edmund Connolly**, assistant organist, perform in first recordings of works by Aaron David Miller, Andrew Carter, and McNeil Robinson. Thévenot and Connolly also play organ works by Robinson, Denis Bédard, and Kenneth Leighton. There are additional choral works by Fauré, Samuel Wesley, Pablo Casals, George Dyson, and others.



**Fantasia: Music for Trombone & Organ**

*Fantasia: Music for Trombone & Organ* (OAR-994, \$15.98), features organist **Damin Spritzer** and trombonist **Donald Pinson**. Recording took place at St. Monica Catholic Church, Dallas, where the organ was completed in 2014 by Nichols & Simpson. Selections include works by Bach, Mozart, Alan Hovhaness, Frigyes Hidas, Ernst Schifffmann, Paul Véronge de la Nux, Gilles Senon, Max Glauser, and Johann Immanuel Müller. For information: [www.ravencd.com](http://www.ravencd.com).



**Deus Meus et Omnia**

**Rehol'a Mensích Bratov—Frantiskánov** announces a new recording, *Deus Meus et Omnia*. Recorded by the vocal and instrumental ensemble **Franciscan Schola Bratislava**, the disc includes modern premieres of music by 18th-century Franciscan composers from Slovakia. The works were recorded in the Franciscan Church in Bratislava. For information: [www.frantiskani.sk](http://www.frantiskani.sk).

## Carillon news

**Trinity Episcopal Cathedral**, San Jose, California, has completed a project expanding its chime of 18 bells to a carillon of 24 bells. The bell tower, constructed in the late 1870s for the 1863 building, the oldest church building in San Jose, has a bell chamber 60 feet from the ground. In 1879, Meneely & Company of West Troy, New York, installed five bells. Another two bells came from the same foundry in 1905. In 1976, honoring the bicentennial of the United States, Petit & Fritsen of the Netherlands installed an additional 11 bells.

**Meeks, Watson & Company** of Georgetown, Ohio, was contracted to remove the 18 bells to Ohio, retuning the original seven bells to match the later 11. Six new bells were then added. The first public concert took place February 19, with Paul Archambeault, Janet Vong, Greg Calkins, David Anthony, and Paige Liu performing. The carillon is played each Sunday following the 8:00 a.m. service and before the 10:30 a.m. service, as well as for national holidays and weddings. For information: [www.trinitysj.org](http://www.trinitysj.org).

# WHY CHOOSE AN APOBA FIRM?

## WE PROMISE:

- ◆ KNOWLEDGE ROOTED IN EXPERIENCE
- ◆ TRADITION BLENDED WITH INNOVATION
- ◆ ECLECTICISM ENSURING MUSICAL RELEVANCE
- ◆ QUALITY THROUGH CRAFTSMANSHIP
- ◆ COMMITMENT TO BUILD HISTORY
- ◆ AUTHENTIC SOUND FROM REAL PIPES!

NORTH AMERICA'S PREMIER PIPE ORGAN BUILDING, REBUILDING AND SERVICE FIRMS

### BUILDER MEMBERS

A. Thompson-Allen Company  
Andover Organ Company  
Bedient Pipe Organ Company  
Berghaus Pipe Organ Builders, Inc.  
Bond Organ Builders, Inc.  
Buzard Pipe Organ Builders, LLC  
C.B. Fisk, Inc.  
Casavant Frères  
Dobson Pipe Organ Builders  
Foley-Baker, Inc.  
Garland Pipe Organs, Inc.

Goulding & Wood, Inc.  
Holtkamp Organ Company  
Kegg Pipe Organ Builders  
Lefourneau Pipe Organs  
Muller Pipe Organ Company  
Parkey Organ Builders  
Parsons Pipe Organ Builders  
Pasi Organbuilders, Inc.  
Patrick J. Murphy & Associates  
Paul Fritts & Co. Organ  
Quimby Pipe Organs, Inc.

Randall Dyer & Associates, Inc.  
Schoenstein & Co.  
Taylor & Boody Organbuilders

### SUPPLIER MEMBERS

Integrated Organ Technologies, Inc.  
Solid State Organ Systems  
Syndyne Corporation  
OSI - Total Pipe Organ Resources  
Peterson Electro-Musical Products

Call today for APOBA's  
Pipe Organ Resource Guide  
and Member Prospectus



A · P · O · B · A  
Associated Pipe Organ Builders of America

APOBA.COM 1-800-473-5270

Please watch and share  
our short video at:  
[www.apoba.com/video](http://www.apoba.com/video)





## Dandrieu's harpsichord music

Hot on the heels of May's review of a compact disc devoted to keyboard works by Haydn, June's feature is a recording recently issued by the same company, Encelade, this time entirely devoted to harpsichord music by Jean-François Dandrieu (1682–1738).

Some organists may recognize Dandrieu's name, especially if they play his best-known composition for our instrument, the *Offertoire for Easter: O filii et filiae*, a piece that occasionally appears on the playlist for organ competitions. Searching for a large volume of Dandrieu's harpsichord music that I vaguely remembered as being somewhere in my music library, I came across Ernest White's St. Mary's Press edition of a hefty selection of organ pieces by Dandrieu in White's spiral-bound *Well-Tempered Organist* series: fifty-five pages of French Baroque organ music that I had not perused since high school days.

A quick look at our composer's biography raised my interest level. Born into an artistic Parisian family, Jean-François, a child prodigy, made his first known appearance as a harpsichordist at age five, performing for King Louis XIV and his court. (Shades of Mozart!) By age 18 he was playing the organ at the Church of St. Merry, made famous by the composer Nicolas LeBègue. Five years later, Dandrieu was named titular organist of that venerable religious edifice. In 1721 he was appointed one of the four organists of the Royal Chapel.

David Fuller, in a brief Dandrieu article for the *New Grove Encyclopedia of Music* (1980) ranked Jean-François as the third most gifted composer of his era, after François Couperin and Jean-Philippe Rameau. Another authority on



J-F Dandrieu: *Pièces de Caractère* (courtesy Encelade)

French Baroque keyboard music, Mark Kroll, does not give Dandrieu so exalted a station, but he does suggest in his chapter on "French Masters" [published in *18th-Century Keyboard Music*, edited by Robert L. Marshall; New York: Routledge, 2003] that there is much of interest to be noted in some fingerings and manual change indications found in the composer's third (and final) major publication.

Like quite a number of the Haydn disc's selections, Dandrieu's harpsichord works were completely unknown to me. Eventually I did find that hefty tome containing the composer's three major harpsichord publications of 1724, 1728, and 1734 in a single-volume twentieth-century edition by Pauline Aubert and Brigitte François-Sappey, *Trois Livres*

*de Clavecin*, published by the Schola Cantorum, Paris, in 1973—a massive undertaking filling nearly 200 pages. Incidentally, friends whom I queried for information concerning more recent Dandrieu editions were not able to cite any.

The Dandrieu disc, in addition to an unfamiliar repertoire, also showcases a harpsichordist and three instrument makers who are equally unfamiliar. I am delighted to report that Marouan Mankar-Bennis plays superbly in his first solo harpsichord recording, and builders Andreas Linos and Jean-François Brun, the makers of the 2014 Flemish-style harpsichord after Joannes Couchet (seventeenth century), utilized for tracks 1–17, and Ryo Yoshida, builder of the eighteenth-century French-style instrument constructed in 1989, employed for tracks 18–24, maintain similarly lofty standards. Indeed, I could go so far as to suggest that this Encelade disc might well turn out to be my favorite harpsichord recording of 2018!

### A clever program

[Note: page numbers in bold type indicate the location of the individual selections in the Schola Cantorum edition.]

Monsieur Mankar-Bennis has arranged his concert to form what he has dubbed a "harpsichord opera" comprising a *Prologue* (tracks 1–5) and *Five Acts*. In cogent program notes he describes this creation, beginning with the one piece not found in my Dandrieu volume, a two-minute youthful *Prelude* (1705), played on the Lute (Buff) stop to suggest an antecedent of the eighteenth-century harpsichord repertoire, followed by four selections from the composer's *Third Book* (1734): *La Précieuse* [Courante, p. **144**], *La Constante* [Sarabande, p. **145**], *La Gracieuse* [Chaconne, p. **148**], and *Le Badin* [Menuet, p. **151**].

Act I (tracks 6–10) commences with an overture: *La Magicienne*, [p. **100**], a sequence comprising *La Pastorale* (excerpts), *Las Bergers Rustiques* and *Héroïques*, and *Le Bal Champêtre* [from Book Two; pp. **107–108**], ending with *La Naturelle* from Book Three [p. **134**].

Act II (tracks 11–14), *Les Tendres Reproches* (Book II, p. **104**), *Le Concert de Oiseaux: Le Remage, Les Amours, L'Hymen* (Book I) [pp. **32–35**].

Act III (tracks 15–17), *La Plaintive* [p. **1**], *La Musette* and *Double* [p. **7**], *Les Caractères de la Guerre* [Book I; p. **14**].

Act IV (tracks 18–19), *Le Concert des Muses, Suite du Concert des Muses* (Pas-sacaglia) [Book II, p. **92**].

Act V (tracks 20–24), *La Lully* (p. **81**), *La Corelli* and *Double* (p. **83**), *La Lyre d'Orphée* (p. **86**), *La Figurée* (p. **87**) [Book II]; *La Tympanon* (Book I, p. **46**).

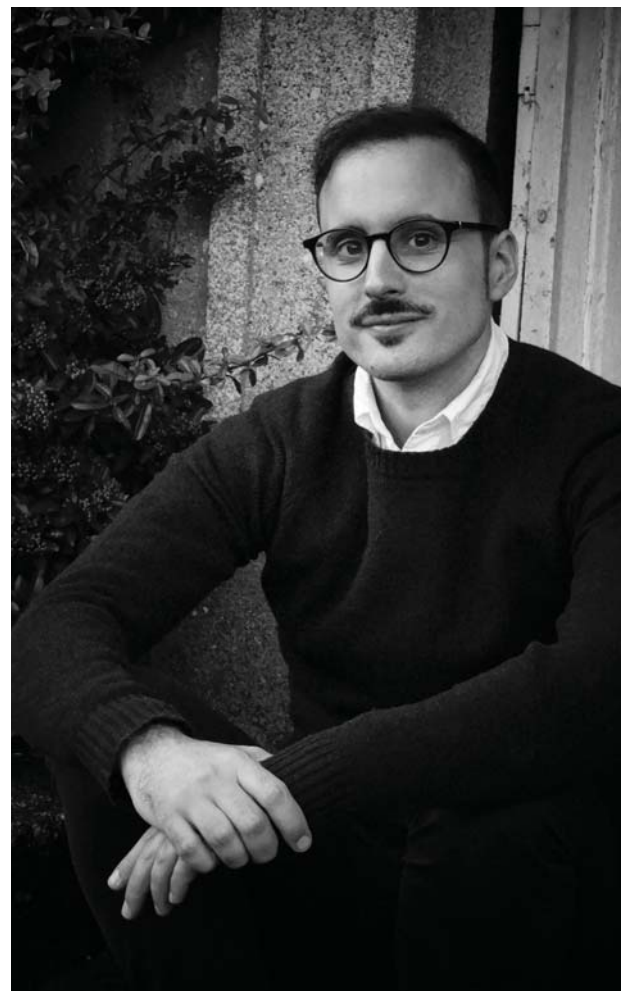
### Further delights

The pieces heard on the recording total 24 individual movements, 23 of which are to be found in the Schola Cantorum edition. The entire volume contains 104 separate movements. (Dandrieu's Book I comprises 37 individual character pieces in five suites. Book II, 31 movements in six suites. Book III, 36 works in eight suites.) I recommend many of these charming pieces, most of which seem to be less technically difficult than similar movements by Couperin and Rameau. Indeed, I am disappointed that I did not know these compositions earlier in my career. They would have made excellent additions to the French harpsichord repertoire, perhaps immediately following Couperin's *L'art de toucher le clavecin Preludes*, especially for less technically gifted students! Oh well, as Oscar Wilde quipped, "Youth is wasted on the young." I have been aware for quite some time that, ironically, by the time we know enough to teach others, it is nearly time to retire.

I have not checked every note in the *Trois Livres* compilation, but thus far I have found only one misprint: in the *Double* of *La Champêtre* (page **147**) measure three of the *Reprise* is missing the bass clef, needed for the following measure to make musical sense. Should you find other suspect notes or missing alterations, please let us know.

For ordering information and performer's biography, visit [www.ancelade.net](http://www.ancelade.net). ■

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



Marouan Mankar-Bennis (photo courtesy Encelade)

THE ORGAN HISTORICAL SOCIETY'S SIXTY-THIRD ANNUAL CONVENTION

**2018**

ORGAN HISTORICAL SOCIETY • JULY 29–AUGUST 3

ROCHESTER • NEW YORK



## OUR FEATURED ARTISTS

DAVID BASKEYFIELD	WILMA JENSEN	MALCOLM MATTHEWS	CAROLINE ROBINSON
EDOARDO BELLOTTI	PETER KRASINSKI	AMANDA MOLE	DARYL ROBINSON
IVAN BOSNAR	CHRISTIAN LANE	ALAN MORRISON	JONATHAN RYAN
KEN COWAN	NATHAN LAUBE	JONATHAN MOYER	NICOLE SIMENTAL
PETER DuBOIS	ANNIE LAVER	SEAN O'DONNELL	JOEL SPEERSTRA
KATELYN EMERSON	THATCHER LYMAN	JONATHAN ORTLOFF	BRUCE STEVENS
DAVID HIGGS	COLIN LYNCH	DAVID PECKHAM	MICHAEL UNGER
RICHARD HILLS	COLIN MacKNIGHT	ROBERT POOVEY	JORIS VERDIN
FRED HOHMAN	CHRISTOPHER MARKS	WILLIAM PORTER	BRADLEY HUNTER WELCH

## JOIN THE OHS IN ROCHESTER

IN COLLABORATION WITH THE EASTMAN ROCHESTER ORGAN INITIATIVE FESTIVAL IN OCTOBER

THE 2018 CONVENTION of the Organ Historical Society will celebrate the rich array of instruments in Rochester, New York. Home to an expansive collection of organs representing diverse musical styles and performance practices, Rochester is a hub for organ performance and education. Convention attendees will experience an eighteenth-century Italian Baroque organ housed in the beautiful Memorial Art Gallery, a tour of the George Eastman Museum—home of the world's largest residence organ—and everything in between. Visit the website below for the latest updates!

[WWW.ORGANHISTORICALSOCIETY.ORG/2018](http://WWW.ORGANHISTORICALSOCIETY.ORG/2018)



## Book Reviews

***Vox Humana: Essays about the World of the Pipe Organ and Those Who Play It*, by Haig Mardirosian. Foreword by Craig R. Whitney. 2017, MorningStar Music Publishers, St. Louis, ISBN 978-0-944529-73-7, paperbound, 150 + ix pages, \$17, available from [www.morningstarmusic.com](http://www.morningstarmusic.com).**

This book is more fun to read than the law allows. It is like sitting at the feet of a master teacher patiently sharing a lifetime of priceless experience. His *raison d'être*: "to write about music and musicians, architecture, technology, history, theology, culture—in short, much of the best that life can offer us." "Here's to the prospect of hearing a range of voices, even contradictory voices, but it bears remembering how beautiful singing, *bel canto*, holds the power to vanquish

even evil, and it all begins with the *vox humana*." The distinguished author is known as a concert organist, conductor, composer, writer, critic, and academic. Born in New York City of Armenian ancestry, he served the University of Tampa, Florida, as Dean of Arts and Letters for many years. Between 2003 and 2013 he contributed a monthly column to *The American Organist* entitled "Commentary: Vox Humana." These efficient little essays, held to 700 words, were pithy, anecdotal, and rich, containing the distilled essence of a lifetime of practical and theoretical experience.

Here they are gathered together and published, not in chronological order, but conveniently arranged topically in ten chapters: "Prelude," "The Most Mysterious and Complex Instrument Ever Invented," "Who Are We?," Musical

Tools and Techniques," "Inside Baseball," "A Little Laughter," "Nostalgia," "Impact," "December," and "Postlude." For the most part, his observations and opinions resonate with experienced organists and offer sound guidance and inspiration to students.

Not every reader, however, will feel compelled to endorse his promotion of two American icons from the 1950s as candidates for sainthood: Most Reverend Fulton J. Sheen, popular Roman Catholic bishop and radio personality, and Virgil Fox, celebrated organist at The Riverside Church in New York City. Both spoke fluently, swiftly, emphatically, "with thoughts seemingly burning within and erupting into verbal lava." Sheen's persuasive preaching and Fox's unique rendition of Bach's *Come, Sweet Death* alone could melt hearts: "Such

mesmerizing power plainly transformed lives and improved souls" (p. 46).

Mardirosian's observations on organ building are incisive. Noting that it has naturally undergone changes in the last half-century, he is keen to observe the increasing loudness conspicuous in ever-larger new organs, an observation shared by many. He observes that organ benches, unless solidly and meticulously constructed, can be treacherous, either by wobbling or by being freshly waxed and "an icy path to falling off the distant end." Readers will luxuriate in his parody of a proud builder's new organ report in one of the journals, bragging about its \$45,000,000 limited budget, blast-proof triple-concrete swell boxes, sky-box stadium placement with innovative "Ruckpedal," "natural" winding, etc. It is

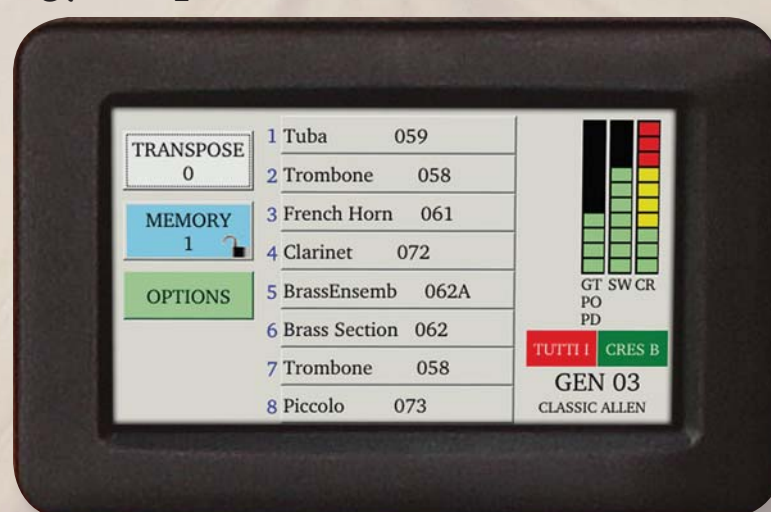
► page 14

# GENISYS™ Display

## Advanced Organ Technology Simplifies Performance

The world's easiest-to-use and most technologically advanced organ console interface control system!

GENISYS™ Display's full-color touchscreen makes console control a "snap" without the complicated controls and cryptic messages of other systems!



*"Simplicity  
is the ultimate  
sophistication."*

~ Leonardo da Vinci

For a demonstration on GENISYS Display,  
contact your local Allen Representative.

**Allen** organs

EXCELLENCE IS WORTH MORE

Allen Organ Company LLC, 150 Locust Street, Macungie, PA 18062 USA Phone: 610-966-2202 • [aosales@allenorgan.com](mailto:aosales@allenorgan.com) • [www.allenorgan.com](http://www.allenorgan.com)



► page 13

the accordion, not the pipe organ, that he designates “Hell’s instrument of choice.” In a previously unpublished essay from April 2012, entitled “Ultimate Things,” Mardirosian addresses death and the end of life, noting that virtually from the start death has been a powerful part of music.

We organists are “the artists who work at the brink of eternity.” But we can be aloof, shallow, jealous, picky and piddling, audacious, outrageous, self-centered, unyielding, intolerant purists. “Just about everything wrong with the organ comes down to the snobbery of those who play it” (p. 53). Yet he is optimistic, teaching us effectively to express gratitude to our teachers and helpers along the way. He approvingly alludes to music critic Paul Hume’s famous address at Washington National Cathedral to the 1982 American Guild of Organists convention, ending with the challenging assertion that our music can open the doors of heaven, and “YOU hold the keys!” This winsome, clearly written book is chock-full of clever wit and humor that is never corny. All in all it is instructive, entertaining, and appealing. Highly recommended.

—John M. Bullard, Ph.D.  
Spartanburg, South Carolina

### New Organ Music

**How Shall I Meet You: Seven Organ Preludes for Advent**, by Jeffrey Blersch. 2016, Concordia Publishing House, St. Louis, Missouri, No. 97-7728, \$24.00, available from [www.cph.org](http://www.cph.org).

Hark the Glad Sound (CHESTERFIELD), Comfort, Comfort Ye My People (FREU DICH SEHR), Lo! He Comes with Clouds Descending (HELMSLEY), Savior of the Nations, Come (NUN KOMM, DER HEIDEN HEILAND), Jesus Came, the Heavens Adoring (SIEH, HIER BIN ICH), O Lord, How Shall I Meet You (WIE SOLL ICH DICH EMPFANGEN), and O Bride of Christ, Rejoice (WO SOLL ICH FLIEHEN HIN).

This collection consists of straightforward and serviceable short preludes, ranging from 36 to 76 measures in length. They are pleasing to play and appropriate as short preludes, offertories, or extended hymn introductions, especially when services incorporate these same hymns

during the Advent season. (If you cannot find these very traditional hymn tunes in your hymnal, you are probably not looking at one of several Lutheran hymnals in print.) Each selection is in the most common key in hymnals, with portions of CHESTERFIELD doing equal duty in the key of F if concluded midway through or in the key of G when played complete. Most preludes follow a balanced structure, with many chorale-based solo passages (most common of which being assigned the 8’ Trumpet), juxtaposed with other passages that match the spirit of each respective prelude. Predictable changes in modality or key center occur in logical ways. In all, the charm of these preludes lies in their very fine but perhaps predictable melodic invention in tandem with limited harmonic surprises.

Blersch’s chorale settings of CHESTERFIELD, FREU DICH SEHR, and SIEH, HIER BIN ICH utilize clear statements of their respective hymn tunes, recommended for varying solo stops, without any significant melodic alteration. Settings with the chorale stated in the soprano also can be handled successfully on a one-manual and pedal instrument, with no voice crossing with which to contend. Other chorale settings feature hymn tunes that are less strictly stated, including NUN KOMM, DER HEIDEN HEILAND and the sprightly paired settings of WIE SOLL ICH DICH EMPFANGEN, the latter of which being reminiscent of Pepping. A personal favorite is the jaunty setting of HELMSLEY that features “La Majesté” from Telemann’s *Heldenmusik* at the onset, in the middle, and at the end of this 57-measure composition. The embroidered melody of the chorale derives its matching style and energy (oh, those dotted rhythms!) from the popular Telemann selection.

Compositional gestures in specific preludes include meter changes in the first setting of WIE SOLL ICH DICH EMPFANGEN and the attractive, assertive (Trumpet 8’) and off-balance tenor chorale statement in CHESTERFIELD. The chorale tunes for FREU DICH SEHR, SIEH, HIER BIN ICH, and WO SOLL ICH FLIEHEN HIN likewise are featured in the tenor voice. Strict repetition of earlier materials closes out FREU DICH SEHR and NUN KOMM, DER HEIDEN HEILAND, saving a bit of time in learning new notes. The latter setting is one of only two

compositions with a formal key change, a more obscure statement of the chorale melody, and an arch-like treatment of dynamics with the quietest passages in the beginning and ending. And finally, WO SOLL ICH FLIEHEN HIN is unique in this collection, beginning with an extended single-voice passage featuring the contour of and preceding the statement of the uninterrupted chorale tune.

These collected hymn settings are easy or moderately easy, with very easy pedal passages, the more difficult though manageable contained in HELMSLEY and NUN KOMM, DER HEIDEN HEILAND. These preludes would be welcome hymn-based repertoire for beginning or advancing students, due to their freshness, brevity, and structural soundness. Although a bit pricey (nearly a dollar per page of printed music), the organ preludes in *How Shall I Meet You* should be met with appreciation by all, and perhaps followed by robust congregational singing. What better way to prepare for the birth of the Babe in Bethlehem! Recommended.

—Jeffrey Schleff  
Grand Prairie, Texas

**Five New Spirituals for Organ, Volume 1 and Volume 2**, by Joe Utterback. Jazzmuze, Inc., \$15.00 each, available from [www.jazzmuze.com](http://www.jazzmuze.com).

I have been playing the music of Joe Utterback for some years, and this collection is among his most accessible. It is usable for both recital programs and as church voluntaries. He writes well in a style related to jazz and Gospel. Many of these spirituals are blues in nature.

My favorite, which I chose to include in a concert series I am playing, is “Go Down Moses.” It was especially appropriate for the mood of the concert and has proven itself to be a crowd pleaser. I have received requests for it to be included in church services.

Beginning with a jazzy walking bass in the left hand, it is joined by the tune very simply articulated in the right hand. Turning the page, the right-hand melody becomes more syncopated and is placed over large chords in the left hand, and the pedal enters carrying the beat. A third repetition of the melody adds glissandos and builds in intensity. The final “Let my people go” almost brings tears to my eyes. This piece is three and a half

minutes long; that is about average for the each selection in the collection.

In addition to “Go Down Moses,” the first volume includes “Rise Up, Shepherd, and Follow,” “Standin’ in the Need of Prayer,” “Lay Your Hands on Us, Lord,” and “Jesus, Jesus, What a Wonderful Child.”

Volume 2 includes the classics “Ev’ry Time I Feel the Spirit,” “He’s Got the Whole World in his Hands,” “Jesus Walked This Lonesome Valley,” “Sometimes I Feel Like a Motherless Child,” and “Ezekiel’s Wheel.”

I hope that Joe Utterback continues to compose such heartfelt music. He is a true American treasure and writes in such a unique style that all organists ought to have some of his music in their collections. I recommend it highly!

—Jay Zoller  
Newcastle, Maine

### New Recordings

**Alfred Hollins and Friends. Simon Niemiński. Organ of Third Baptist Church, St. Louis, Missouri. Regent Records, REGCD 473, available from [www.regent-records.co.uk](http://www.regent-records.co.uk).**

Hollins, *Concert Overture No. 3 in F Minor*; Bond, *Chorus in E-flat*; Hollins, *Morceau de Concert*; Johnson, *Elfen-tanz*; Hollins, *Theme with Variations and Fugue*; Wolstenholme, *The Seraph’s Strain*; Hollins, *A Song of Sunshine*; MacMillan, *Cortège Académique*; Lemare, *From the West* (In Missouri, In North Dakota); Wolstenholme, *Le Carillon*; Hollins, *Concert Toccata in B-flat*.

Alfred Hollins, Edwin H. Lemare, and William Wolstenholme were all born in 1865. Of the three, Lemare probably gained the most popularity and fame while Hollins and Wolstenholme, both blind organists, gained popularity but not to the same degree. Each became famous for the popular, light organ music that they composed and performed to large crowds, often in the thousands, of organ enthusiasts. Alas, over the years, their organ compositions dwindled in popularity and much of it went out of print. Today, by performing a simple online search in the IMSL/Petrucci Music Library, some of these compositions can be found online. Additionally, Wayne Leupold Editions published multiple volumes of Lemare’s organ compositions and transcriptions. So, this recording can be considered a nostalgic retrospective and Simon Niemiński has chosen a range of compositions to exemplify what a concert program in the heyday of popular, light organ music might be like. Among the “friends” included on this recording are works by Frank Heddon Bond, Bernard Johnson, William Wolstenholme, Edwin Lemare, and Ernest MacMillan.

## Thousands of Songs ONE LICENSE

ONE LICENSE is a premier licensing source that covers all of your congregational reprint needs.

In the last year we have added over 10,000 new titles. Our catalog now has over 63,000 songs from more than 160 member publishers and their divisions, including the music of GIA, OCP, and WLP.

Our reporting process is fast, easy, and intuitive. There is no online licensing resource that is as user friendly as ONE LICENSE.



ONE LICENSE  
Inspiring congregational song

[www.onelicense.net](http://www.onelicense.net) | 800.ONE.1501

Annual  
License

Single-Use/Event  
License

Podcast/Streaming  
License

Practice-Track  
License



### A. E. Schlueter Pipe Organ Co.



- New Instruments
- Rebuilding
- New Consoles
- Tonal Additions
- Maintenance
- Tuning

How can we help you?

800-836-2726  
[www.pipe-organ.com](http://www.pipe-organ.com)



Simon Niemiński performs five pieces by Hollins on this disc, the first of which is *Concert Overture No. 3*, a piece very much a pipe organ composition in contrast to the orchestral character of his first two concert overtures. The piece begins with a commanding opening statement and is followed by contrasting quieter sections using the colorful palette of the organ. The work is dedicated to Ernest MacMillan, who was a student of Hollins's in Edinburgh, Scotland. *Morceau de Concert* and the delightful *A Song of Sunshine* are program pieces designed to have immediate audience appeal. *Theme With Variations and Fugue* is a substantial work showing Hollins's skill as a composer having a firm command of harmonic, contrapuntal, and fugal writing for the organ. No shyness is shown to harmonic modulation, clarity of form, and indelible melodic writing in this piece.

*The Seraph's Strain* and *Le Carillon* are by Hollins's friend William Wolstenholme, to whom the *Theme With Variations and Fugue* is dedicated. These two pieces are very much delightful lollipops. The former exhibits a superfluity of sentimentalism while, by contrast, the latter is a cheerful bonbon using the chimes, although not specified in the score but certainly appropriate, to good effect at the beginning and end of this short piece. Bernard Johnson's *Elfen-tanz* is very much a lighthearted dance, melodic, cheerful, and full of joyous champagne bubbles. Niemiński uses the theater organ aspects of the large First Baptist Church organ to great effect in this piece, particularly the tremulant, which he employs tastefully in this happy Edwardian-like dance.

Frank Heddon Bond was organist at Wellingborough Congregational Church, a rather generously proportioned building with a surrounding gallery, typical of many late nineteenth-century Protestant churches. It is conjectured that his 1913 composition, *Chorus in E-flat*, was written to celebrate the expansion of the church organ to include a fourth manual and a new tuba stop, which announces the opening of this jolly composition with a joyous and memorable melody, which is used in imitation. The piece is in ABA form with the B section providing a quieter foil to the energetic A section, which on repetition has a wonderfully spirited coda.

Lemare's two-movement work, *From the West*, is dedicated to the English organbuilder J. J. Binns and is very much program music, with *In Missouri* invoking Southern popular songs such as *Yankee Doodle*, *My Old Kentucky Home*, *Swanee River*, and *Dixie Land*. In *North Dakota* is leisurely, evocative, and slow, giving an impression of the open and empty landscape of that state in December 1908 where Lemare was confined in his Seattle to Chicago train, which was the prisoner of a three-day blizzard. The opening of both movements begins with slow chords reminiscent of a train whistle, an appropriate beginning given the circumstances of the piece.

Hollins's pupil, Ernest MacMillan, went on to be the dean of Canadian musicians and a leading light in the musical life of Canada, especially in Toronto. For his contributions to the musical life of Canada, he was knighted in 1935. His compositions are far reaching—*Cortège Académique*, composed in 1953 to celebrate the centenary of the University of Toronto, is true uplifting ceremonial organ music very much in the British tradition

of triumphant, celebratory writing. It is punctuated with organ reed fanfares and has the requisite "trio" section to provide contrast before returning to a restatement of the opening thematic material.

The final piece on this remarkable recording is Hollins's *Concert Toccata in B-flat*. It is unlike the dazzling French toccatas; rather, it is a rondo with episodes using a perpetual motion of playful eighth notes with an added touch of melodrama.

Throughout this recording, Niemiński shows dazzling technique with a polished sense of melodic interpretation, tastefully performing on this large organ in Third Baptist Church of St. Louis, Missouri. At all times he is in full control of the music and the instrument.

—Myron B. Patterson  
Salt Lake City, Utah

### New Handbell Music

**Oh, Love, How Deep**, arranged for 3 octaves of handbells, by Bruce W. Tippette. Agape (a division of Hope Publishing Company), Code No. 2836, Level 1+ (E), \$4.95.

The solid hymntune, DEO GRACIAS, can easily set the tone for the Lenten season. Opening with a simple statement of the melody, it then expands to full chords, all in quarter and half-note values. Powerful for any time of the church year, and easily learned.

**All Night, All Day**, arranged for 3, 4, or 5 octaves of bells by Michael Burkhardt. MorningStar Music Publishers, MSM-30-866, Level 2 (E+), \$4.50.

This simple yet lovely setting of the African-American spiritual is given a playful treatment throughout with ring (R), damp, mallet, and martellato

techniques. The inside cover gives a thorough explanation of the overall form of the piece by the arranger. Appropriate for both children's and adult choirs.

**My Song Is Love Unknown**, for 3, 4, or 5 octaves of handbells with optional oboe or other C instrument, and optional 3, 4, 5, 6, or 7 octaves of handchimes, by Cathy Moklebust. Choristers Guild, CGB977, Level 2+ (M), \$5.50.

This arrangement of English composer John Ireland's tune LOVE UNKNOWN has been enhanced with an original melody by the arranger, along with a part for an optional oboe or other C instrument. Here is a beautifully written statement of this exquisite melody that incorporates minor modes along with the major, exploring text painting that brings the music to life. Appropriate for Lent, but useful for anytime during the church year.

**Jesus Shall Reign**, arranged for 3–6 octaves of handbells with optional 2 octaves of handchimes, by Sandra Eithun. Agape (a division of Hope Publishing Company), Code No. 2827, Level 3 (M+), \$5.25.

This grand, impressive setting of the familiar hymntune DUKE STREET is an ideal selection for the Easter season or any festive worship or concert program. Beginning with a fanfare and moving to a rousing middle section, the music proceeds to a more lyrical verse that includes mallets on suspended bells and handchimes on the melody. The opening fanfare material closes the piece in a larger, rousing finish.

—Leon Nelson  
Vernon Hills, Illinois

# Johann Sebastian Bach Complete Organ Works in 10 Volumes

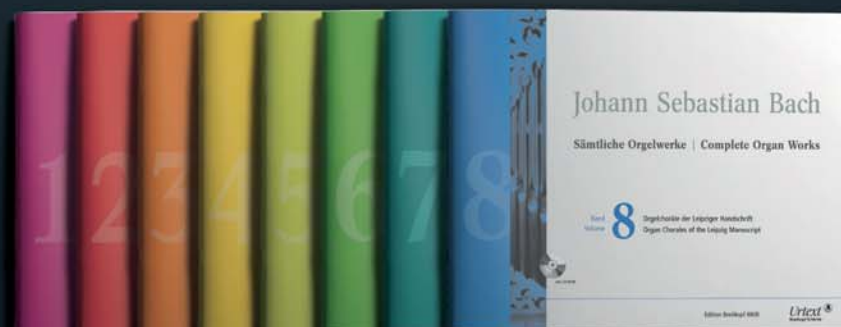
EB 8801 Vol. 1  
Preludes and Fugues I

EB 8802 Vol. 2  
Preludes and Fugues II

EB 8803 NEW Vol. 3  
Fantasias | Fugues

EB 8804 Vol. 4  
Toccatas and Fugues  
Individual Works

EB 8805 Vol. 5  
Sonatas | Trios | Concertos



EB 8806 Vol. 6  
Clavierübung III | Schübler-  
Choräle | Canonic Variations  
on "Vom Himmel hoch"

EB 8807 Vol. 7  
Orgelbüchlein

EB 8808 Vol. 8  
Organ Chorales of the  
Leipzig Manuscript  
("Great Eighteen Chorales")

EB 8809 IN PREP. Vol. 9  
Chorale Partitas | Individually  
Transmitted Choral Settings I

EB 8810 IN PREP. Vol. 10  
Individually Transmitted  
Choral Settings II

## New BreitkopfUrtext Edition

- Musical text reflecting the current status of Bach research
- Features comprehensive introductions, extensive source descriptions (supplementary material on CD-ROM)
- Large format (32 x 25 cm), compact music engraving, convenient page turns

Editors: Pieter Dirksen, Matthias Schneider, David Schulenberg,  
Jean-Claude Zehnder et al.

www.breitkopf.com  
f breitkopfundhaertel



Breitkopf  
& Härtel



### Trash or treasure?

My great-grandfather Cheney was a silk trader in the first years of the twentieth century. He and his seven brothers built a large and prosperous business with weaving mills and a distribution center in Manchester, Connecticut. Reproductions of several original Cheney Silk advertisements that were published in *Ladies' Home Journal* and *The Saturday Evening Post* hang on our walls today. Austin Cheney died decades before I was born, but his wife, my great-grandmother, lived to be 104 years old, and was part of my life until I was in my thirties.

She was born in 1890 (Brahms was 57 years old) and lived long enough that my two sons, her great-great-grandchildren, sang at her funeral. She told stories of traveling to China with her husband for the silk trade, around Cape Horn on the last clipper ships. It was our tradition that my parents would take my three siblings and me to visit her every year on Columbus Day, where we would romp through the enormous house (there was a playroom with a swing on the third floor) and be treated to an elegant lunch at her magnificent dining table. She grew up in Brooklyn Heights, in an age when that was one of the fanciest neighborhoods in New York, and her inbred accent had a hilarious note to our modern ears. Adjusting the lunch menu to suit the pleasure of grade-school children, we were served "Hamboigers," as though they were being hawked by vendors at Ebbets Field. And lunch was always "Poifectly grand!" After lunch, she would smoke her one daily cigarette. When she reached her 100th birthday, she increased that nasty habit to two each day, and sure enough, she died a few years later.

Her house was enormous, and it was richly decorated with huge dark wood furniture, heavy draperies, and the countless priceless ornaments that would be gathered over a lifetime of trade with China and Southeast Asia—"the Orient," as she put it. Our Columbus Day lunch was served on porcelain dishes with elaborate patterned edges and gold-leaf trim, and our (powdered!) milk was poured from a cut crystal decanter into matching stemware. The pantry that connected the dining room to the kitchen was stacked with endless varieties of such tableware. I knew much of the same stuff in my grandparents' house, and inevitably, several sets wound up in my childhood home and later, in my own adult homes.

Keeping in that tradition, in preparation for my first wedding, my fiancée and I chose our own china pattern and received a generous collection of beautiful dishes that we seldom used. Today, Wendy and I favor more contemporary handmade china, and while we still have some of those fancy old sets, we never use them. Furthermore, our children have no interest in them. There are boxes of dishes in our basement, still taped and labeled from when we moved

almost twenty years ago. They are white elephants, and I have no idea what we will do with them.

### Visions of sugarplums

If I have learned nothing else in nearly twenty years working with the Organ Clearing House, I have learned that a vintage pipe organ can be the ultimate white elephant. In today's money, it costs hundreds of thousands, even millions of dollars to build a new organ, but older redundant organs are routinely given away, and seldom sell for more than \$20,000. I have dashed the hopes of many widows who have approached me, asking for help to sell the organ that their husbands had stored in their garages. I receive a few photos by email, see odds-and-ends of organ pipes, feet sticking up higgledy-piggledy out of cardboard boxes, and reply that I see no resale value. "He told me it was worth hundreds of thousands of dollars," or, "My car has been sitting outside in the snow for thirty-five years." I have heard some pretty bitter comments.

I also hear regularly from real estate developers: "We bought a church building and are converting it to condos. . . ." They have done some research into the value of organs and expect to pay a third of their mortgage when they sell the organ. "Oh, and by the way, we're starting demolition next week." That organ is worth exactly nothing, unless Mr. Developer is prepared to pay to have the organ dismantled and stored. A lot of good organs have been destroyed under those circumstances.

Mr. Developer might suggest that he is willing to give it away in return for a suitable tax deduction. Fair enough. But he is likely imagining that an assessment of the organ would show a number approaching the cost of a new organ. The IRS knows that trick. IRS Form 8283 allows a taxpayer to declare the value of a non-cash contribution. That category covers a wide range of gifts from artwork to real estate, and a pipe organ is under that blanket. The form includes a field where an appraiser enters the Fair Market Value (FMV) of the gift and signs his name to it, attaching a description of the credentials that qualify him to appraise a pipe organ. The instructions that accompany Form 8283 defines FMV as "the price a willing, knowledgeable buyer would pay a willing, knowledgeable seller when neither has to buy or sell." If I was selling an organ to an organbuilder, asking \$900,000 because that would be the cost of the same organ new, I would take some abuse and not sell the organ.

If I appraised an organ for a price approaching that of a comparable new organ, it would not take an auditor or tax attorney very long or very much imagination to open the website of the Organ Clearing House and look at the asking prices of a half-dozen available organs. If there are so many organs available for under \$20,000, how can this one be worth \$750,000? That's when the sassy or aggressive appraiser is accused of fraud.



This one's a goner. (photo credit: John Bishop)

### It would be a shame.

For anyone who loves the organ, it is unimaginable that an instrument might be scrapped, but it happens, and it happens often. The principal reason is simply that there are so many instruments on the market and a growing number of reasons why instruments become redundant. Churches close and merge every day, and active churches eschew traditional artistic values in favor of electronic substitutes for pipe organs or forms of worship leadership that do not involve anything resembling an organ. If we take in four or five times as many new listings as we are able to sell, the backlog grows fast. Naturally, a church or other institution that is searching for a vintage organ will choose a good instrument over a mediocre one, so since we already have dozens of modest and uninspiring organs built by Möller, Wicks, or other comparable builders in the middle of the twentieth century, there is no good reason to support adding more to our list.

In many cases, time is the greatest enemy of an organ. Anyone who has served a church that has acquired a new organ will know that it takes a long time to conceive and execute a plan. A committee might spend a year or two educating itself, researching builders, and comparing proposals. Raising the necessary funds is a huge undertaking that takes lots of time and effort. It is somehow amusing, while at the same

time annoying, that a church that has gone through the lengthy process of ordering a new organ starts thinking of removing the old one at the last minute.

When asked how long it might take to sell an organ, I often respond that in this business, a year is like a lightning bolt. If your church is planning for a new instrument, planning renovation or expansion that will eliminate the existing space for the organ, or moving toward closing altogether, the possibility of a future for the organ depends on how much time is available.

Of course, it is possible to dismantle an instrument and place it in storage. However, it is rare that a church or organbuilder would fund such a plan without having an assured future for the organ. At the Organ Clearing House, we are often offered organs for free, assuming that we would bear the cost of dismantling. But dismantling an organ of average size typically costs \$15,000 to \$20,000. It can cost hundreds of thousands of dollars to dismantle a large instrument, and storage of any organ represents a hefty monthly cost. And remember, it is much easier to buy or sell an organ when it is assembled and playable.

Occasionally, I receive a call from someone wishing to visit our showroom. That is a nice thought. It would be fun to have twenty or thirty organs set up and playable in a big room, but the economics of such a business plan are untenable.

### The Sound of Pipe Organs

M. McNeil, 191 pages

A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.



### Quimby Pipe Organs, Inc.

208 Marshall Street  
P O Box 434  
Warrensburg, MO 64093

Ph: 660.747.3066  
Fax: 660.747.7920

Email: qpo1@earthlink.net  
www.quimbypipeorgans.com

**BUILDING-RESTORATION  
REBUILDING-TUNING**

### Bond ORGAN BUILDERS, INC.

2827 NE Glisan Street Portland, OR 97232  
bondorgans.com 503.238.3987

Member: Associated Pipe Organ Builders of America



### CLAYTON ACOUSTICS GROUP

2 Wykagyl Road Carmel, NY 10512  
845-225-7515 mail@claytonacoustics.com  
www.claytonacoustics.com

**ACOUSTICS AND SOUND SYSTEM  
CONSULTING FOR HOUSES OF WORSHIP**





Abandon hope, all ye who enter here. (photo credit: John Bishop)

#### Maybe it's not worth it.

There is a finite amount of money spent on organ projects in the United States each year, and it is my point of view that we should do our best to see that it is spent on fine instruments whenever possible. The exception to that rule is the church that owns what might be categorized as an "ordinary organ" that serves well. They should be encouraged to provide for major repairs and timely renovation, taking any opportunity to improve it. Having said that, I have frequently advised churches to scrap a substandard organ in poor condition and start over. As a descendant of a silk-trading family, I know that you cannot make a silk purse out of sow's ear.

§

I have spent a lot of time in church buildings that have been closed. It is always a sad sight, and sometimes downright eerie. A few years ago, I visited one in metropolitan New Jersey, that busy area just across the Hudson River from Manhattan. It was a huge campus, the carcass of what was once a huge and vibrant congregation with a 1,200-seat sanctuary featuring gorgeous woodwork, a graceful surrounding balcony, and a relatively new large pipe organ. There were dozens of offices, classrooms, and meeting rooms, a large gymnasium, chapel, and two elegant function halls, one of which had a stage with real fly space for changeable sets.

Interestingly and perhaps irresponsibly, the leadership of the parish had given the parishioners little warning that the place was in dire straits. The building had been closed about four years earlier, but besides the coating of dust over everything, it was as if they had a last worship service, turned off the lights, and closed the doors. The water glass was on the pulpit, orders of worship stacked

at the usher's station, a few forgotten coats hanging in the narthex, choir folders in a heap on the table, unopened mail in the office, even stuff in the refrigerators, long past the status of science experiments. I imagined that there must have been some mighty unhappy people going home from church that last Sunday at noon.

The other end of that spectrum is the church that faces the music and forms a disbursement committee. Arriving at a church to assess or dismantle an organ, I have seen bands of volunteers moving through a building, collecting all the stuff it takes to run a church, from hymnals to choir robes to pianos. They are pushing wheelbarrows through the hallways loaded with bottles of Elmer's glue, Christmas pageant costumes, copiers, and enough ancient computer equipment to start a museum. And for crying out loud, it is time we finally got rid of that rummage sale sign that has been behind the organ blower since 1963.

Because of the care they have taken planning the sad job of closing the place, there was time to find a new home for the organ, and I have been able to witness how important the organ was to the parish. They bring me family photos showing baptisms, weddings, and funerals with the organ forming a dignified background to those special family events. It is a bittersweet but rewarding experience when the parishioners of a former church have the opportunity to hear their beloved organ playing in its new home, with wind blowing through the same pipes to lead a new congregation.

#### Tips of the trade

If your church is planning a project that will affect the placement of the organ, put the organ on the top of the list. The leadership might be so excited about the new project that they forget about the organ. First, seek professional advice

to assess whether the organ is worthy of reuse. If it is a nondescript modest organ in poor condition, it is a safe bet that it would never be purchased. In that case, it could be offered for parts, or simply discarded. Problem solved.

If the organ has artistic, musical, and historical features that would merit the cost and effort of renovation and relocation, you can increase the possibility that it will be preserved by following a few simple steps. Accomplishing all this ahead of time will help avoid the need to scurry if the schedule gets advanced.

- Make recordings. If an organ must be dismantled before it is sold, good recordings of the instrument can be essential. Record the organ leading hymns in live worship, playing organ literature, and demonstrating various stops. Feature good stops doing what they are intended for—don't play three chords on an Oboe or Clarinet, play a lovely melody.

- Gather any files or archives relating to the organ. Many churches keep records of repairs, re-leathering, tuning, original contracts, etc. These documents can be useful to those who would assess, move, and renovate the organ.

- Measure the organ accurately. If it is situated in a free-standing case, measure height, width, and depth to at least the closest inch, and round up, not down. If it is located in chambers, measure the chambers, windchests, and other large components, and measure the heights of the largest pipes. You can also draw a schematic of the internal layout of the instrument. This is best accomplished by your organ technician, who would understand which measurements are the most important.

- Photograph the organ, inside and out. Include detailed close-up photos



of the keyboards and stop controls, pipes on windchests (especially treble pipes, so their condition can be easily seen), mechanical components under windchests, etc.

Put the organ on the market as early as possible. There is no need to wait until you are finished using it. It is common to offer an instrument for sale, stipulating that it will be available "after Easter of 2020." That would allow time for interested parties to visit and audition the organ. Also, if prospective buyers know that you are running out of time, they'll be inclined to offer less and less for the organ. If people are auditioning the organ a year before it must be removed, and are leaning toward buying it, they will be motivated by the possibility that another party could come in and outbid them.

In this business, facing the music can mean saving the music. Over the years, I have learned through bitter experience that we cannot save all of them. Not even close. But if we are smart, and if we plan ahead, we have a better chance of saving the good ones. ■

## Unprecedented Natural Pipe Organ Sound

Introducing digitally sampled pedals, pedal extensions, and tuned percussions from IOTI



Integrated Organ Technologies IOTI  
877 462 4684 | integratedorgantech.com



## More on performance

As I listened to the recording of the concert that inspired last month's column, the experience gave me a few further things to say about performance. This month I will discuss those matters, as they will constitute the first part of this article. Following that, I wish to present a few ideas about performance for specific occasions, partly derived from some recent personal experiences. As has been the case with the last few articles, I will leave you with more questions than answers, as this is a large, important, and difficult subject.

## Emotion during the act of performance

Listening to the recording from my March 25 recital leads me to continue the thread from last month about one's own experience of the emotion, message, or meaning of music during the act of performance. I cannot match what I hear on the recording to any detailed memory of when I was or was not feeling what, or how involved or detached I was.

I do remember something about a particular moment. The ending of Samuel Scheidt's *Warum betrübst du dich* is a spot that I like to stretch out quite a bit. I remember executing that gesture in a much more extreme way than I had planned, because it felt right to do so in the moment. It is a strangely textured passage, and the feeling of some of the chords was one that I did not want to let go of for longer than I would have expected. Others I wanted to push through. The whole variation was also a bit slower and freer overall than what I intended. Was all of that effective? I don't know: I like it, but of course I am biased. You may listen for yourself at the following link, where I have posted the very end of the penultimate variation, just to set the scene, and then the variation in question: [www.gavinblackbaroque.com/Scheidt.wav](http://www.gavinblackbaroque.com/Scheidt.wav).

I have also written that I am working on trying to derive rhythm, some of the time, from the shape of the sonority rather than (or in addition to) from a pre-established beat. At the beginnings of certain pieces, my listening confirms that this was not always effective. In several cases the openings of pieces or movements sounded too slow or lacked momentum. I am not sure whether the solution is to go back, in some cases, to simply establishing a beat in my head before I start or to do something like what I was trying, but to do it better. Doing it better could mean doing it in a more moderate way or different way, but it could also mean doing it in a more committed or "extreme" way.

Sometimes ineffectiveness comes not from exaggeration but from inadequate expression of an idea. I do believe that the problem may have a greater proportion of being about the approach itself or the execution of the approach, rather than just being an artifact of the concert situation, as I thought that it might be when I wrote about it a month ago.

Finally on this subject, I have experienced what feels like a major revelation about my stance as a performer, which I think was developing even during the preparation for the recent organ recital, and which I experienced during the recital itself, but which has crystallized over the last few weeks. At one level, it is

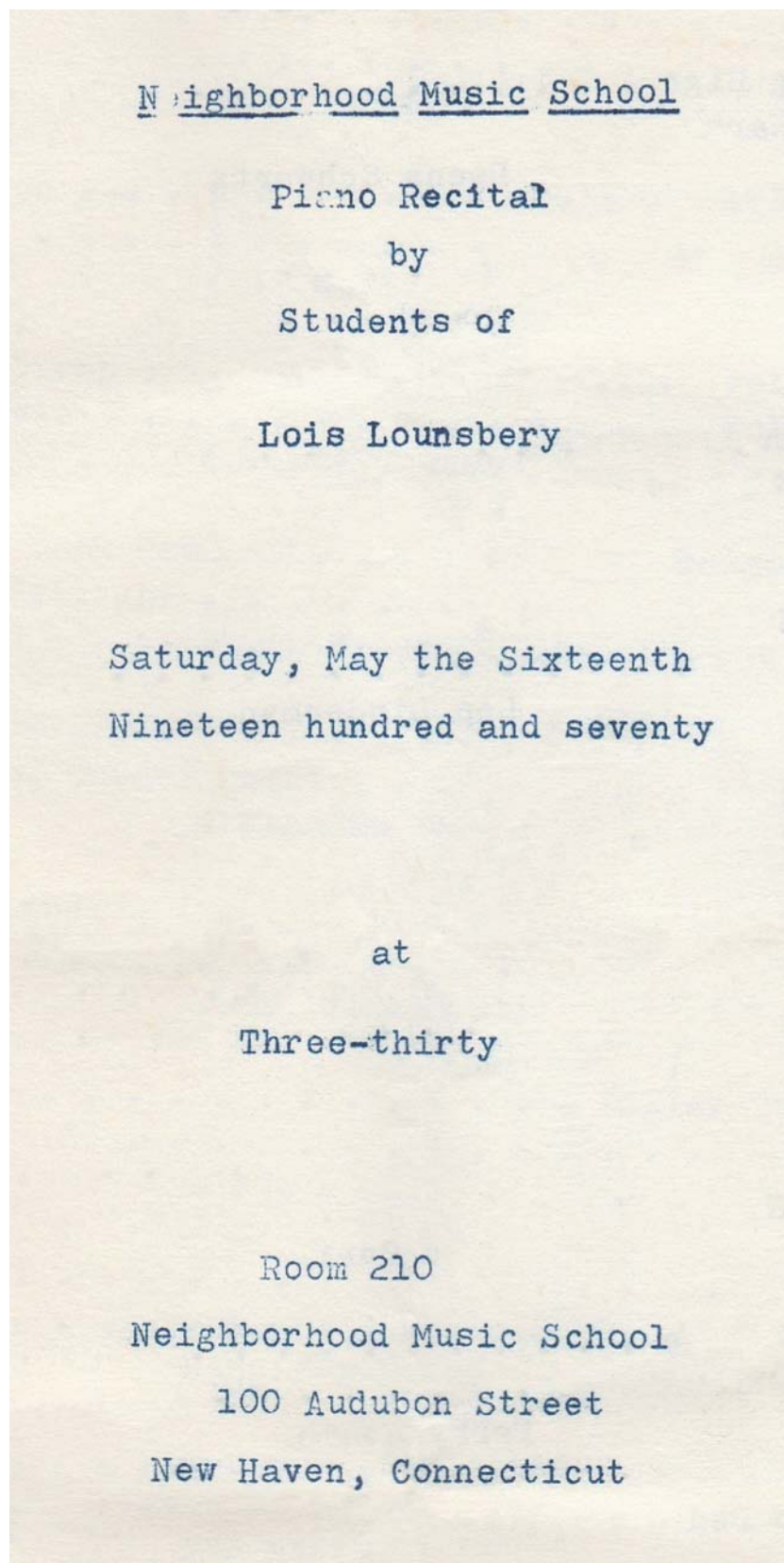
quite specific to my own circumstances and indeed in a sense quite personal. I believe that it could be of interest to others, and I am thinking about how to apply it to some of my work with students.

There is a feeling that most of us have of something looking over us and judging what we are doing. This is perhaps a kind of externalized, collective superego or conscience. It may feel like something that is connected to specific people—former or current teachers, parents, colleagues, critics, friends, neighbors, people in authority, people in general—or it may well be related to ideas or feelings about the supernatural, eternal, or spiritual. It may not be about any of those specific things. This feeling is not necessarily one that is always good or always bad, always inhibiting or always motivating. For better or worse, it is often with us.

I have a strong feeling of such a watching presence when I am performing on harpsichord, but absolutely none of it when I am performing on organ. This could sound equivalent to "I am self-conscious and unsure about my harpsichord playing but not about my organ playing." However, I believe that is a less accurate way of putting it. I am conscious of the feeling of others scrutinizing or paying attention, but I do not necessarily think that what these non-specific and fictional others will experience when they listen to my harpsichord playing will not please them. I just feel them as being there. But again, not at all when I play organ. This could all be correlated with my thinking that my harpsichord playing is not as good as my organ playing, whatever range of meanings "good" can take. But I honestly do not believe that I do feel that way. I have a very similar awareness in both realms of what I am trying to do and why, of what proportion of the time I think that it is relatively successful, of how it stacks up with respect to various schools of thought or approaches, of how much feedback and of what sort I get from listeners, and so on. I might be unhappy with my playing on one instrument or the other on a given day, but I do not believe that I am a better organist than a harpsichordist, or the other way around.

I suspect that this dichotomy is about things that are irrational, symbolic, and subconscious. Some of it may have to do with the "Wizard of Oz" sort of credentials. My degree is in organ. I write for an organ magazine. Many of my former organ students are working full-time in the profession as organists. Indeed many of my former harpsichord students are working as organists; fewer are working full-time as harpsichordists, if there even is such a thing. I had two great organ teachers, whereas I am more or less self-taught as a harpsichordist. When I was an undergraduate I had a key to the Princeton University Chapel and often went in there alone and played the organ through the night. Of course these things are not accurate assessments of my skill level. They are superficial, and none of them may in fact be the source of the feelings that I am describing.

If my observation about my feelings while playing went the other way, I could perhaps come up with an equal list of superficial symbolic things that also went the other way: that I am lucky enough to be the proprietor of a



Piano recital program, May 16, 1970

seventeenth-century harpsichord, that my recordings are mostly on harpsichord, that my actual job or position is with an "early keyboard center," and so on. I would not know in that case whether some of these symbols were or were not the reason behind the psychology that I observe.

What I do know is that whereas this overarching collective superego may have a valuable role in society as a whole, it feels like a definite impediment to my finding the truest version of myself as a performer. That is, both the version that I will find the most satisfying and the version that has the best chance of sometimes creating great performances. Since I feel that this impediment isn't there when I am functioning as an organist, the urgent task for me at this moment in my life as a musician is to learn how I can also remove it from my harpsichord performing. Whereas I had been planning to enter a period of perhaps a couple of years during which I planned only organ recitals, I have realized that I have to avoid a hiatus in harpsichord

performance. Perhaps I need to mix them up as much as possible, giving organ recitals and harpsichord recitals on successive days, for example, trying to pretend that one of them is the other.

As I say, this is very personal. This is so specific to me that I would not expect anyone reading to discover exactly the same state of affairs for herself or himself. Perhaps it will resonate in some way. I am just starting to digest the question of what this says to me about work with students. Is it an insight that can lead to fruitful evolution in what I offer as a teacher? I suspect that it is, but I have to avoid imposing anything on students via any sort of projection.

## Performance for other occasions

I have a couple of thoughts about performance for occasions. I recently played harpsichord at two events that were not concerts and that were driven primarily by imperatives other than those of the music that I was playing, or indeed of any music. They were both events acknowledging a particular



## Visser Pipe Organ Co.

Quality Craftsmanship, Creativity & Integrity

New Organs-Restorations-Additions-Relocation

All Actions & Tonal Styles • 713-503-6487 • mvvish@aol.com





Chorale . . . . .	Bach
Scherzo . . . . .	Waxman
Rigaudon . . . . .	Babel
Allegretto . . . . .	Schubert
Gavin Black	
Minuet . . . . .	Telemann
Sonatina . . . . .	Kabalevsky

#### Gavin Black's works for the May 16, 1970, program

person, and in one case it was around a retirement. I knew each of the people, but not well enough to know anything about their musical taste or what they might or might not like in performance. They had each asked that I be there to play—neither occasion was a case of my just being hired as a professional. Likewise neither of them knew enough about the harpsichord repertoire to request any particular pieces. That was up to me.

I observed in these performances what I wrote a few months ago about my goal for performance: that it create the possibility that the experience will have been important to some of the people who are present. The shift was that I identified the particular honorees as a sort of *primus inter pares*. If anyone was going to find my playing important, I most wanted it to be the honorees. What did I then do with that? I am not sure. I suspect that I tried to play more fervently than I normally would—or to put it more accurately, I tried to give myself permission to play as fervently as I always want to; that I played with as much lucidity as I could manage; that the self-consciousness that I described above abated to a considerable extent.

It occurred to me as a consequence of these two experiences that almost certainly anything that guides me as a player to make the music more expressive and communicative for a particular purpose also helps to make the music more effective in general. If I did succeed in enhancing the chance that either of the honorees felt that what they got out of my pieces was important to them, then I certainly enhanced that chance for everyone else present.

I believe that this concept might, for me and perhaps for others, help to bridge the gulf between “I am playing this because something about the day’s schedule says that I should play it” and “I am playing this because I care about expressing what it can express.”

I also noticed that the self-consciousness largely went away. I believe that the reason may have been something like this: “I know what my goal is in playing this right now. I am here to offer something to these particular people, and I believe that I know how to do so. This performance doesn’t have to bear the burden of showing that I am this or that kind of harpsichordist, or that I understand x or can do y.”

This is very personal. It may or may not resonate with what anyone else has experienced or thought. Once again, I am still mulling over what it might mean to share the fruits of these thoughts with students.

§

I recently viewed the movie *Seymour: an Introduction*, which is about the pianist and renowned piano teacher Seymour Bernstein. It is a fascinating film, and he is a captivating, multifaceted, and appealing individual. At one point, he is discussing music lessons for children. He notes

that just as children are required to go to school and do their homework—on pain of not being allowed to play with friends, perhaps, or to watch television—so, too, they should be required to practice for their music lessons. He mentions an hour a day of practicing before being allowed to go on to other, more enticing activities. I am only summarizing, and this was a brief moment in the film. I want to make it clear that I have no idea to what extent it represents his fully developed ideas. I mention it because, as anyone who has read this column for very long will not be surprised to read, these sentiments evoked immediate, strong disagreement from me.

I have a great aversion to coercing anyone into doing anything. If no one finds a way to induce children to take music lessons, then many or most children will not; many of those who do not would have found it extremely rewarding to do so; if no one twists anyone’s arm to practice, then a lot of people will not practice; if you do not practice, taking lessons and trying to play will be more frustrating than it should be. There are problems with my stance about such things. In our society, organ and harpsichord teachers do not have to confront these questions as often as piano, violin, and voice teachers do.

The same dynamic applies to performance. I strongly believe that performing in front of listeners is an amazingly good learning experience for anyone at any level or with any relationship to music. I believe that abstract performing—concert playing in which there is nothing to hang your hat on other than making the music really work—is a great learning experience. I wish that more of my students had more opportunities to play concerts or to play in concerts. I observe that often once a student has played a piece in a concert situation, he or she plays that piece better and plays better overall.

However, most students, especially those who still consider themselves beginners, are scared to perform, or at least approach performance with anxiety. Many, many students are convinced that they will never give concerts or even play for others informally. That is sometimes part of the bargain. If you throw in that I as a teacher do not want to coerce, that I believe that anxiety is counterproductive, and that my role is to help create relaxation and ease, then we have a certain kind of impasse.

My attempt to solve this has always revolved around persuasion and coaxing. I have a strong sense that this works very well most of the time. I also have ideas about how to carry it out. Yet I am also aware that it may leave some people out, and that there is a set of questions about whether this approach is letting some people down.

I have mentioned previously that I was deeply scared of performance as a child—terrified, really, and rather beyond childhood, as well. I also claimed in an

earlier column that I successfully avoided ever playing in any of my teachers’ studio recitals through many years of piano lessons. I recently found the document that illustrates this column, the program from such a studio recital involving the students of Lois Lounsbury, the second of my three piano teachers. I am manifestly included in the program. I do have a memory that I was indeed physically present that day, but that I managed not actually to play—perhaps, honestly, by pretending to be injured or sick. That I may have done that is a measure of how much I did not want to perform. It is in part the memory and awareness of how I got from there to here that informs my ways of working with students on performance, and which I will come back to in future columns. ■

Gavin Black is director of the Princeton Early Keyboard Center, Princeton,



New Jersey. He can be reached by email at [gavinblackbaroque@gmail.com](mailto:gavinblackbaroque@gmail.com).

Excerpts from his March 25, 2018, organ recital can be found on Gavin’s YouTube channel <https://www.youtube.com/user/gavinblack1957>.



JAZZMUZE, the company Bill Todt and Dr. Joe Utterback formed 25 years ago, has published more than 420 of Dr. Utterback’s jazz-influenced arrangements and compositions to date. All music is available on paper (and some in electronic format). Despite Mr. Todt’s resignation last summer, Dr. Joe is receiving and filling orders to keep the name *Jazzmuze* out there!!

There are several newer works, notably the piano/organ duet, “Samba For Two,” premiered in late April 2018.

Dr. Joe will be in Kansas City in July for the AGO National Convention, and hopes to see many musical friends there!

Dr. Joe Utterback + Jazzmuze  
74 Platt Street  
Stratford, CT 06614  
(203) 386-9992



EMAIL: [jutterback56@aol.com](mailto:jutterback56@aol.com)

WEB: [www.joeutterback.com](http://www.joeutterback.com)

JAZZMUZE: [jazzmuze.com](http://jazzmuze.com) (catalog)



# An interview with Stephen Cleobury

By Lorraine Brugh

*The interview took place in Mr. Cleobury's office in Gibbs Hall at King's College, Thursday, October 31, 2017. At 5:30 that afternoon he led the choir in an Evensong for the Vigil of All Saints, with music by Byrd, Palestrina, and Tomkins.*

*Since the time of the interview, King's College has announced that Stephen Cleobury will retire from King's at the end of the 2018–2019 academic year.*

**Lorraine Brugh:** I want our time to include what you'd like to talk about. I've thought of four areas I'd like you to comment on and you can add whatever you would like. Those areas are the recent Howells conference, the choir, worship trends, and personal notes.

**Just last weekend, the Herbert Howells Society met here in Cambridge, at St. John's and at King's College. You are its current president. What is its mission and current activity?**

**Stephen Cleobury:** There are two organizations, the Herbert Howells Trust and the Herbert Howells Society. Both are, of course, dedicated to preserving the memory of this great man, and the Society is a collection of people who meet together for events such as we've just had this past weekend. The Trust is a particular body that allows us to make grants which help to support recording and performance of Howells's works. These are funded from the royalties from Howells's estate.

**LB:** Would you commend particular organ works to American organists? Some play the *Psalms Preludes* but most of us don't go much further.

**SC:** I think the *Psalms Preludes* are wonderful. There is a tantalizing aspect to those in my mind. Herbert Howells was acting organist at St. John's College here in Cambridge during the Second World War. If I understand correctly, he used to come up at weekends and preside over the Sunday services. I imagine he might have improvised on the organ at that time. There may be lots and lots of psalm preludes up in the ether somewhere, but that's just an idle speculation.

I can only speak of the pieces I know. There are the rhapsodies, of which the best known is the C-sharp minor, which I played at the end of Evensong. That's a very forthright piece with a quiet middle section, which is actually the opposite of almost all the psalm preludes that start quietly, rise to a climax and go down again.

The first rhapsody does more what the psalm preludes do: starts quietly and rises to a climax and subsides again, and I think it's a very beautiful piece, completely different from the third. They are

the two better known ones, the first and the third.

Then there is the *Paeon* which is in the same volume as *Master Tallis's Testament*. They are the two pieces I know best from the collection *Six Pieces for Organ*. The *Paeon* is the nearest thing Howells got to writing a toccata. It is very fast moving, with a lot of sixteenth-note movement. The metronome mark is quite fast. I once asked him if he really expected us to play it that fast and he said he did. I don't know many people who can. And then *Master Tallis's Testament*, which I think is an outstandingly beautiful piece, in a modal G minor, and again rising, but ending with that little epilogue, that little envoi.

Everything to do with Howells is about organ management. Organ management, while I wouldn't say it's a lost art, is now not always understood. We had a wonderful example of organ management by Nathan Laube who came to play here last year. I don't think I've heard the organ managed better than that very often. By that I mean the ability to grade crescendos and diminuendos perfectly and to treat the organ really orchestrally.

I think that one of the things that has happened is that people have become a lot more interested in authentic performance style for Baroque and Classical music. And that's absolutely fine; I'm completely signed up for that and do my best to keep up with trends in that regard. But I don't see that it need also lead to an inability to manage the organ orchestrally.

I think a versatile organist should be able to do both of those things. The challenge for playing Howells is precisely that of managing the sound.

The *Partita*, which was the big piece I played on Saturday, does have some quite technically demanding writing. However, none of it (Howells's music) is virtuoso writing in the sense that you're playing something from the great nineteenth-century French repertoire, or later, Messiaen. It's not technically that difficult.

It requires one to hold in one's head the right sort of sound world. Because organ registration, certainly in late nineteenth-century, early twentieth-century English usage, was approached rather differently from the way people naturally approach it now. This can be seen in the organ in the Albert Hall as it used to be. Today we have general combinations and sequencers (steppers), so we can be far too fancy with our registrations, too fussy, because it's so easy to do, whereas in the old days mostly the pistons were pre-set so that you couldn't easily change them. If you look at the



Stephen Cleobury in the Chapel of King's College, Cambridge (photo credit: © Paul Grover/King's College, Cambridge)



Stephen Cleobury conducts the Choir of King's College, Cambridge (photo credit: King's College, Cambridge/Ben Ealovega)

way they were set, you would find that the crescendo was made by drawing the 8' stops one by one, then the 4' stops one by one, whereas now people would add a 4' to a single 8', then a 2', and so on. That would have worked well at the Royal Albert Hall.

The nineteenth-century orchestra sounds different from a classical orchestra playing on period instruments; the duty of the organist is to reflect different sound worlds as best as can be done on any given instrument. So that's why I say you need to hold in your head the sound world as best as you can that Howells had in his head. Listen to recordings of the old Gloucester organ made by Herbert Sumison.

**LB:** Do you think that the German and the north German organ tradition, which builds the sound vertically, has influenced organists today?

**SC:** Yes, I do. I think you can hear Howells's music played with too many mixtures. I was talking to Jonathan Clinch about this on Saturday,<sup>1</sup> and the very interesting views he has on this. He quotes Howells on that subject:

a. Players were not using sufficient amount of foundation tone, and

b. People were too busy fiddling around with the registration that they lost a sense of musical pulse.

Pulse was very important to Howells. When I worked at Westminster Abbey,





**Stephen Cleobury conducts** (photo credit: Kevin Leighton)



**Stephen Cleobury conducts the Choir of King's College, Cambridge, September 22, 2012** (photo credit: King's College, Cambridge/Ben Ealovega)



**Lorraine Brugh and Stephen Cleobury** (photo credit: Gary Brugh)



**Stephen Cleobury** (photo credit: King's College Cambridge/Ben Ealovega)



**Stephen Cleobury in a 2013 recording session** (photo credit: King's College Cambridge/Andy Doe)

long ago now, in the second half of the 1970s (1974–1978), Howells used to come to services sometimes when we were performing his music. I recorded some of it on the Abbey organ. Before that I arranged for him to come and hear me play his pieces. Everyone tends to think that Howells's music is smooth and broad and redolent of English pastoral scenes. In fact, he was rather a dynamic and passionate man, and was certainly very keen on rhythmic pulse and clarity of texture. Those are two things that people don't think of in connection with Howells but he really did want them. This might be interesting for American organists. One of the big differences a British organist finds when he/she goes to the United States to play is that you don't have the stop called "Great and Pedal Combinations Coupled." You have an independent pedal and you have to register the pedal separately, which is a really good discipline. Here we can get lazy because we have Great and Pedal Combinations Coupled. Here you can push Great Piston 3 and you get an appropriate pedal registration as well. In American organs you have to deal with the pedal separately. I think in Howells that is really important, since

his pedal lines are often independent and care is needed to make them clear.

I remember one thing he pointed out to me is that when he writes a pedal point, he doesn't just put down bottom D for two pages. It is always repeated, rhythmicized, or jumps the octave. He always wanted the pedal to be very alive. I take care when I play to register the pedal so that you can hear it clearly.

**LB: Would you like to comment on the organ's restoration?**

**SC:** We are all thrilled with it. It is still recognizably the King's organ, but it speaks with a renewed vigor and clarity. I'm particularly pleased about two new ranks, or actually two ranks that were replaced with different ranks. One is a 4' flute on the Great, which you heard in the second movement of the *Partita*. It is very beautiful. We also introduced a proper Principal 8' in the Pedal, which we didn't have before. That's given a whole lot more clarity to the Pedal. Now you can play Bach with a proper principal chorus. Formerly we had a Violoncello, a Geigen, a stringy stop. It wasn't very good in Bach.

**LB: The English organ was slow to develop the independent pedal. Is this a carry-over from that?**

**SC:** Yes, I think it is. But David Willcocks in the 1960s had a lot of new upperwork put in the Pedal. We have had flutes at 16', 8', 4', and 2' and a 4' Principal and mixture in the Pedal for quite a while now.

I arranged shortly after I came to have the Swell double trumpet (16') made available on the Pedal, which is very useful for playing Bach. You can have the Great and Swell choruses coupled

together, but you can access the 16' reed in the Pedal independently.

Although classical Baroque organ music on an instrument like this is a compromise, there are lots of things you can do to make it have integrity.

**LB: Both of these things would help with this integrity.**

**SC:** Yes, indeed.

**LB: You were also organ scholar at St. John's. Did you overlap with Howells at all?**

**SC:** No, well not at St. John's. His service there was in the War, when Robin Orr was away on wartime service, just in the way Harold Darke was here at King's when Boris Ord was away in the Air Force.

**LB: And George Guest was there when you were there?**

**SC:** Yes.

**LB: This collaboration with St. John's each year—is that a result of your being an organ scholar there?**

**SC:** No, you're talking about the annual Evensong service sung by both choirs. This had been started before I came here as organ scholar at St. John's, and has probably been going since the early 60s. Originally it was connected with the

Cambridge Music Festival, which took place in the summer.

It used to be described as "Evensong sung by the choirs of King's and St. John's to mark the opening of the Cambridge Summer Festival." That has come and gone so we've lost that connection, but we have carried on doing the annual service.

**LB: I think it's nice to show that collaboration.**

**SC:** Yes. We choose the repertoire carefully. Each choir is obviously slightly different in its style. We find that if you choose big repertoire like we did this year, like *Blest Pair of Sirens* by Parry, that sort of piece sounds better with more singers. Some repertoire sounds better sung by one choir or the other.

**LB: I was here when you sang a Lassus Mass a couple weeks ago. That sounds best with a small choir.**

**SC:** I quite agree.

**LB: Americans are fascinated with the King's College men and boys' choir, and how they get trained. What do you see for their future?**

**SC:** I used a phrase the other day. I gave a speech at a charity dinner, a fundraiser for the Friends of Cathedral Music. In fact, it wasn't my phrase, but

*A Precious Gift  
from the Past  
for the Present  
and the Future*

Supremely beautiful and blendable  
tonal color – a Gift from the Venetian  
School of organbuilding, a monumental part of our  
great heritage. The result: a versatile and flexible  
palette to make possible your finest work.

Intriguing? Let us build your dream.

**Fratelli Ruffatti**

Builders of Fine Pipe Organs to the World

[www.ruffatti.com](http://www.ruffatti.com)

Via Facciolati, 166 • Padova, Italy 35127 • [organs@ruffatti.com](mailto:organs@ruffatti.com) • In the U.S. 330-867-4370



it was actually given to me in the briefing notes. "We are not dealing with some kind of elite group. We are dealing with ordinary children doing extraordinary things." And it is extraordinary what they do. They are ordinary kids, and they need to play around and be children. I suppose, if anything, what I try to do is to treat them as if they are ordinary people, not as superstars or anything, because they aren't. But at the same time, you have to manage what they do here. They wear their Eton suits and walk through the college to the chapel. Visitors are coming in here, photographing them, for example, and we have to deal with and manage the issues that arise from that.

As far as the training of them is concerned, we do our best to offer them as broad a musical spectrum as we can. So each boy plays the piano and an orchestral instrument. We teach them theory, they have aural training and sight-reading. We also have a professional vocal coach who teaches them about singing. With children, I think that's best done on a relatively straightforward and simple level.

Here I'm slouching in this chair, but I'm basically telling them to stand up straight, get their body alignment and balance in good shape, and then thinking about breathing and the easy production of sound, not forcing, just good basic habits.

**LB: The older boys model the sound for the younger boys?**

**SC:** Yes, that's a good point. There are two aspects to the training they get. You would have seen in the chapel boys in Years 6, 7, and 8. We also have boys in Years 4 and 5 back over the river at King's College School. They don't sing in the public services. Some of the Year 5s do. They get one-to-one training, small group training, but they're also singing along with the older ones. It's a mixture of specifically targeted instruction on the one hand and modeling, or I call it osmosis, seeping down from one generation to another. One of the things you have to remind the older boys is that they are role models for the younger ones, necessarily.

**LB: I saw one of the younger boys relying on another older boy for cues during the Evensong last Saturday, I believe.**



**Stephen Cleobury** (photo credit: Kevin Leighton)

**SC:** I try to place them so there is an older boy next to a younger boy through the ranks.

**LB: Could you speak about what goes into the preparation for Christmas Eve Lessons and Carols?**

**SC:** I remember David Willcocks being asked this question. I heard him on a radio interview when I was very young. He gave a typically clever answer that "in a sense you are preparing all the time because every day you're trying to make the choir sing as well as possible." I'm not somebody who believes in suddenly trying to up the ante a week before. I try to do it on the basis that it's what we're doing every day. That's not to say we don't make obviously very special effort for the big occasions.

I personally feel that unless you're trying to make it really good every day, you can't suddenly click your fingers and expect singers to move into another gear for this or that occasion. Because children, especially young children, thrive on consistent expectation, they like to have the ground rules, whatever they are. It's best to have ground rules, consistency.

Then from my point of view, the preparation is about planning the repertoire, and in a sense I am thinking about that all



**Stephen Cleobury at the organ of the Chapel of King's College, Cambridge** (photo credit: King's College, Cambridge/Nick Rutter)

the time. I'm looking out for publishers catalogues. I get a lot of material sent to me (looking around the office, "a lot of this stuff has been sent to me"), and I do try my best to look properly at everything, because you just never know when a little gem will turn up. And so I have to get all of that organized and sorted out. And then toward the end of November we start in earnest preparing the actual music. We have a carol service for schools here where we air some of the repertoire. We are often asked to sing Christmas carols for a concert. This enables us to prepare gradually through the month of December.

**LB: Is it your innovation to commission a new work each year?**

**SC:** Yes, it is. I started that in 1983. When I first started doing it, I got some quite abusive letters from people asking what was I doing degrading this great tradition by introducing horrible, dissonant modern music.

Now I tend to get the same reaction you are describing. People are keen to hear what it will be. I feel that's a small achievement.

**LB: No small achievement! I wonder how you keep the quality of men and boys from one year to the next.**

**SC:** I remember a comment made by one of the choral scholars when he graduated some years ago, ten or twenty years ago, who said, "I really admire how you peg away every day at it." And I think that's what I do, I peg away at it.

**LB: Do you see the boys every day?**

**SC:** Almost every day. We didn't talk very much about the choral scholars who, of course, are an essential part of the Choir. They sometimes feel a bit neglected. We go on the concert platform, and everyone will applaud the little boys, and then the volume of the applause dies down when the men walk on.

I occasionally do it the other way around and send the men on first. It's quite interesting to see what the audience does. It is not a question of a front row sixteen trebles with a backing group. All the men are an absolutely vital part of the whole.

We do services with the men only once a week, and more than that in half-term. I really enjoy those occasions because it gives me a chance to work in detail, in depth, with the choral scholars in a way one actually can't do when the children are there. They occupy a higher proportion of one's attention, naturally.

**LB: How many of the boys and scholars go on to study music professionally?**

**SC:** Quite a few. It is difficult to put a percentage on it, but a significant number do. Just to mention a few of the organ scholars, there is Sir Andrew Davis in Chicago, Simon Preston, who is, sadly, no longer playing, and Thomas Trotter. That's just three and there are a lot more.

**LB: Churches in the United States have increasing problems supporting church musicians. How does the Friends of Cathedral Music support church music?**

**SC:** Friends of Cathedral Music exists to help with funding. I think that funding is an issue for everyone. Everyone thinks the Oxbridge (Oxford and Cambridge) colleges are rich, but they aren't infinitely rich. We have to make our case for the chapel and the choir within the college as a whole over against educational imperatives, just as you might expect.

In a cathedral, the greatest call on funds is maintenance of the fabric. You can't have a cathedral choir if the building is falling apart.

It becomes a matter of priorities. In the big London choirs where they are paying a dozen professional singers, it becomes

AMERICAN PUBLIC MEDIA®

# Pipedreams®

CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

JUNE 2018

**1823 - Concerts at the Kimmel Center** . . . archive performances featuring the Fred J. Cooper Memorial Pipe Organ (by Dobson) in Philadelphia's Verizon Hall.

**1824 - Oberlin Revisited I** . . . performances by and conversation with students of the Oberlin Conservatory of Music in Ohio.

**1825 - Oberlin Revisited II** . . . more performances by students and faculty of the Oberlin Conservatory.

**1826 - Brass Tracks III** . . . mostly American music the brilliant collaborative of brass ensemble and the King of Instruments.

Pipedreams is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via [pipedreams.org](http://pipedreams.org). Go online to locate a broadcast station near you.

**A.P.O.B.A.**  
Associated Pipe Organ Builders of America  
is a proud supporter  
of Pipedreams [apoba.com](http://apoba.com)

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO





**Choristers of the Choir of King's College, Cambridge, conducted by Stephen Cleobury, perform Britten's *Ceremony of Carols* as part of the composer's centenary celebrations, November 22, 2013 (photo credit: Mark Allan)**

expensive. So there is going to be a continuing need for financial support.

We get no support from central government. The money a cathedral has comes from its endowments if it has any, its lands and assets, if it has any, together with income from visitors.

For instance at Ely, those shops along the High Street, a lot of them belong to the cathedral, and the cathedral derives a rent from them. That's part of what enables the cathedral to keep going.

Many of them now charge, as we do. I remember in Ely fifteen to twenty years ago, when they introduced charging, there was a lot of heart-searching, shaking of heads. People said it's awful to charge people to go into a religious building.

One of the clergymen said to me it's not really about that. It's a choice. We either charge or we have to close down.

Here, King's College Chapel is a private college chapel; there is no compulsion upon us to open it to the public. We choose to do so. To make it safe for people to be in there, to heat it, that costs us money.

I don't subscribe to the argument that it's a bad thing to charge.

**LB: I think you do a good job of separating the worship times and the times the visitors can view the chapel.**

**SC:** That's got to be done.

**LB: In the United States, each parish has to fund its own musicians, and they don't have land and other support. There are increasingly fewer full-time musician positions. It's a big issue in the United States, and our system is different than yours. Do you have any comment about our situation?**

**SC:** I don't have a solution to the problem. I just note what I see. Sometimes I look rather enviously at the level of funding that some of the churches have in the United States. Of course there is a difference. A given parish in the United States, whatever the denomination, has its parish role. Those loyal parishioners see it as a responsibility to see that it is properly funded.

The Church of England is a very different animal, partly because of the established link with the state. I think that, personally, one of the great things about it is that it's theoretically there for everyone, of all faiths, or no faith. You can be baptized there, married there, and you could be buried there in the parish in which you live.

But there isn't quite the same degree of community and of financial responsibility. It's a rather subtle difference but it does make a difference.

So I go to some churches in the United States that are fabulously well-funded. They have offices, and the director of music has quite a large staff.

I do understand what you describe because I read about it. If there are fewer people attending church, you have less money coming in.

It's different here; it's different again if you go to Scandinavia or Germany where they have had the church tax, which is gradually being abolished in some of these countries. The church had it rather easy when it had the compulsory tax.

If the church loses this revenue, they'll have to make it the responsibility of people voluntarily to support it.

**LB: What you are looking forward to in future projects? How do you nourish your own spiritual life? Does this daily life nourish you?**

**SC:** Goodness . . . Well, forthcoming events: that's relatively easy. We have our next United States tour in the spring of 2019, a short tour. I don't know if we're allowed to announce yet where we are going. We're going to Australia in the summer of 2019. We have plans for the UK and Ireland in 2018, and this December we go to Athens.

We have exciting recording plans for a Bruckner Mass, and possibly some more Rutter. And we've got a recording coming out of Bernstein's *Chichester Psalms*. There's lots of that going on.

I think as far as a personal spiritual journey is concerned, as with probably the majority of people, that barometer goes up and down.

I know that Cardinal Hume used to say at Westminster Cathedral, even someone like him, "it's hard to believe all of this sometimes. Some days it's harder than others." That's something I share with a lot of people.

As to how I perform my job here, I see it as an enabling thing. I want to enable particularly the young people in the choir to experience this wonderful music through liturgy well-conducted.

I don't seek to influence them in what they should believe about it. I'm simply laying before them the opportunities, and they take from them what they want.

It's really the same in terms of the congregation. So I'm saying, here I am. I'm trying to do this music as well as I can today, and you're coming to our service. You'll meet lots of different people, from the college, the university, the town, or visitors from Australia, or Papua New Guinea, and, of course, America. Some will be what one might call card-carrying Christians, some will be lapsed Christians,

some will have no particular religious belief or knowledge at all. That's what makes us very different from a community church in America as we've been talking about. Some people think that would devalue the experience for me. I actually think the complete opposite of that.

One of the particular problems the church has today is that it's easily perceived as being exclusive. If you don't fit a particular pattern . . . we don't need to go into the question of gender and sexuality, but we know about all that.

Whereas I think, it's a cliché, of course, that everyone should be made welcome, whatever their religious standpoint or lifestyle. So if someone comes to the service and hears "Like as the Hart" by Howells, for example, and is moved by that and spiritually nourished by that, that's great.

It's not my concern whether they're going to go to the altar and receive communion the next day or not. Those are separate issues. I'm not intending to sound detached about that, but I genuinely feel that.

There's another thing I believe in strongly. There's another side of that coin. I say to the choral scholars (since it's not necessary for the children at that stage, as they haven't developed their views), "well look, if you don't believe this, or don't agree with it, you still have to behave in a professional way. There are people in the chapel every day for genuine religious reasons to say their prayers, and they don't want to see you behaving in a way that distracts from that."

I do insist on what I call a proper professional decorum. It's important to me that the choir conducts itself properly.

**LB: I think that clearly shows. Who have been your own greatest influences?**

**SC:** I was a boy chorister at Worcester. The organist there was Douglas Guest, who'd been an organ scholar here in the late 1930s. The first experience of anything is very formative. Then Christopher Robinson came to be organist there and taught me to play the organ. Harry Bramma was there, a great teacher. Then in Cambridge there was George Guest, of course, whom I worked closely with at St. John's. I also had good contact with David Willcocks during those

years; I played for his rehearsals with the Cambridge University Musical Society. Within the field of church music I would say those are the people.

**LB: What about your own composition?**

**SC:** I'm not really a composer. I think I can turn in some fairly decent arrangements. I don't see myself as a composer of original music. I have composed some pieces and people have been nice about them.

One of the privileges I had when I worked with the BBC singers as chief conductor for ten years was to do a lot of contemporary music, a lot of premières. I found it fascinating to be in close contact with composers. I could tell you a lot about composers from that angle.

One thing that is true of the best composers I've met is that they are absolutely consumed with a need, almost a physical need, a mental need certainly, to compose music. It's something they absolutely have to do.

I don't feel that kind of an urge to compose. I teach students here to do harmony and counterpoint, so I know how to put the notes on the page in order to do an arrangement. I know how not to write parallel fifths.

It's the same with going into the musical profession. I remember Herbert Sumison at Gloucester used to advise young people, "If you are thinking about entering the music profession, is it something your innermost feelings make an imperative? If not, you're much better going off and doing something else and keeping music for your leisure and enjoyment."

**LB: Thank you for your time this afternoon.**

**SC:** I look forward to seeing you again in the chapel.

#### Notes

1. Dr. Clinch presented a lecture on Howells's piano music at the Howells Society gathering, October 28, 2017.

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

opus 133 II — 19 RANKS

Waldensian Presbyterian Church

VALDESE, NORTH CAROLINA





ORGUES  
LÉTOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA  
T 800 625-7473 mail@letourneauorgans.com

www.letourneauorgans.com

FOLLOW US ON FACEBOOK!





# Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

## Part 5: Saint John Evangelical Lutheran Church, Missouri Synod

By Stephen Schnurr

*This article is a continuation of a feature in the August 2015, June 2016, July 2017, and February 2018 issues of THE DIAPASON. This article was delivered as a lecture for the Midwinter Pipe Organ Conclave on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.*

This church traces its first meeting to May 30, 1886. On September 19 of that year, the congregation dedicated a building for worship and educational use on a parcel of what had been farmland owned by Louis Sieling. One week later, the congregation was formally organized. The Reverend John Strieter of Immanuel Lutheran Church, Proviso (now Hillside), commuted on Sunday afternoons to conduct services. Reverend Alex Ulrich was called as first resident pastor in 1893, remaining until his retirement forty-eight and a half years later.

In 1894, Saint John Church built a new edifice on the present property, across the street from the location of the first services. The frame building of Gothic influence cost \$8,500, and was crowned with a bell tower and bell. Dedication occurred on September 30. In 1911, Saint John assisted in the formation of Immanuel Lutheran Church of Hodgkins, and Saint John's original church building was moved there for the daughter congregation's use. Services were conducted in German until 1928, when alternation of German and English became the practice. German was dropped in 1943.

On April 30, 1967, ground for the present church was broken and the cornerstone was laid, with dedication ceremonies occurring on Founders' Day, September 26, 1968. The architect was Harold A. Stahl, a noted architect of

Lutheran churches in the Chicago metropolitan area.

In 1940, the Wicks Organ Company of Highland, Illinois, installed a new organ in the 1894 church, part of a \$20,000 remodeling project. The specification was dated April 6. The building and organ were dedicated on October 6, 1940. Opus 2138 was a two-manual organ of eleven ranks, 630 pipes. Wind pressure was four inches.

### 1940 Wicks Organ Company Opus 2138

#### GREAT (Manual I, Enclosed)

- 8' Open Diapason (scale 42, 73 pipes)
- 8' Claribel Flute ("regular," 85 pipes)
- 8' Violoncello (scale 54, 73 pipes)
- 8' Dulciana (scale 56, 85 pipes)
- 4' Octave (scale 56, 73 pipes)
- 4' Flute (ext 8' Claribel Flute)
- 4' Dulcet (ext 8' Dulciana)
- 2 2/4' Dulciana Twelfth (ext 8' Dulciana)
- 2' Dulciana Fifteenth (ext 8' Dulciana)
- Tremolo
- Chimes (Deagan, 1 1/4", 21 tubes)
- 1 blank tablet

#### SWELL (Manual II, Enclosed)

- 16' Lieblichbourdon (97 pipes)
- 8' Violin Diapason (scale 47, 73 pipes)
- 8' Stopped Flute (ext 16' Lieblichbourdon)
- 8' Salicional (scale 60, 85 pipes)
- 8' Voix Celeste (TC, scale 60, 61 pipes)
- 4' Violina (ext 8' Salicional)
- 4' Flute d'Amour (ext 16' Lieblichbourdon)
- 8' Cornopean ("must be smooth more like Horn," 73 pipes)
- 8' Oboe (synthetic)
- 8' Vox Humana ("in separate box," 61 pipes)
- Tremolo
- 1 blank tablet

#### PEDAL

- 16' Sub Bass ("extra large," 44 pipes)
- 16' Lieblichbourdon (fr Swell)
- 8' Bass Flute (ext 16' Sub Bass)
- 8' Still Gedeckt (fr Swell 16')
- 8' Cello (fr Great 8' Violoncello)
- 1 blank tablet

#### Couplers

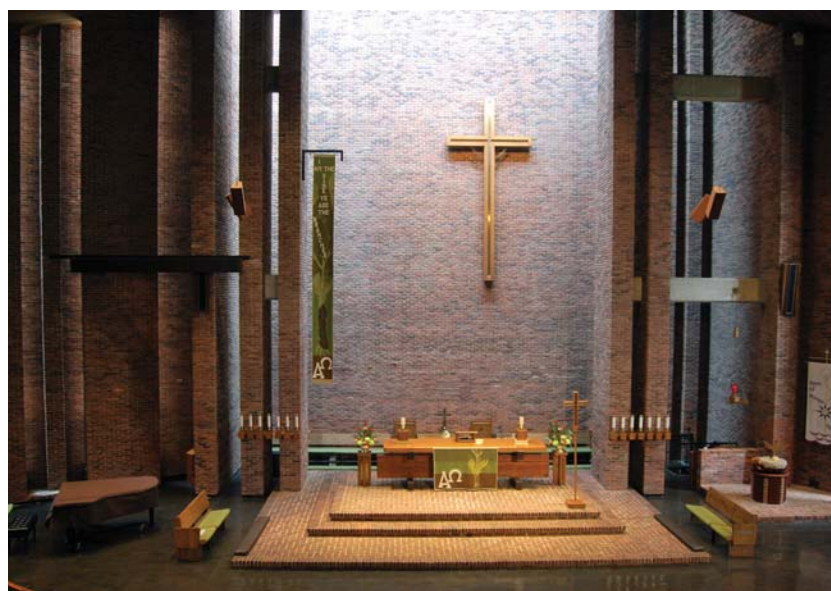
- Great to Pedal
- Great to Pedal 4
- Swell to Pedal
- Swell to Pedal 4
- Great to Great 16
- Great Unison Silent
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Swell to Swell 16
- Swell Unison Silent
- Swell to Swell 4

#### Combination pistons

- 3 Master pistons (thumb and toe)
- 3 Great pistons and Cancel
- 3 Swell pistons and Cancel
- 3 Pedal pistons and Cancel
- General Cancel
- Pedal to Great pistons on/off
- Pedal to Swell pistons on/off



Saint John Evangelical Lutheran Church, Missouri Synod, La Grange, Illinois



A view from the balcony of Saint John Evangelical Lutheran Church

#### Accessories

- Great to Pedal reversible
- Balanced Swell expression shoe
- Balanced Great expression shoe
- Balanced Crescendo shoe
- Sforzando reversible (thumb and toe, with indicator)
- Wind indicator

In 1968 and 1969, Wicks moved the organ to the present church, adding sixteen ranks, naming the project Opus 4862. The organ was first used on Easter Day, 1969. Ronald Hauser, then organist of Saint John Church, presented a dedicatory recital on September 28 of that year. New ranks are marked with an asterisk below.

### 1967 Wicks Organ Company Opus 4862

#### GREAT (Manual I)

- 8' Principal (61 pipes)\*
- 8' Concert Flute (61 pipes)
- 8' Gemshorn (61 pipes)\*
- 8' Dulciana (73 pipes)
- 4' Octave (61 pipes)\*
- 4' Koppelflöte (61 pipes)\*
- 4' Dulcet (ext 8' Dulciana)
- 2 2/4' Twelfth (61 pipes)\*
- 2' Fifteenth (61 pipes)\*
- III Mixture (183 pipes)\*
- 8' Trompette (fr Sw, 8')
- Chimes (21 tubes)

#### SWELL (Manual II, Enclosed)

- 8' Geigen Principal (61 pipes)
- 8' Gedeckt (61 pipes)
- 8' Salicional (73 pipes)
- 8' Voix Celeste (TC, 49 pipes)
- 4' Principal (61 pipes)\*
- 4' Violina (ext 8' Salicional)
- 2 2/4' Nasat (61 pipes)\*
- 2' Blockflöte (61 pipes)\*
- 1 3/4' Terz (TG, 37 pipes)\*
- 8' Trompette (73 pipes)\*
- 8' Oboe (61 pipes)\*
- 4' Clarion (ext, 8' Trompette)\*
- Tremolo

#### PEDAL

- 16' Diapason (44 pipes)\*
- 16' Subbass (56 pipes)
- 16' Lieblich Gedeckt (44 pipes)
- 8' Principal (ext 16' Diapason)
- 8' Bass Flute (ext 16' Subbass)
- 8' Still Gedeckt (ext 16' Lieb Ged)
- 8' Violoncello (44 pipes)
- 4' Choralbass (44 pipes)
- 4' Octavflöte (ext 16' Subbass)\*
- 4' Cello (ext 8' Violoncello)
- 2' Super Octave (ext 8' Choralbass)
- 16' Posaune (56 pipes)
- 8' Trumpet (ext 16' Posaune)
- 4' Clarion (ext 16' Posaune)

#### Couplers

- Great to Pedal 8
- Swell to Pedal 8
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4

#### Combination pistons

- 5 General pistons
- 5 Great pistons and Cancel
- 5 Swell pistons and Cancel
- 5 Pedal pistons and Cancel
- General Cancel

In autumn 2000, the church formed a committee to investigate updates and improvements to the 1969 organ. John Behnke was selected as consultant. In July 2001, the church authorized the Berghaus Organ Company of nearby Bellwood to rebuild the organ into a three-manual instrument with a new console. Some pipework was added, with some existing pipework repaired or replaced, beginning in autumn. Dedication ceremonies for the completed organ occurred on February 9, 2003. The organ now consists of forty-three ranks, fifty-seven stops, 2,562 pipes. Manual chests are of sixty-one notes. Later in 2003, Berghaus

**THE DIAPASON**

**THE DIAPASON**

**THE DIAPASON** is now available in a digital edition for only \$35 for 1 year, \$20 for students. For all subscription options, visit [www.thediapason.com](http://www.thediapason.com), and click on subscribe.





The Berghaus console

replaced the Great 8' Principal and 4' Octave with new pipes of 75% tin.

### 2002–2003 Berghaus Organ Company rebuild of 1969 Wicks Opus 4862

#### GREAT (Manual II)

- 16' Gedackt (Sw)
- 8' Principal (61 pipes)\*\*\*
- 8' Concert Flute (61 pipes)\*
- 8' Gemshorn (Sw)
- 8' Gemshorn Celeste (Sw)
- 8' Dulciana (61 pipes)\*
- 4' Octave (61 pipes)\*\*\*
- 4' Nachthorn (61 pipes)\*\*\*
- 2 1/2' Twelfth (61 pipes)\*
- 2' Fifteenth (61 pipes)\*
- III Mixture (1 1/2', 183 pipes)\*\*
- 8' Trompete (new [17] and old [56] pipework, 73 pipes)
- 8' Solo Trumpet (61 pipes)\*\*\*
- Chimes (tenor A through soprano F, 21 tubes)\*
- Zimbelstern
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Positiv to Great 8
- MIDI 3
- MIDI 4

#### SWELL (Manual III—Enclosed)

- 16' Gedackt (73 pipes)\*
- 8' Geigen Principal (61 pipes)\*
- 8' Gedackt (ext 16')
- 8' Salicional (61 pipes)\*
- 8' Voix Celeste (TC, 49 pipes)\*
- 8' Gemshorn (61 pipes)\*\*
- 8' Gemshorn Celeste (TC, 44 pipes)\*\*\*
- 4' Principal (61 pipes)\*\*
- 4' Rohrflöte (61 pipes)\*\*
- 2 1/2' Nazard (61 pipes)\*\*
- 2' Blockflöte (61 pipes)\*\*
- 1 1/2' Tierce (TG, 37 pipes)\*\*
- III Plein Jeu (2', 183 pipes)\*\*\*
- 8' Trompette (73 pipes)\*\*
- 8' Oboe (61 pipes)\*\*
- 4' Clarion (ext. 8' Trompette)
- Tremulant
- 8' Solo Trumpet (Gt)
- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4
- MIDI 1
- MIDI 2

#### POSITIV (Manual I)

- 8' Gedackt (61 pipes)\*\*\*
- 8' Gemshorn (Sw)
- 8' Gemshorn Celeste (Sw)
- 4' Principal (61 pipes)\*\*\*
- 4' Koppelflöte (61 pipes)\*\*\*
- 2' Hohlflöte (61 pipes)\*\*\*
- 1 1/2' Larigot (61 pipes)\*\*\*
- II Sesquialtera (122 pipes)\*\*\*
- III Scharf (1', 183 pipes)\*\*\*
- 8' Krummhorn (61 pipes)\*\*\*
- Tremulant
- 8' Solo Trumpet (Gt)
- Swell to Positiv 16
- Swell to Positiv 8
- Swell to Positiv 4
- MIDI 5
- MIDI 6

#### PEDAL

- 32' Resultant (Subbass at 16' and 10 1/2' pitches)
- 16' Diapason (68 pipes)\*
- 16' Subbass (44 pipes)\*
- 16' Gedackt (Sw)
- 8' Principal (ext 16' Diapason)
- 8' Bass Flute (ext 16' Subbass)
- 8' Violoncello (44 pipes)\*
- 8' Gedackt (fr Sw 16')
- 4' Choralbass (32 pipes)\*
- 4' Octavflöte (ext 16' Subbass)
- 4' Cello (ext 8' Violoncello)
- 2' Super Octave (ext 16' Diapason)
- 16' Posaune (ext Gt 8' Trompette)
- 8' Trompette (fr Gt 8' Trompette)
- 4' Trompette (fr Gt 8' Trompette)
- 8' Solo Trumpet (Gt)
- Great to Pedal 8
- Swell to Pedal 8
- Positiv to Pedal 8
- MIDI 7
- MIDI 8

- \* 1940 Wicks pipework
- \*\* 1967 Wicks pipework
- \*\*\* 2003 Berghaus pipework

#### Accessories

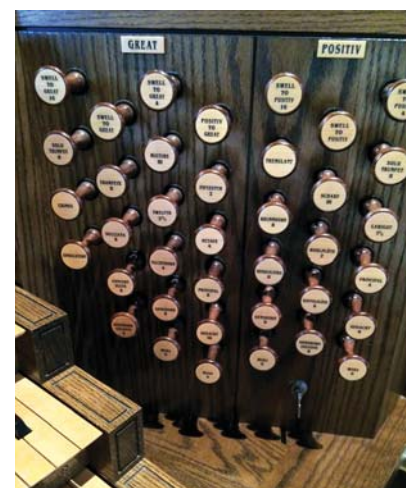
- 8 General pistons (thumb and toe)
- 5 Great pistons (thumb)
- 5 Swell pistons (thumb)
- 5 Positiv pistons (thumb)
- 5 Pedal pistons (thumb and toe)
- Great to Pedal reversible (toe)
- Swell to Pedal reversible (toe)
- Positiv to Pedal reversible (toe)
- Swell to Great reversible (thumb)
- Positiv to Great reversible (thumb)



The Berghaus Organ Company rebuild of Wicks Organ Company Opus 4862



Left stopjamb



Right stopjamb

- Swell to Positiv reversible (thumb)
- General Cancel (thumb)
- Full Organ (thumb and toe)
- Up/Down (thumb)
- Restore (thumb)
- Setter button (thumb)
- Zimbelstern reversible (toe)
- Balanced Swell expression shoe
- Balanced Crescendo shoe (16-stage indicator)
- Crescendo selector
- Zimbelstern delay (rotating dial)
- Zimbelstern speed (rotating dial)
- Zimbelstern volume (rotating dial)
- Chimes volume (rotating dial)
- MIDI tuning (rotating dial)
- 99-level memory
- Wind (indicator light)

#### Right selector board, above Manual III:

- Registration sequencer
- Manual transfer
- Positiv to Great Auto Solo
- Positiv to Swell Auto Solo
- Great to Positiv Auto Solo
- Great to Swell Auto Solo
- Solo to Positiv Auto Solo
- Swell to Great Auto Solo
- Solo tp Solo
- PC Pedal Great
- PC Pedal Swell
- PC Pedal Positiv

#### Left selector board, above Manual III:

- Memory Select
- Multi Midi
- Midi Reg Off
- Midi Mem Off
- Midi Mem 1
- Midi Mem 2
- Midi Mem 3
- Midi Mem4
- Transposer
- Reg Seq
- Recall
- Setup
- Alt

Stephen Schnurr is editor and publisher of THE DIAPASON, director of music for St. Paul Catholic Church, Valparaiso, Indiana, and adjunct instructor in organ for Valparaiso University. His most recent book, *Organs of Oberlin*, was published in 2013 by Chauncey Park Press ([www.organsofoberlin.com](http://www.organsofoberlin.com)). He has authored several other books and journal articles, principally on pipe organ history in the Great Lakes region.

Confident pedal work comes with practice and  
**the right shoes on the pedals**



- Men's & Women's Organ Shoes with suede soles and heels
- Whole & Half Sizes in 3 Widths
- Quick & Easy Returns



OrganMasterShoes.com  
44 Montague City Rd  
Greenfield, MA 01301

TOLL FREE: 1 (888) 773-0066 ET  
Email: [service@organmastershoes.com](mailto:service@organmastershoes.com)  
facebook: <https://www.facebook.com/OrganShoes>



OM  
SHOES





## Cover feature

### Andover Organ Company marks seventy years

by Matthew M. Bellocchio

Anniversaries invite us to reflect upon our past and contemplate how far we have come. As 2018 marks Andover Organ Company's seventieth anniversary, this article will highlight its long and rich history, from its humble beginnings to its recent achievements.

Andover was founded in 1948 as a result of an Organ Institute organized by Arthur Howes, head of the organ department at the Peabody Conservatory, and held each summer on the campus of Phillips Academy in Andover, Massachusetts. Howes had traveled extensively in Europe and observed the developing Organ Reform Movement there. Originating in Germany in the 1930s from Albert Schweitzer's writings, the movement sparked an interest in early music and performance practices, as well as the building of new organs that could authentically render early music, especially that of Bach. Howes started the Organ Institute to help spread the Organ Reform Movement in America. The faculty included such notable organists as Carl Weinrich (Princeton University), Ernest White (St. Mary the Virgin, New York City), and E. Power Biggs.

Tom Byers, a former Henry Pilcher's Sons Organ Company employee who lived in nearby Lawrence, Massachusetts, attended the annual institute with his wife. He was inspired to start an organ company that would follow the institute's philosophy. He chose the name "Andover" for its prestigious association with the Organ Institute and because of the advantages, in the pre-internet days of telephone directories, of appearing near the top of the alphabetical company listings.

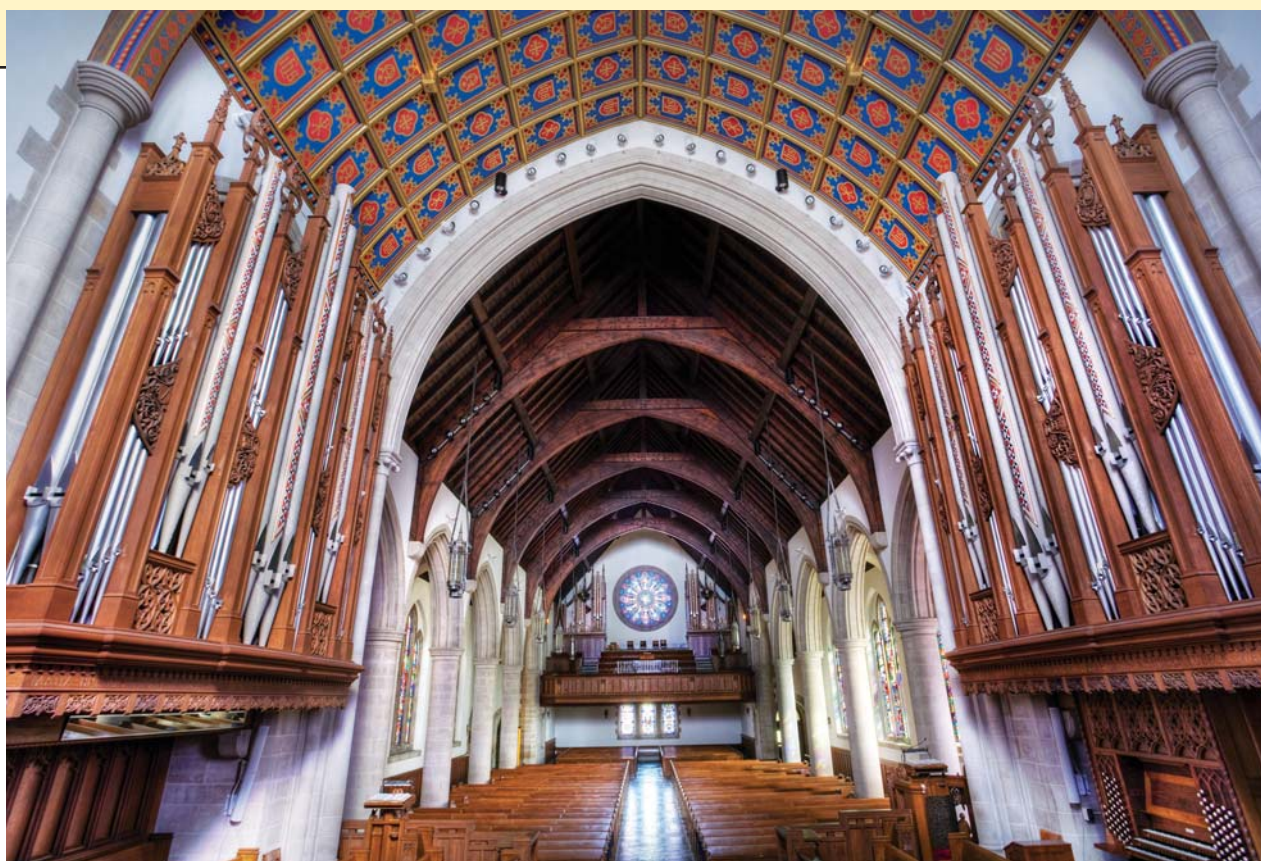
Byers chose the opening line of Psalm 98, "Cantate Domino Canticum Novum" (Sing to the Lord a New Song), as the company motto, which still appears on Andover's letterhead. This underscored his philosophy of creating a new style of organ, one that looked and sounded differently from what most American organ companies were producing.

Despite its name, the company has never been located in Andover! It started out in the home of Tom Byers in Lawrence, just north of Andover, and later moved to a two-story wooden building in nearby Methuen. In 1979 the company purchased a three-story brick building in Lawrence, where it has been ever since.

### Leadership and people

Rather than having a single leader dictate the company's course, Andover's many talented employees have each contributed to the company's development. The company has always been owned and run by its principal employees who, serving as its shareholders and board of directors, make decisions collegially.

Charles Fisk joined the company in 1955 as Tom Byers's junior partner. Robert J. Reich, a Yale-trained electrical engineer, was hired in 1956, and Leo Constantineau, a woodworking teacher and professional draftsman, in 1957. In 1958, Byers left the company, and Fisk became the owner. Walter Hawkes, who had worked for Holtkamp, was hired as shop foreman. Later that year, Andover signed a new organ contract with Redeemer Lutheran Church in Lawrence, Massachusetts. The contract did not specify the type of action. But the result, premiered on Palm Sunday 1959, was the first new mechanical-action organ built by an American firm in the postwar era. That instrument, Opus 28, is still in use.



Christ Lutheran Church, Baltimore, Maryland, Andover Organ Company Opus 114 (photo credit: William T. Van Pelt)

The following year, Opus 35, a 33-stop tracker designed by Leo Constantineau and voiced by Charles Fisk, was built for Mount Calvary Episcopal Church in Baltimore, where Arthur Howes was organist. Fisk left Andover in 1961 to start his own company, C. B. Fisk, in Gloucester, Massachusetts. Andover was reincorporated with Robert J. Reich and Leo Constantineau as the new owners. Reich, who became the Tonal Director, revised Andover's pipe scales to provide more foundation tone. Constantineau's case designs gave the company's new instruments a distinctive visual flair.

Andover has been blessed with several dedicated individuals who each worked over fifty years at the company. Reich, who joined Andover in 1956, served as President and Tonal Director 1961–1997; he then worked part-time until retiring in 2009. Donald Olson joined the company in 1962 and became Andover's general manager and visual designer in 1968. His elegant case designs were the hallmark of Andover's new instruments for nearly four decades. He succeeded Robert Reich as President in 1997, stepped down in 2012 and then worked part-time until fully retiring in 2015. Robert C. Newton, who started at Andover in 1963 and headed the Old Organ Department for many years, retired in 2016.

Andover's current President, Benjamin Mague, joined Andover in 1975. He holds a Bachelor of Arts degree in music from Colby College and a Master of Music degree in organ from the University of Wisconsin. He served as Andover's mechanical designer and later as shop foreman before becoming President in 2012.

John Morlock, Andover's Tonal Director since 1999, joined the company in 1976, working principally in the Old Organ Department. Don Glover, Andover's in-house reed voicer, came to Andover in 2004 from the Reuter Organ Company.

Michael Eaton, Andover's visual designer, joined the company in 1991. He also heads a maintenance team and serves as Treasurer and Clerk for Andover's board of directors.

Andover's present team of dedicated and talented people collectively possess over 350 years of organbuilding experience. Other current employees are Ryan Bartosiewicz, Matthew Bellocchio, Eric Dolch, Anne Doré, Andrew Hagberg,



Vermont College of Fine Arts, Montpelier, Vermont, 1884 Geo. S. Hutchings Opus 135 (photo credit: Len Levasseur)

Lisa Lucius, Kevin Mathieu, Fay Morlock, Jonathan Ross, Craig Seaman, and David Zarges. Appropriately, more than half of Andover's employees are church musicians or organists.

Andover has been the parent for many other New England tracker organ companies, having employed over its seventy years many talented individuals who later founded their own companies. These include Philip Beaudry, Timothy Fink, Charles Fisk, Timothy Hawkes, Richard Hedgebeth, Fritz Noack, Bradley Rule, J. C. Taylor, and David Wallace.

### Tonal style

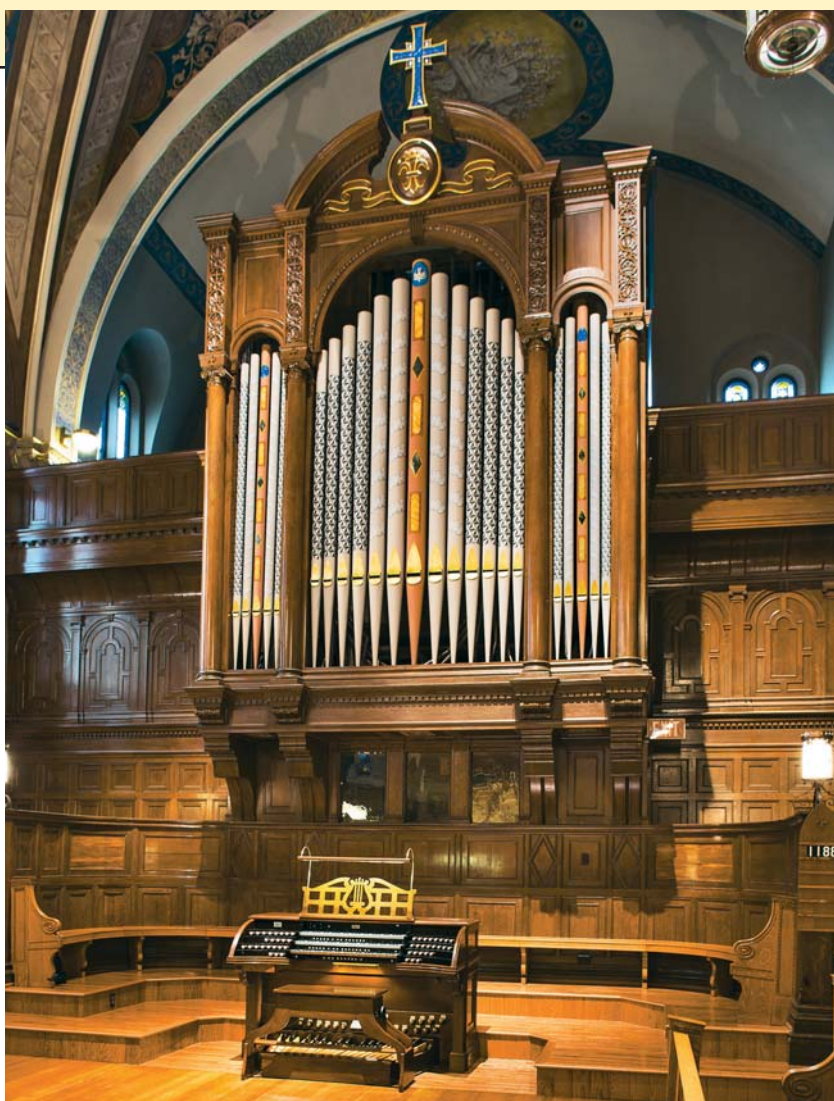
Tonally, the early Andover organs were inspired by the Organ Reform Movement. At the time of Andover's founding, few American companies were repairing old tracker organs; most just electrified or replaced them. Andover was the first to deliberately retain and renovate nineteenth-century trackers. But, adhering to the Organ Reform philosophy, Byers and his early successors often "improved" those organs tonally. It was not unusual

for them to evict the string stops and replace them with mixtures and mutations. Andover's new instruments came to be characterized by strong Principal choruses with bright mixtures, colorful neo-Baroque style flutes and mutations, and reeds that emphasized chorus over color.

In the 1980s, as Andover began more frequently to work on significant nineteenth-century American organs, a gradual transition occurred. This was solidified in 1999 when John Morlock, who had started in Andover's Old Organ Department, succeeded Robert Reich as Tonal Director.

Today, Andover's tonal style may best be described as "American" and is grounded primarily in the best practices of the nineteenth-century New England builders, in particular the Boston firm of E. & G. G. Hook. Their organs, especially those from the firm's "golden period" (1850s to 1870s), are admired for their remarkably successful blend of warmth and brilliance. Their pipe scales and voicing techniques worked extremely well in the dry acoustics of many American churches.





**St. John's Seminary, Brighton, Massachusetts, 1902 Hook & Hastings Opus 1833**  
(photo credit: William T. Van Pelt)



**Christ Lutheran Church, Baltimore, Maryland, keydesk** (photo credit: William T. Van Pelt)



**1898 James Treat Opus 3, St. George's Primitive Methodist Church (now Bethesda Missionary Church), Methuen, Massachusetts** (photo credit: Matthew M. Bellocchio)



**Left to right: Andover's Don Glover, John Morlock, and Benjamin Mague, with dedicatory recitalist Bruce Stevens at Christ Episcopal Church, Charlottesville, Virginia**  
(photo credit: William T. Van Pelt)

When designing a new organ or reworking an existing instrument, we basically use the same scaling proportions between the various stops of the chorus that the Hooks used. We have found that doing so results in a principal chorus that is nicely balanced between fundamental weight and harmonic development.

Within this framework, adjustments are made to reflect or, in some cases, compensate for the acoustical properties found in each room. Each instrument needs to work and sound well in its "home" and be able to perform its tasks capably and effectively. Andover organs are designed to lead and support congregational hymn singing, as well as interpret a wide range of organ literature.

### Maintenance

From the very beginning, organ maintenance was an important part of the company's work. It created name recognition, established relationships with churches and organists, and provided a consistent revenue stream. Today, Andover maintains over 300 organs annually throughout the Northeast, Mid-Atlantic,

and Southeast—from northern Maine to South Carolina, from western New York to the islands off eastern Massachusetts. These instruments range in size from small one-manual trackers in country churches to the world-famous Great Organ (IV/116) in the Methuen Memorial Music Hall; and range in age from a few years to a historic 1762 Snetzler organ.

We service all types of organ mechanisms—from traditional tracker action to modern solid-state relays and combination actions. Each spring and fall, we schedule extended maintenance tours to visit multiple instruments in a geographical area. This enables our customers to share the travel expenses.

Many customers treat us like old friends. Occasionally, a church secretary or organist will call us and merely say, "This is so-and-so at First Parish Church," not realizing that we have over three dozen tuning customers with that name!

### Andover Organ firsts

As the leader in the mid-twentieth century tracker organ revival in America, Andover pioneered many innovations

that are now standard in the industry. Opus 25, a two-manual built in 1958 for the Rice Institute (now University) in Houston, was an electro-pneumatic instrument utilizing slider chests with pneumatic pallets, one of the first examples of this pallet type. This was decades before the adoption of the "Blackinton-style" pneumatic pallet.

In 1961, Andover carried out the first historically sympathetic restoration of a nineteenth-century American organ: the 1-manual, 1865 E. & G. G. Hook Opus 358 at the Congregational Church in Orwell, Vermont (Andover Opus R-1.)

Other significant Andover (AOC) restorations include:

- First Presbyterian Church, Newburyport, Massachusetts (1866 E. & G. G. Hook/AOC 1974);
- First Parish Church, Bridgewater, Massachusetts (1852 E. & G. G. Hook/AOC 1977);
- South Parish Congregational Church, Augusta, Maine (1866 E. & G. G. Hook/AOC 1982);
- Church on the Hill, Lenox, Massachusetts (1869 William A. Johnson/AOC 2001);
- Old Whaling Church, Edgartown, Massachusetts (1850 Simmons & Fisher/AOC 2004);
- Centre Street Methodist Church, Nantucket, Massachusetts (1831 Thomas Appleton/AOC 2008);
- St. Peter's Catholic Church, Haverstraw, New York (1898 Geo. Jardine & Son/AOC 2011);
- St. Anna's Chapel, Newburyport, Massachusetts (1863 William Stevens/AOC 2013).

Utilizing its expertise gained from restoring old tracker organs and building new ones, in 1963 Andover was the first company in the world to re-trackerize an old tracker organ that had been electrified. The instrument was the 1898 James Treat Opus 3 at St.

George's Primitive Methodist Church (now Bethesda Missionary Church) in Methuen, Massachusetts.

Other notable re-trackerizations:

- First Presbyterian Church, Waynesboro, Virginia (1893 Woodberry & Harris/AOC 1986);
- St. John's Episcopal Cathedral, Providence, Rhode Island (1851 E. & G. G. Hook/AOC 1989);
- Westminster Preservation Trust, Baltimore, Maryland (1882 Johnson & Son/AOC 1991);
- Sage Chapel, Northfield, Massachusetts (1898 Hook & Hastings/AOC 1996);
- Unitarian Society, Peterboro, New Hampshire (1867 E. & G. G. Hook/AOC 2003);
- Christ Episcopal Church, Charlottesville, Virginia (1869 E. & G. G. Hook/AOC 2012).

The slider and pallet windchests used in most nineteenth-century organs were generally trouble free for many years. However, when heating systems were introduced into churches in the early twentieth century, problems developed. The solid wood chest tops (tables), just below the sliders, were made from a thin, wide plank of air-dried lumber. With constant heating the wooden tables dried out and cracked, allowing air to leak from one pipe hole to the next, resulting in "runs."

Andover was the first American company to replace a cracked, solid-wood table with a marine-grade plywood one. The routed bleed channels between the table's wind holes were then carefully replicated and the entire table graphited, like the original. This type of table replacement is now standard in the industry. The first organ to receive this treatment, in 1965, was the 1897 George W. Reed, at the Baptist Church in Winchendon, Massachusetts. Sadly, the organ burned with the building in 1985.

One of Andover's most significant recent projects was the 2016 restoration of the wind system and key action in the 1892 Woodberry & Harris Opus 100 at St. Mary-St. Catherine of Sienna Parish in Charlestown, Massachusetts. With three manuals, 36 stops, and 41 ranks, it is the largest and most significant nineteenth-century organ remaining in original unaltered condition in the greater Boston area.

The instrument's action is entirely mechanical and incredibly complex. The three-manual, reversed detached console sits in the center of the gallery, while the pipes and windchests are in cases at either side of a large stained-glass window. Four levels of trackers descend from the keys to squares beneath the floor, then under the console towards the rear window, then turn off at right angles towards the sides, then turn off again at right angles towards the rear, then to squares which send them up to the rollerboards below the chests. The organ's four divisions have a total of 17 sets of wooden trackers, totaling nearly a mile in length! A Barker machine lightens the touch of the Great and the manuals coupled to it.

The two large reservoirs were stripped and releathered in place. All four layers of trackers were disassembled, labeled, and brought to the shop for replication. Because of the organ's historic significance, all the new trackers were made of the same materials as the originals but using modern machinery. Andover customized a miniature CNC router to notch the cloth-wrapped tracker ends and built a spinning machine to whip the threaded wire ends with red linen thread, just like the originals. The Barker machine was carefully releathered. "Now she runs like a Bentley," said one of the instrument's many admirers.



## Cover feature

### Rebuilding for reliability

A conservative restoration is the logical decision for an exemplary work by an important builder or a small organ in a rural church with modest musical requirements. But sometimes it is necessary to strike a balance between preserving the original fabric and updating it to suit modern needs. An organ that has already endured several unsympathetic rebuilds, or an aging instrument with unreliable mechanisms and limited tonal resources, in an active church or institution with an ambitious music program might be better served by a sympathetic rebuilding. This was the case with two of Andover's most significant rebuilds.

The 1876 E. & G. G. Hook & Hastings Opus 828 at St. Joseph Cathedral in Buffalo, New York, was built as a showpiece for the 1876 "Centennial Exposition" in Philadelphia and purchased afterwards by the cathedral. Major changes were made to the organ by Tellers-Kent Organ Company in 1925 and by Schlicker Organ Company in 1976. By 1996, the organ was virtually unplayable during the winter months and a decision of whether to replace it or rebuild it was imminent. In 1998, the cathedral decided that "the organ need not be replaced, but rather completely rehabilitated." At the same time, the organ's tonal palette needed expanding to better serve the musical needs of the cathedral and to enable it for use in concerts and recitals.

A team from Andover dismantled the organ in July 1999, loaded it into two moving vans, and transported it back to Lawrence, where eighteen employees labored for more than a year to clean, repair, and expand the instrument. In undertaking this immense job, Andover sought to retain and restore as much of the original as possible. The entire organ was cleaned, and the black walnut case stripped of coats of dark varnish and restored to its original finish. The façade pipes were stripped and repainted in their original designs with colors that harmonized with the cathedral's interior.

All the original chests and pipework were rebuilt and repaired. The manuals were expanded to 61 notes and the pedals to 32. The two original reservoirs were re-leathered and two new ones constructed. The Choir is now unenclosed, as it originally was, the Swell box is back to its original size, and the Solo is restored to its original position.

Many of the missing original pipes were replaced with pipes salvaged from the Hook 1877 Cincinnati Music Hall organ, Opus 869. Other compatible Hook organs were visited to develop pipe scales appropriate for the additions to the cathedral organ, which were voiced in the Hook style. The organ is now far closer to its original sound than it has been since the 1923 electrification and rebuilding.

A new floating Celestial Division on a slider windchest was added. This division was based on contemporary E. & G. G. Hook solo divisions, as typified by the organs in the Cincinnati Music Hall and Mechanics Hall, Worcester. There is an 8' Philomela copied from the 1863 Hook at Church of the Immaculate Conception in Boston, an original Hook 4' Hohlpipe, a 2' Harmonic Piccolo, a Cor Anglais, and a few more modern stops stops such as a French Horn, Dolcan Gamba with Gamba Céleste, Spitzflöte and Spitzflöte Céleste.

Thomas Murray played the rededication recital on June 11, 2001. The St. Joseph Cathedral organ will be featured in a recital by Nathan Laube during the American Guild of Organists Northeast Regional Convention, July 1–4, 2019.



**1892 Woodberry & Harris Opus 100, St. Mary-St. Catherine of Sienna Catholic Church, Charlestown, Massachusetts** (photo credit: F. Lee Eiseman)

In contrast to the Buffalo cathedral organ, the 1902 Hook & Hastings Opus 1833 at St. John's Seminary in Brighton, Massachusetts, was a modest two-manual, 18-rank instrument. After nearly a century of use and constant winter heating, the windchests and actions developed serious problems. The original console was replaced in 1946. When the replacement console failed in 2004, a one-manual tracker was put in its place to serve as a temporary instrument until the chapel organ could be rebuilt.

Our lengthy experience with Hook & Hastings organs taught us that their early electro-pneumatic actions were cumbersome, slow, and difficult to repair. Therefore, in our 2014–2015 rebuilding of the organ, we reused the pipes, windchests, and most of the original parts as the basis of an expanded instrument with a new electric action.

We built a new, solid white oak console in the style of the Hook & Hastings original, with a lyre music rack and elliptically curved stop terraces. To meet the demands of a twenty-first century music program, this reproduction console has state-of-the-art components, including a record/playback module. The façade pipes were stripped and repainted with a new decorative treatment that harmonizes with the Italian Renaissance-style case and chapel. As a crowning flourish, the cross surmounting the case was painted in faux lapis lazuli.

Most of the organ was crammed within the small case, with Swell above Great and the wooden Pedal 16' Open Diapason pipes at each side. Behind the Swell, in an unfinished gallery, were the organ's large reservoir and Pedal 16' Bourdon. We moved the Pedal Open Diapason pipes to the rear gallery and added a Pedal 32'-16'-8' Trombone and 8'-4' Principal there. Judicious additions to the Swell expanded its resources. There was sufficient space inside the case behind the Great chest to add a seven-stop unenclosed Choir division.

The end result of these tonal changes and additions is an instrument of 40 stops, 34 ranks, and 1,994 pipes that is more versatile and appropriate for its expanded role. It still sounds very much like a Hook & Hastings organ, but one from an earlier and better period of the firm's output.

### Façade firsts

The company's work with historic organs gradually led to pipe façade restorations as well. In 1967, Andover was the first American company to make restorative paint repairs to a painted and stenciled pipe façade, at the First Congregational Church in Georgetown,



**1892 Woodberry & Harris Opus 100, St. Mary-St. Catherine of Sienna Catholic Church, Charlestown, Massachusetts** (photo credit: William T. Van Pelt)

Massachusetts (1874 Joel Butler). Thirteen years later, in 1979, during its rebuilding of the 1884 Geo. S. Hutchings Opus 135 at the Vermont College of Fine Arts in Montpelier, Vermont, Andover carefully stripped a coating of green paint from all the façade pipes, documented the original designs and colors underneath, and repainted the pipes in their original colors and stenciling—another first.

Andover's Opus 102 (1992) at Trinity United Church of Christ in York, Pennsylvania, was the first new American organ in the modern era to feature painted façade pipes with nineteenth-century style colored bandings. The upper façade flats of this organ contained another first: "frosted tin" pipes, which feature the natural, unplanned finish of the cast tin sheets. This gives them the light color of tin, but with a dull, non-reflective finish.

In recent years, Andover has worked with historic painted decoration conservator Marylou Davis to create new painted-pipe decorations in historically inspired styles. The most notable example of this collaboration is the 82-rank Andover Opus 114 (2007) at Christ Lutheran Church in Baltimore. This was the first twenty-first century American organ façade to combine polychrome and monochrome texture-stenciled pipes, frosted tin pipes, and numerous hand-carved pipe shades, grilles, finials, and skirtings in the casework.

Opus 114 is also Andover's first dual-action, double organ. The 13-rank, electric-action gallery organ can be played from its own console or from the front organ's three-manual mechanical-action console. Likewise, the entire front organ can be played from the two-manual gallery console through couplers and general pistons. The organ's four matching cases (two in chancel, two in gallery) perfectly suit the church's Gothic architecture and fool many people into thinking that they were reused from a 19th-century organ.

Andover has never been afraid to fit an organ around a prominent window. This reflects our design philosophy that an organ should look as if it has always been part of its environment. And in most churches, the window was there long before the organ. Fighting the window can sometimes be a losing battle. Opus 115 (2007) at Church of the Nativity in Raleigh, North Carolina, and Opus 118 (2014) at First Parish Church in Wayland, Massachusetts, illustrate Andover's creative approach in dealing with windows.



**Trinity United Church of Christ, York, Pennsylvania, Andover Organ Company Opus 102** (photo credit: Donald H. Olson)

In Raleigh, the modern clear glass window was front and center, at the top of the space where the organ would go. We designed the organ case to frame the window's central orb and cross. The polished tin façade pipes match the brightness from the window. The organ also serves as a reredos for the altar, which stands in front of it. Looking from top to bottom, one sees the window, the organ, and the altar—light, music, action. The church was very pleased with the result, as were we.

In the 1820 Federal Period meeting-house in Wayland, there was an elegant Palladian window in the center of the back wall of the rear gallery. Because of the semi-elliptical curve of the gallery's rear wall, the only apparent organ placement with such a floor plan was in the center. Thus, all the previous organs had blocked the window. Andover's design put the detached console in the center, by the railing, and divided the organ into two cases that frame, rather than cover, the Palladian window. The choir members sit in the space between the console and cases and benefit from the natural backlighting provided by the window. Again, everyone was pleased with the results.

Seventy years after its humble beginnings, Andover has much to celebrate: 118 new organs and 533 rebuilds/restorations. Andover's wide-ranging work in building, rebuilding, restoring, and maintaining pipe organs is well-recognized, and best summarized by its mission statement: "Preserving the Past; Enhancing the Present; Inspiring the Future."

*Matthew M. Bellocchio, a Project Manager and designer at Andover Organ since 2003, is a Fellow and past President of the American Institute of Organbuilders.*

[www.andoverorgan.com](http://www.andoverorgan.com)

**Cover pictures, clockwise from upper right:**

**Church of the Nativity, Raleigh, North Carolina, Andover Organ Company Opus 115** (photo credit: Matthew M. Bellocchio)

**Mount Calvary Church, Baltimore, Maryland, Andover-Flentrop Opus 35** (photo credit: Steven A. Dieck)

**St. Joseph Cathedral, Buffalo, New York, 1876 E. & G. G. Hook & Hastings Opus 828** (photo credit: William T. Van Pelt)

**First Parish Church, Wayland, Massachusetts, Andover Organ Company Opus 118** (photo credit: Len Levasseur)

**Christ Lutheran Church, Baltimore, Maryland, Andover Organ Company Opus 114** (photo credit: William T. Van Pelt)

**Center: St. John's Seminary, Brighton, Massachusetts, 1902 Hook & Hastings Opus 1833** (photo credit: William T. Van Pelt)



2018 Summer Carillon Concert Calendar

By Brian Swager

**Ames, Iowa**  
Iowa State University, Tuesdays at 7 pm  
June 26, Mark Konewko  
July 24, Ray McLellan  
August 28, Ellen Dickinson

**Bloomfield Hills, Michigan**  
Kirk in the Hills Presbyterian Church  
Sundays at 10 am & noon  
June 17, Dennis Curry  
June 24, carillon students  
July 8, Roy Kroezen  
July 15, Joey Brink  
July 22, Philippe Beullens  
July 29, Andy Zhang  
August 12, open tower  
August 19, carillon students  
August 26, open tower  
September 2, Dennis Curry

**Chicago, Illinois**  
St. Chrysostom's Episcopal Church  
Sundays at 4 pm  
June 3, Brandon Blazo  
June 10, Hunter Chase  
June 17, Helen Hawley

University of Chicago, Rockefeller Chapel  
Sundays at 5 pm  
June 24, Sue Bergren  
July 1, Carol Anne Taylor  
July 8, Eddy Mariën  
July 15, Joanna Stroz  
July 22, Laura Ellis  
July 29, Margaret Pan  
August 5, Bob van der Linde  
August 12, Steven Karp  
August 19, Joey Brink

**Culver, Indiana**  
Culver Academies, Saturdays at 4 pm  
June 2, 7:30 pm, June 16, 23, 30, John Gouwens  
July 7, Joey Brink  
July 14, 21, September 1, October 6, John Gouwens

**Denver, Colorado**  
University of Denver, Williams Carillon  
Sundays at 7 pm  
June 24, Roy Kroezen  
July 8, Carol Jickling Lens  
July 22, Jeremy Chesman  
August 5, Hunter Chase  
August 19, Margaret Pan

**Gainesville, Florida**  
University of Florida, Century Tower  
Sundays at 3 pm  
June 17, July 22, carillon students  
August 26, Laura Ellis

**Glencoe, Illinois**  
Chicago Botanic Garden, Mondays at 7 pm  
June 4, Brandon Blazo  
June 11, Hunter Chase  
June 18, Helen Hawley  
June 25, Sue Bergren  
July 2, Carol Anne Taylor  
July 9, Eddy Mariën  
July 16, Joanna Stroz  
July 23, Laura Ellis  
July 30, Margaret Pan  
August 6, Bob van der Linde  
August 13, Steven Karp  
August 20, Wylie Crawford  
August 27, Joey Brink  
September 3, Jim Fackenthal

**Kennett Square, Pennsylvania**  
Longwood Gardens, Sundays at 2 pm  
June 10, Julie Zhu  
June 24, Julia Littleton  
July 8, Robin Austin  
July 15, Geert D'hollander  
August 5, Doug Gefvert  
August 19, Thomas Gurin  
September 9, Lisa Lonie & Janet Tebbel  
September 23, Margaret Pan

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

**Naperville, Illinois**  
Naperville Millennium Carillon  
Tuesdays at 7 pm  
June 5, Brandon Blazo  
June 12, Hunter Chase  
June 19, Helen Hawley  
June 26, Sue Bergren  
July 10, Eddy Mariën  
July 17, Joanna Stroz  
July 24, Laura Ellis  
July 31, Margaret Pan  
August 7, Bob van der Linde  
August 14, Steven Karp  
August 21, Sue Bergren & Tim Sleep

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

**Rochester, Michigan**  
Oakland University, Elliott Tower  
Fridays at 6 pm  
June 29, Dennis Curry  
July 13, Roy Kroezen  
July 20, Joey Brink  
July 27, Philippe Beullens  
August 3, Andy Zhang

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

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

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

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

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, +++= OHS event.  
Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES  
East of the Mississippi

15 JUNE  
• **Katelyn Emerson**; Cathedral of Christ the King, Lexington, KY 7:30 pm

17 JUNE  
• **Michal Markuszewski**; Washington National Cathedral, Washington, DC 5:15 pm  
• **Steven Ball**, silent film; Court Street United Methodist, Lynchburg, VA 3 pm  
• **Michael Hey**; Loyola University, Chicago, IL 3 pm

18 JUNE  
• **James David Christie**; St. Thomas Church Fifth Avenue, New York, NY 6 pm

20 JUNE  
Boston Organ Studio students; Methuen Memorial Music Hall, Methuen, MA 8 pm  
• **Stephen Schnurr**; Christ Church, Michigan City, IN 12:15 pm  
• **David Jonies**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:10pm  
• **Naomi Rowley**; First United Methodist, Appleton, WI 12:15 pm  
• **Jeff Verkuilen**; Sinsinawa Mound, Sinsinawa, WI 7 pm

23 JUNE  
• **Joshua Stafford**, silent film; Kimmel Center, Philadelphia, PA 12 noon

24 JUNE  
• **Tyler Boehmer**; Washington National Cathedral, Washington, DC 5:15 pm

**Bert Adams, FAGO**  
Park Ridge Presbyterian Church  
Park Ridge, IL  
Pickle Piano / Johannus Midwest  
Bloomington, IL

**Christopher Babcock**  
St. Andrew's by the Sea,  
Hyannis Port

Curator, J.W. Steere & Son Organ  
The Baptist Temple, Brooklyn, NY  
*Keith Bigger*  
J.W. Steere  
1825-1900  
Phone 718/528-9443  
E-mail k\_bigger@yahoo.com

**GAVIN BLACK**  
Princeton Early Keyboard Center  
732/599-0392  
www.pekc.org

**THOMAS BROWN**  
UNIVERSITY  
PRESBYTERIAN CHURCH  
CHAPEL HILL, NORTH CAROLINA  
ThomasBrownMusic.com

**DELBERT DISSELHORST**  
Professor Emeritus  
University of Iowa-Iowa City

**STEVEN EGLER**  
Central Michigan University  
School of Music  
Mt. Pleasant, MI 48859  
egler1s@cmich.edu

**Susan Goodson**  
Emanuel United Church of Christ  
Manchester, Michigan

A Professional Card in  
**THE DIAPASON**  
For rates and digital specifications,  
contact Jerome Butera  
847/391-1045; jbutera@sgcmail.com

**David Herman**  
Trustees Distinguished Professor Emeritus of Music and University Organist  
The University of Delaware ■ herman@udel.edu

*Gail Archer*  
**J.S. Bach – The Transcendent Genius,**  
the new CD from  
meyer-media.com  
"...there was nothing to do but blaze through, her tight glistening, festively romping cascades earning her a roaring ovation..." –Lucid Culture  
www.gailarcher.com

**PATRICK ALLEN**  
GRACE CHURCH  
NEW YORK

**Michael J. Batcho**  
*Director of Music*  
CATHEDRAL OF ST. JOHN  
MILWAUKEE

**Dean W. Billmeyer**  
University of Minnesota  
Minneapolis 55455 • dwb@umn.edu

**Byron L. Blackmore**  
Crown of Life Lutheran Church  
Sun City West, Arizona  
623/214-4903

**Carson Cooman**  
Composer and Concert Organist  
Harvard University  
www.carsoncooman.com

**Your professional card could appear here!**  
Contact: jbutera@sgcmail.com  
or 608/634-6253

**JOHN FENSTERMAKER**  
TRINITY-BY-THE-COVE  
NAPLES, FLORIDA

**Norberto Guinaldo**  
His Music  
See – Listen – Buy  
www.GuinaldoPublications.com

**STEPHEN HAMILTON**  
recitalist–clinician–educator  
www.stephenjonhamilton.com

**VALPARAISO UNIVERSITY**  
**Lorraine Brugh, Ph.D.**  
*Professor of Music  
University Organist*  
Valparaiso, Ind.  
valpo.edu  
219.464.5084  
lorraine.brugh@valpo.edu



## WILL HEADLEE

1650 James Street  
Syracuse, NY 13203-2816  
(315) 471-8451

## RICHARD BARRICK HOSKINS

Director of Music & Organist  
St. Chrysostom's Church  
Chicago  
richard@saintc.org

## KIM R. KASLING

D.M.A.  
St. John's University  
Collegeville, MN 56321

## Karen Schneider Kirner

Director, Notre Dame Handbell Choir  
Assistant Director, Notre Dame Folk Choir  
University of Notre Dame

## David Lowry

DMA, HonRSCM  
1829 Senate Street, 14-C  
Columbia, South Carolina 29201

## ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church  
New York, NY  
www.andrewhenderson.net

## Brian Jones

Director of Music Emeritus  
TRINITY CHURCH  
BOSTON

## JAMES KIBBIE

The University of Michigan  
Ann Arbor, MI 48109-2085  
734-764-1591 FAX: 734-763-5097  
email: jkibbie@umich.edu

## DAVID K. LAMB, D.MUS.

Director of Music  
Trinity United Methodist Church  
New Albany, Indiana  
812/944-2229



*Sue Mitchell-Wallace*

A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS

345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(770) 594-0949



*Marilyn Mason*  
Professor Emeritus – University of Michigan – Ann Arbor  
Professor of Organ for 67 years  
The University's longest-serving faculty member

## A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:  
jbutera@sgcmail.com 608/634-6253

## PHILIP CROZIER

CONCERT ORGANIST  
ACCOMPANIST  
3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada  
(514) 739-8696  
philipcrazier@sympatico.ca

## LARRY PALMER

Harpsichord – Organ  
Professor of Music, Emeritus  
SMU, Dallas, Texas  
Recitals – Lectures – Consultancies  
lpalmer@smu.edu + 214.350-3628

## Calendar

**Carol Williams;** Court Street United Methodist, Lynchburg, VA 3 pm  
**Karen Beaumont;** St. Hedwig Catholic Church, Milwaukee, WI 2 pm  
**Bálint Karosi;** Zion Lutheran, Wausau, WI, 3 pm

25 JUNE  
**Brian Schoettler;** Presbyterian Homes, Evanston, IL 1:30 pm

27 JUNE  
**Eric Plutz;** Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Justin Wallace;** Shadyside Presbyterian, Pittsburgh, PA 7 pm  
**Robert Huw Morgan;** Cathedral of St. Philip, Atlanta, GA 7:30 pm  
**Mark Sudeith;** Christ Church, Michigan City, IN 12:15 pm  
**Hans Uwe Hielscher;** Cathedral of St. John the Evangelist, Milwaukee, WI 12:10 pm  
**Don VerKuilen;** Zion Lutheran, Appleton, WI 6:30 pm  
**Jillian Gardner;** Sinsinawa Mound, Sinsinawa, WI 7 pm

1 JULY  
• Patriotic concert; Trinity Episcopal, Bay City, MI 4 pm

4 JULY  
**Samantha Koch;** Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Michael Stairs;** Auditorium, Ocean Grove, NJ 7:30 pm  
**Frank Rippl;** All Saints Episcopal, Appleton, WI 12:15 pm  
**Thomas Fielding;** Sinsinawa Mound, Sinsinawa, WI 7 pm

6 JULY  
**Gloria Dei Cantores;** Church of the Transfiguration, Orleans, MA 7:30 pm  
**Nicholas Schmelter,** with piano; First United Methodist, Alpena, MI 6 pm  
**Yumiko Tatsuda;** First Presbyterian, Evansville, IN 7 pm

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

8 JULY  
**Nicholas Capozzoli;** St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm

11 JULY  
**Amanda Mole;** Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Michael Soto;** Christ Church, Michigan City, IN 12:15 pm  
**Andrew Birling;** First Congregational UCC, Appleton, WI 12:15 pm  
**Catherine Rodland;** Sinsinawa Mound, Sinsinawa, WI 7 pm

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

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

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

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

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

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

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

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

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

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

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

## UNITED STATES West of the Mississippi

15 JUNE  
**Mina Choi;** Christ Episcopal, Tacoma, WA 12:10 pm

16 JUNE  
Bach Aria Soloists and Kansas City Chorale; St. Paul's Episcopal, Kansas City, MO 7:30 pm  
**John Walko;** Legion of Honor Museum, San Francisco, CA 4 pm

17 JUNE  
**Christoph Tietze;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

18 JUNE  
**Jonathan Dimmock;** St. Michael & All Angels Episcopal, Corona del Mar, CA 8 pm

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

24 JUNE  
**Philip Smith;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

25 JUNE  
**Raúl Prieto Ramírez;** Balboa Park, San Diego, CA 7:30 pm

27 JUNE  
**Martha Barth, Andrew Jacob, Matt Tykutki;** St. Olaf College, Northfield, MN 12:15 pm

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

1 JULY  
**Karen Beaumont;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

2 JULY  
• Kansas City Chorale; Helzberg Hall, Kansas City, MO 8:30 pm

## A gift subscription to THE DIAPASON

The perfect gift for

+ organist colleagues	+ choir directors
+ students	+ organ builders
+ teachers	+ clergy

Each month your gift will keep on giving by providing the important news of the organ and church music field. Know that your gift will be just right.

For information, contact Kim Smaga, 847/481-6234; ksmaga@sgcmail.com. Or visit www.thediapason.com and click "subscribe."

\$42 one year USA; \$35 one year digital; \$20 one year student



## Calendar

3 JULY

• **Christopher Houlihan**; Country Club Christian Church, Kansas City, MO 9:30 am  
 • **James Higdon**; Bales Recital Hall, University of Kansas, Lawrence, KS 10 am & 11:30 am  
 • **Katelyn Emerson & Thomas Dahl**; Central United Methodist, Kansas City, MO 11 am  
 • Bach Vespers; Visitation Catholic Church, Kansas City, MO 3:30 pm  
 • **Douglas Cleveland**; Village Presbyterian, Prairie Village, KS 7 pm & 8:30 pm  
 • **Vincent Dubois**; St. Michael & All Angels Episcopal, Mission, KS 7 pm & 8:30 pm  
 • Compline, Kantorei of Kansas City; Cathedral of the Immaculate Conception, Kansas City, MO 10 pm

4 JULY

• **Chelsea Chen**; Helzberg Hall, Kansas City, MO 3 pm  
 • **Tom Trenney**, hymn festival; Helzberg Hall, Kansas City, MO 4 pm  
 • **Dave Wickerham**; Music Hall, Kansas City, MO 8:30 pm

5 JULY

• **Diane Meredith Belcher**; William Jewell College, Liberty MO 10 am  
 • **Benjamin Sheen**; St. Andrew's Episcopal, Kansas City, MO 1:30 pm  
 • Te Deum Choral Ensemble; Village Presbyterian, Prairie Village, KS 1:30 pm  
 • **Todd Wilson**; Community of Christ Temple, Independence, MO 7:30 pm

6 JULY

• **Nicole Keller**; Unity Temple on the Plaza, Kansas City, MO 9 am  
 • Cardinalis Vocal Ensemble; St. Mary's Episcopal, Kansas City, MO 11 am  
 • **Hector Olivera**; Cathedral of the Immaculate Conception, Kansas City, MO 1 pm  
 • **Jennifer Pascual**; Grace & Holy Trinity Episcopal Cathedral, Kansas City, MO 1 pm  
 • **Damin Spritzer**; Grand Avenue Temple United Methodist, Kansas City, MO 2:30 pm  
 • **Marie Rubis Bauer**; Westport Presbyterian, Kansas City, MO 2:30 pm  
 • **Kimberly Marshall & Thierry Escaich**; Helzberg Hall, Kansas City, MO 8 pm

7 JULY

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

8 JULY

**David Wagner**; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

9 JULY

**Walt Strony**; Balboa Park, San Diego, CA 7:30 pm

11 JULY

**Richard Collman**, with guitar; Northfield United Methodist, Northfield, MN 12:15 pm

14 JULY

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

15 JULY

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

16 JULY

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

18 JULY

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

20 JULY

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

21 JULY

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

22 JULY

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

23 JULY

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

25 JULY

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

28 JULY

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

29 JULY

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

### INTERNATIONAL

15 JUNE

**Thomas Berning**; Jakobikirche, Freiberg, Germany 12 noon  
**Pieter van Dijk**, with violin; Stadtkirche, Langhennersdorf, Germany 7:30 pm  
**Craig Cramer**; St. Willibald, Munich-Laim, Germany 8 pm

16 JUNE

Rossini, *Stabat Mater*; Dom, Altenberg, Germany 4 pm  
**Albrecht Koch**, with Windsbacher Knabenchor; Dom St. Marien, Freiberg, Germany 5 pm  
**Marcel Verheggen**; Basilika, Tongeren, Belgium 4 pm  
**Umberto Pineschi**; S. Bartolomeo, Pistoia, Italy 6 pm  
**Ekaterina Kofanova**, with soprano & violin; Peterskirche, Basel, Switzerland 7:30 pm  
**Michael Rhodes & Ashley Mellor**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon  
**Christopher Maxim**; St. Margaret's Blackheath, London, UK 7:30 pm

17 JUNE

**Darko Pleli & Marta Babic**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Carmen Jauch**, with alphorns; Klosterkirche, Alpirsbach, Germany 11:15 am  
**Klaus Geitner**; Dom, Altenberg, Germany 11:45 am  
**Craig Cramer**; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm  
**Erika Budday**; Weltkulturerbe Kloster, Maulbronn, Germany 6 pm  
**Michael Dierks**; Willibrordi-Dom, Wesel, Germany 6 pm  
**Carsten Klomp**, Bach, *Orgelmesse*; Aureliuskirche, Calw-Hirsau, Germany 7 pm  
**Peter Crompton**; Royal Hospital School, Ipswich, UK 4 pm  
**Richard Gowers**; Westminster Abbey, London, UK 5:45 pm

18 JUNE

**John Halsey**; Reading Town Hall, Reading, UK 1 pm  
**Martin Ellis**; Royal Hospital School, Ipswich, UK 1:30 pm  
**Gerard Brooks**; Church Church, Spitalfields, London, UK 7:30 pm

19 JUNE

**Josef Still**; Dom, Trier, Germany 8 pm  
**Wyatt Smith**; Grosvenor Chapel, London, UK 1:10 pm  
 Ex Cathedral; Cathedral, Birmingham, UK 7:30 pm  
**Stephanie Burgoyne**; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

20 JUNE

**Michael Hoppe**; Kathedrale, Dresden, Germany 8 pm  
**Hansjörg Fräulin & Adelbert Heizmann**, with trumpet; St. Pankratius, Buchholz, Germany 8 pm  
**Benjamin Righetti**; St. Michael & All Angels, West Croydon, London, UK 1:10 pm  
**Daniel Roth**; Westminster Cathedral, London, UK 7:30 pm  
 Ex Cathedral; Cathedral, Birmingham, UK 7:30 pm  
**Nicholas Schmelter**; Yorkminster Park Baptist, Toronto, ON, Canada 12:30 pm

21 JUNE

**Benjamin Righetti**; St. Margaret Lothbury, London, UK 1:10 pm

23 JUNE

**Lucie Guerra Žáková & Markéta Schley-Reindlová**, organ & harpsichord; Stadtpfarrkirche St. Martin, Bamberg, Germany 4 pm  
**Christophe Mantoux**; Marktkirche, Hannover, Germany 6 pm  
**Katrien Mannaert**; Basilika, Tongeren, Belgium 4 pm  
**Greg Morris**; Temple Church, London, UK 1:15 pm  
**Anthony Halliday**; St. Alphage, Edgware, UK 7:30 pm

24 JUNE

**Konstantin Reymaier**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Franz Günthner**; Dom, Altenberg, Germany 11:45 am  
**Christopher Hauser**; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm  
**Moritz Backhaus**; St. Thomae, Soest, Germany 5 pm

ANDREW PAUL MOORE

CHRIST CHURCH  
SHORT HILLS

DEREK E. NICKELS, DMA

Church of the Holy Comforter  
Kenilworth, IL 60043

(847) 251-6120 • denickels@holyccomforter.org

STEPHEN G. SCHAEFFER

Recitals – Consultations

Director of Music Emeritus  
Cathedral Church of the Advent  
Birmingham, Alabama

Jeffrey Schleff, Ed.D.

Organist – Teacher – Consultant

Sulphur Public Schools, Sulphur, OK  
United Disciples Christian Church, Richardson, TX  
jeffreyschleff@att.net

ROBERT L.  
SIMPSON

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

Joe Utterback

www.jazzmuze.com

203 386 9992

KEVIN WALTERS

M.A., F.A.G.O.  
Rye, New York

Alan G Woolley PhD  
Musical Instrument Research  
Edinburgh  
awoolley@ph.ed.ac.uk

DIAPASON Student Rate

**WOW!** \$20 one year  
847/954-7989  
sschnurr@sgcmail.com

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:

jbutera@sgcmail.com 608/634-6253

LEON NELSON

Director of Traditional Music  
Southminster Presbyterian Church  
Arlington Heights, IL 60005

ANDREW SCHAEFFER, M.Mus

First United Methodist Church  
Edmond, Oklahoma

andrew@fumedmond.org  
Recitals — Hymn Festivals

A one-inch Professional Card  
in THE DIAPASON

For information on rates and specifications,

contact Jerome Butera:  
jbutera@sgcmail.com 608/634-6253

STEPHEN SCHNURR

Saint Paul Catholic Church  
Valparaiso, Indiana

MARK STEINBACH  
BROWN UNIVERSITY

DAVID WAGNER

DMA

www.davidwagnerorganist.com

KARL WATSON

SAINT LUKE'S  
METUCHEN

RONALD WYATT

Trinity Church  
Galveston

A one-inch Professional Card  
in THE DIAPASON

For information on rates and specifications,

contact Jerome Butera:  
jbutera@sgcmail.com 608/634-6253

### Artist Spotlights

Artist Spotlights  
are available on  
THE DIAPASON  
website and  
e-mail newsletter.  
Contact Jerome  
Butera for rates  
and specifications.  
608/634-6253  
jbutera@sgcmail.com



Your professional card  
could appear here!

Contact: jbutera@sgcmail.com  
or 608/634-6253



## Calendar

**Arno Hartmann**; Christuskirche, Bochum, Germany 6 pm  
**Heinz-Peter Kortmann**, with brass; Pfarrkirche St. Cyriakus, Krefeld-Hüls, Germany 6 pm  
**Ansgar Schlei**, with choir; Willibrordi-Dom, Wesel, Germany 6 pm  
**David Cassan**; St-Sulpice, Paris, France 4 pm  
**Martin Welzel**; Methodist Central Hall, Westminster, London, UK 3 pm  
**Matthew Jorysz**; Westminster Abbey, London, UK 5:45 pm

26 JUNE  
**Natalia Letyuk**; St. George's, Hanover Square, London, UK 1:10 pm

27 JUNE  
**Stefan Kagi**; Kreuzkirche, Dresden, Germany 8 pm  
**Anthony Matthews**; St. Michael & All Angels, West Croydon, London, UK 1:10 pm  
**Greg Morris**; Temple Church, London, UK 1:15 pm  
**Samuel Bristow**; Holy Trinity, Sloane Square, London, UK 5:30 pm

30 JUNE  
**Johannes Häußler**, with trumpet; Kilian-Kirche, Bedheim, Germany 5 pm  
**Martin Hertel**; St. Justinus, Frankfurt, Germany 5 pm  
**Frank Bettenhausen**; Dom, Merseburg, Germany 5 pm  
**Ulfert Smidt**; Marktkirche, Hannover, Germany 6 pm  
**Douglas Lawrence**; Christuskirche, Bochum, Germany 7 pm  
**Luc Ponet**; Basilika, Tongeren, Belgium 4 pm  
**Johannes Geffert**; Bloomsbury Central Baptist, London, UK 4 pm

1 JULY  
**Erzsebet Windhager-Gered**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Helmuth Schröder**; Dom, Altenberg, Germany 4:30 pm  
**Manuel Braun**, with trumpet; St. Justinus, Frankfurt, Germany 5 pm  
**Markus Bieringer**, with Kantatenchor Dürmersheim; Augustinerkirche, Landau/Pfalz, Germany 6 pm  
**Elisa Teglia**; Cathedral, Pistoia, Italy 5 pm  
**Christophe Mantoux**; Basilique Notre Dame d'Espérance de Charleville-Mézières, France 6 pm  
**Jean-Pierre Maudet**; Farnborough Abbey, Farnborough, UK 3 pm  
**Christian Vorbeck**; St. Paul's Cathedral, London, UK 4:45 pm

**Joshua Hales**; Westminster Abbey, London, UK 5:45 pm

2 JULY  
**Johannes Lang**, children's concerts; Friedenskirche, Potsdam, Germany 8:30 am, 9:30 am, 10:30 am  
**Douglas Lawrence**; Ruhr-Universität, Bochum, Germany 1:15 pm

3 JULY  
**Christian Drengk**; Friedenskirche, Potsdam, Germany 7:30 pm  
**Craig Cramer**; Basilika, Tongeren, Belgium 8 pm

4 JULY  
**Jan Esra Kuhl & Johannes Lang**; Friedenskirche, Potsdam, Germany 7:30 pm  
**Andreas Jost**; Frauenkirche, Dresden, Germany 8 pm  
**Richard Brasier**; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

5 JULY  
**Tobias Gravenhorst**, with saxophone; Dom St. Petri, Bremen, Germany 7 pm  
**Helmut Hauskeller**, with panflute; Kilian-Kirche, Bedheim, Germany 7:30 pm  
**Anne Horsch**; Jesuitenkirche St. Michael, München, Germany 8 pm  
**Stephan Rommelspacher**; Dom, Altenberg, Germany 8 pm  
**Greg Morris**; Temple Church, London, UK 6:30 pm

6 JULY  
**David Price**; Cathedral, Portsmouth, UK 8 pm

7 JULY  
**Thorsten Maus**; St. Martin, Leutkirch, Germany 11:15 am  
**Filip Blokken**; Basilika, Tongeren, Belgium 4 pm  
**Christopher Muhley**; St. Alphage, Edgware, UK 7:30 pm

8 JULY  
**Hannes Marek**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Carmen Jauch**, with choir; Klosterkirche, Alpirsbach, Germany 11:15 am  
**Rolf Müller**, with brass; Dom, Altenberg, Germany 11:45 am  
**Ansgar Schlei**, with orchestra; Willibrordi-Dom, Wesel, Germany 6 pm  
**Philip Crozier**; Saint-Augustin, Paris, France 5 pm  
**Benjamin Cunningham**; Westminster Abbey, London, UK 5:45 pm

**Andrew Benson-Wilson**; Christ's Chapel Dulwich, London, UK 7:45 pm

9 JULY  
**Manuel Braun**; St. Justinus, Frankfurt, Germany 11 pm

10 JULY  
**Yuko Tokuda**; Salesian Church, Pistoia, Italy 9 pm  
**Bart Jacobs**, with Ensemble Psalentes; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm  
**David Hardie**; St. George's, Hanover Square, London, UK 1:10 pm

11 JULY  
**Karol Mossakowski**; Erlöserkirche, Potsdam, Germany 7:30 pm  
**Jean-Baptiste Dupont**; Kathedrale, Dresden, Germany 8 pm  
**David Price**; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

12 JULY  
**Thomas Schmitz**; Dom St. Petri, Bremen, Germany 7 pm  
**Ansgar Wallenhorst**; Abteikirche, Brauweiler/Köln, Germany 8 pm  
**Adam Pajan**; Dom, Altenberg, Germany 8 pm  
**Naoko Asano**; S. Maria del Carmine, Pistoia, Italy 9 pm  
**Franz Lörch**; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm  
**Angelo Castaldo**; St. Margaret Lothbury, London, UK 1:10 pm

13 JULY  
**Yuko Tokuda**; Church of Serra Pistoiese, Pistoia, Italy 6 pm

14 JULY  
**Heinrich Wimmer**; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm  
**Stefan Kagi**; Münster, Herford, Germany 6 pm  
**Kurt Ison**; Christuskirche, Bochum, Germany 7 pm

**Natalia Ryabkova**, with Brenzhaus Orchester Stuttgart; Stiftskirche, Tübingen, Germany 8 pm  
**Philip Crozier**; St. Marien-Dom, Hamburg, Germany 8 pm  
**Br. Andreas Warler**; Basilika, Tongeren, Belgium 4 pm  
**Graham Powell**; St. John the Evangelist, East Dulwich, London, UK 11 am  
**Christian Praestholm**; St. Michael's Highgate, London, UK 6 pm  
**Vincent Dubois**; Buckfast Abbey, Devon, UK 7:30 pm

15 JULY  
**Johannes Zeinler**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Ruth Forsbach**; Dom, Altenberg, Germany 11:45 am  
**Iain Quinn**; St. Paul's Cathedral, London, UK 4:45 pm  
**Sebastian Thomson**; Westminster Abbey, London, UK 5:45 pm

16 JULY  
**Kurt Ison**; Ruhr-Universität, Bochum, Germany 1:15 pm  
**Kay Johannsen**; Peterskirche, Basel, Switzerland 7:30 pm

17 JULY  
**Ute Gremmel-Geuchen**; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm  
**Jacques Kauffmann**; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm  
**Ben Lewis Smith**; Grosvenor Chapel, London, UK 1:10 pm

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

**Karl Ludwig Kreutz**; Friedenskirche, Potsdam, Germany 7:30 pm  
**Thomas Ospital**; Kreuzkirche, Dresden, Germany 8 pm  
**Angelo Castaldo**; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

19 JULY  
**Hans Leitner**; Dom St. Petri, Bremen, Germany 7 pm  
**Heribert Metzger**; Dom, Altenberg, Germany 8 pm  
**Richard Hills**; St. John the Evangelist Upper Norwood, London, UK 7:30 pm

20 JULY  
**Marijim Thoene**; St. Mary's Basilica, Gdansk, Poland 7 pm  
**Philip Crozier**; St. Laurentius Kirche, Tönnig, Germany 7 pm  
**Paul Goussot**, with Choralischole St. Aloisius; Abtei, Marienstatt, Germany 8 pm  
**Franz Hauk**; Münster, Herford, Germany 9 pm

21 JULY  
**Denny Wilke**; Dom, Merseburg, Germany 5 pm  
**David Jonies**; St. Martin Church, Deggendorf, Germany 7:30 pm  
**Malte Blass**; Basilika, Tongeren, Belgium 4 pm  
**Michael Rhodes**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

22 JULY  
**Daniel Gottfried**; Jesuitenkirche, Vienna, Austria 6:20 pm  
**Sebastian Freitag**; Dom, Altenberg, Germany 11:45 am  
**Kåre Nordstoga**; Jakobikirche, Herford, Germany 6 pm  
**Philip Crozier**; Stadtkirche St. Marien, Husum, Germany 8 pm  
**Inge Beck**; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Gereon Krahforst**; St. Paul's Cathedral, London, UK 4:45 pm

24 JULY  
**Marijim Thoene**; Holy Trinity Cathedral, Drohiczy, Poland 7 pm  
**Philip Crozier**; St. Laurentius Kirche, Langenhorn, Germany 8 pm  
**Luc Ponet**, with Ensemble Utopia; St. Michael & St. Gudula Cathedral, Brussels, Belgium 8 pm  
**William Hormass**; St. Lawrence Jewry, London, UK 1 pm

25 JULY  
**Christian Iwan**; St. Mikaelis Kirche, Hamburg, Germany 7 pm  
**Kent Tritle**; Erlöserkirche, München-Schwabing, Germany 7 pm  
**Antonio Di Dedda**; Erlöserkirche, Potsdam, Germany 7:30 pm  
**Min Woo**; Evangelische Kirche, Waldkirch, Germany 8 pm  
**Frédéric Blanc**; Frauenkirche, Dresden, Germany 8 pm  
**Paul Rosomon**; Chingford Parish Church, Chingford, London, UK 1:10 pm  
**Joe Matthews**; St. Michael & All Angels, West Croydon, London, UK 1:10 pm  
**Isabelle Demers**; Westminster Cathedral, London, UK 7:30 pm

26 JULY  
**Torsten Wille**; Marienkirche, Reutlingen, Germany 11 am  
**Christopher Wrench**; Dom St. Petri, Bremen, Germany 7 pm  
**Rolf Müller**; Dom, Altenberg, Germany 8 pm  
**Jean-Paul Imbert**, with violin and mezzo-soprano; Notre-Dame des Neiges, Alpe d'Huez, France 8:45 pm  
**Francesco Cera**; S. Maria, Extremadura, Spain 8 pm

REPAIRING TUNING ADDITIONS  
**R. W. KURTZ ORGAN CO.**  
 CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883  
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

**BIGELOW & Co.**  
 ORGAN BUILDERS  
 801-756-5777  
 www.bigeloworgans.com

Member Firm: The Associated Pipe Organ Builders of America  
**RANDALL DYER & ASSOCIATES, INC.**  
 PIPE ORGANS OF QUALITY AND DISTINCTION  
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539  
 randalldyer@bellsouth.net • www.rdyerorgans.com

**LAUCK PIPE ORGAN CO.**  
 92 - 24th Street  
 Otsego, Michigan 49078  
 Ph: 269/694-4500  
 k.reed.com.krr@att.net

**Lewis & Hitchcock, Inc.**  
 Pipe Organ Builders Since 1915  
 11561 Edmonston Rd.  
 Beltsville, MD 20705  
 800/952-PIPE

The Organ Clearing House  
 PO Box 290786  
 Charlestown, MA 02129  
 Ph: 617.688.9290  
 www.organclearinghouse.com

PIPE ORGAN BUILDERS - EST. 1877  
**SCHOENSTEIN**  
 SAN FRANCISCO  
 www.schoenstein.com - (707) 747-5858

Visit The Diapason website: [www.TheDiapason.com](http://www.TheDiapason.com)  
 Like The Diapason on Facebook:  
[www.Facebook.com/TheDiapason](http://www.Facebook.com/TheDiapason)

**CORNEL ZIMMER ORGAN BUILDERS**



FOURTH GENERATION BUILDER  
 A NEW GENERATION IN  
 EXCEPTIONAL QUALITY  
 CREATIVITY, AND INTEGRITY

WWW.ZIMMERORGANS.COM

ADMINISTRATION@ZIMMERORGANS.COM

731 CROSSPOINT DRIVE  
 DENVER, NC 28037  
 PHONE: 704-483-4560



## Recital Programs

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

27 JULY

**Raúl Prieto Ramírez;** Münster, Konstanz, Germany 8 pm  
**Wilfried Kaets;** Münster, Herford, Germany 9 pm

28 JULY

**Ansgar Schlei;** with soprano and orchestra; Willibrordi-Dom, Wesel, Germany 6 pm  
**Douglas Lawrence;** St. Laurentius, Erwitte, Germany 7:30 pm  
**Johan Van den Broek;** Augustinerkirche, Würzburg, Germany 7:30 pm  
**Martin Neu;** Ss. Peter & Paul, Reutlingen, Germany 8 pm  
**Ingo Bredenbach;** Stiftskirche, Tübingen, Germany 8 pm  
**Dan Hemelaer;** Basilika, Tongeren, Belgium 4 pm  
**Philip Crozier;** Brigidakerk, Geldrop, Netherlands 4:15 pm  
**Francesco Cera;** S. Cecilia, Espinosa de Villagonzalo, Spain 9 pm  
**András Gábor Virágh;** Bloomsbury Central Baptist, London, UK 4 pm

29 JULY

**Wolfgang Capek;** Jesuitenkirche, Vienna, Austria 6:20 pm  
**Erika Budday;** Weltkulturerbe Kloster, Maulbronn, Germany 11 am  
**Hans Andre Stamm;** with flute; Dom, Altenberg, Germany 11:45 am  
**Christopher Hauser;** Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm  
**Paolo Springhetti;** Kilian-Kirche, Bedheim, Germany 5 pm  
**Heinrich Wimmer;** Münster, Herford, Germany 6 pm  
**David Jonies;** St. Nikola Church, Passau, Germany 7:30 pm  
**Bogdan Narloch;** Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm  
**Gerard Brooks;** Methodist Central Hall, Westminster, London, UK 3 pm  
**Vidas Pinkevicius & Ausra Motuzaite-Pinkeviciene;** St. Paul's Cathedral, London, UK 4:45 pm  
**Simon Morley;** Westminster Abbey, London, UK 5:45 pm

31 JULY

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

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, November 17: *Improvisation sur le Te Deum*, Tournemire; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Stèle pour un enfant défunt (Tryptique*, op. 58, no. 3), Impromptu (*Pièces de Fantaisie*, Troisième suite, op. 54, no. 2), Toccata (*Pièces de Fantaisie*, Deuxième suite, op. 53, no. 6), Vienne; *Méditation*, Duruflé; *Carillon-Sortie*, Mulet.

SARAH HAWBECKER, Cathedral of St. Philip, Atlanta, GA, November 26: Hymne d'action de grâces *Te Deum (Trois Paraphrases Grégoriennes*, op. 5), Langlais; *Fantasia and Fugue in c*, BWV 537, Bach; *Pastorale*, op. 19, Franck; *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger.

MICHAEL HEY, St. Catherine of Siena Parish, Trumbull, CT, November 12: *Fugue in G*, BWV 577, Bach; *Pomp and Circumstance No. 2*, Elgar; *The Dancing Pipes, Dove, Scherzo Symphonique*, Cochereau, arr. Fil-sell; Doctor Gradus ad Parnassum, The Snow is Dancing, Golliwogg's Cakewalk (*Children's Corner*), Debussy, transcr. Hey.

CHRISTOPHER HOULIHAN, St. Matthew's Lutheran Church, Hanover, PA, November 19: Andantino (*String Quartet*, op. 10), Debussy, transcr. Guilman; *Marche héroïque*, Brewer; *Suite*, op. 5, Duruflé; *Passacaglia and Fugue in c*, BWV 582, Bach; Carillon de Westminster (*24 Pièces de Fantaisie*, Troisième suite, op. 54, no. 6), Toccata (*24 Pièces de Fantaisie*, Deuxième suite, op. 53, no. 6), Vienne.

JEANNINE JORDAN, Advent Lutheran Church, Melbourne, FL, November 12: *Blithely Breezing Along*, Paulus; *Voluntary*, Selby; *Voluntary*, Linley; *Toccata*, Barnes; *Prelude*, Foote; *Festival Voluntary*, Carr; *Soft Voluntary*, Emilio; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck.

CHRISTINE KRAEMER, Presbyterian Homes, Evanston, IL, November 27: *Overture No. 2*, Greene; *Partita on Slane*, Pinkham; *Choral*, Vienne; *Concerto in d after Vivaldi*, Bach; *Sonata III in G*, op. 88, Rheinberger.

JAN KRAYBILL, Fourth Presbyterian Church, Chicago, IL, November 17: *Variations de Concert*, op. 1, Bonnet; *Canzon*

*detta Qui la dira*, Gabrieli; *Grand Dialogue in C*, Marchand; *Fantasy and Fugue in g*, BWV 542, Bach; Chaconne (*First Suite for Military Band*, op. 28, no. 1), Holst, transcr. Lay; Scherzo (*A Midsummer Night's Dream*), Mendelssohn, transcr. Warren; Intermezzo on an Irish Air (*Four Intermezzi*, op. 189), Stanford; *Two-Part Contention*, Brubeck, transcr. Kraybill; Adagio, Finale (*Symphony No. 3 in c*, op. 78), Saint-Saëns, transcr. Scott.

COLIN MACKNIGHT, St. Thomas Church Fifth Avenue, New York, NY, November 5: *Praeludium in e*, BuxWV 142, Buxtehude; *Fantasy Chorale*, Cziner; *Fantasia in f*, K. 594, Mozart; *Fantasia and Fugue in g*, BWV 542, Bach.

AMANDA MOLE, United Presbyterian Church, Binghamton, NY, November 3: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; Adagio (*Symphonie III*, op. 28), Vienne; Toccata, Canon, and Basso ostinato (*Neun Stücke für die Orgel*, op. 129), Reger; *The Revd Mustard his Installation Prelude*, Muhly; *Praeludium in g*, BuxWV 149, Buxtehude; *Variations sur un thème de Clément Jannequin*, AWV 99, Alain; Allegro vivace (*Symphonie V*, op. 42, no. 1), Widor.

ORGANIZED RHYTHM (CLIVE DRISKILL-SMITH, organ, JOSEPH GRAMLEY, percussion), Cathedral Church of St. Paul, Detroit, MI, November 3: *Fanfare for the Common Man, Hoe-Down*, Copland; *Haskalah*, Susman; *Variations on America*, Ives; *Meditation*, Creston; Mars, the Bringer of War, Venus, the Bringer of Peace, Jupiter, the Bringer of Jollity (*The Planets*), Holst; Pluto (*The Planets*), Eddins.

RAÚL PRIETO RAMÍREZ, Florida International University, Miami, FL, November 12: *Prelude and Fugue in D*, BWV 532, Bach; *Mephisto Waltz No. 1*, Liszt, arr. Ramírez; *Suite*, op. 5, Duruflé; *Tiento de batalla de 8° tono pour delasolré*, Heredia; *Prelude (Die Meistersinger von Nurnberg)*, Wagner, arr. Ramírez.

STEPHEN SCHAEFFER, First Reformed United Church of Christ, Lexington, NC, November 5: *Praeludium in C*, Böhm; *Sheep May Safely Graze, Fugue in G*, BWV 577, Bach; *New Britain*, Phillips; *Carol-Prelude on*

*Greensleeves*, Wright; *There Is a Happy Land*, Shearing; *Litanies*, JA 119, Alain; *Choral II in b*, FWV 39, Franck; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

NICHOLAS SCHMELTER, Christ the Good Shepherd Catholic Parish, Saginaw, MI, October 15: *Toccata*, Mushel; *Comes Autumn Time*, Sowerby; *Country Gardens, The Sussex Mimmers' Carol*, Granger; *Prelude and Fugue in G*, BWV 541, Sinfonia (*Cantata 29*, BWV 29), Prelude (*Suite No. 1*, BWV 1007), Bach; *Romanza*, op. 17, no. 3, Parker; *Concert Fantasia on a Welsh March*, Best.

BENJAMIN SHEEN, St. Thomas Church Fifth Avenue, New York, NY, November 26: *Nun danket alle Gott*, BWV 657, *Jesus Christus, unser Heiland*, BWV 666, *Jesus Christus, unser Heiland*, BWV 665, *Nun komm, der Heiden Heiland*, BWV 659, *Trio super Nun komm, der Heiden Heiland*, BWV 660, *Nun komm, der Heiden Heiland*, BWV 661, *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in G*, BWV 541, Bach.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, November 24: *Pag-eant*, Sowerby; Sinfonia (*Cantata 29*, BWV 29), Bach, transcr. Wolf; *Idyl*, Purvis; *Grande pièce symphonique*, op. 17, Franck; *Pavane*, Fauré, transcr. Bird; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

JOSHUA STAFFORD, Westminster United Church, Winnipeg, MB, Canada, November 12: *Comes Autumn Time*, Sowerby; *Sonata Eroica*, op. 94, Jongen; *Symphony No. 8*, op. 88, Dvorák; *Prelude to Hansel and Gretel*, Humperdinck; *Rondo Capriccio*, Lemare.

NATHAN TAYLOR, Bethesda-by-the-Sea Episcopal Church, Palm Beach, FL, November 5: *Fanfare*, Mathias; Berceuse (*24 Pièces en style libre*), Adagio (*Symphonie III*, op. 28), Vienne; *Chorale in a*, Franck.

PAUL THOMAS, St. Thomas Church Fifth Avenue, New York, NY, November 19: *Toccata in F*, BuxWV 156, Buxtehude; *Mein junges Leben hat ein End*, Sweelinck; *Aus tiefer Not, schrei ich zu dir*, BWV 686, *An Wasserflüssen Babylon*, BWV 653b, Bach; *Partita Nun komm, der Heiden Heiland*, op. 8, no. 1, Distler.

**Bedient**  
pipe organ company  
bedientorgan.com

**Milnar Organ Company**  
New Instruments—Used Pipes—Restorations  
3165 Hill Road, Eagleville, TN 37060  
www.milnarorgan.com

**PATRICK J. MURPHY & ASSOCIATES, INC.**  
ORGANBUILDERS  
610-970-9817 • [pjmorgans.com](http://pjmorgans.com)  
[pjm@pjmorgans.com](mailto:pjm@pjmorgans.com)

**M. P. Rathke, Inc.**  
Pipe Organ Builders  
Post Office Box 389  
Spiceland, Indiana 47385 U.S.A.  
Tel. 317-903-8816 Fax 765-529-1284  
[www.rathkepipeorgans.com](http://www.rathkepipeorgans.com)


Check your listing in  
**THE DIAPASON Resource Directory**  
If changes are needed in your listing, contact Jerome Butera  
608/634-6253  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**DIAPASON Student Rate**  
**WOW!** \$20 one year  
847/954-7989  
[sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)

**Parkey**  
ORGANBUILDERS  
New Instruments | RESTORATION & DESIGN  
770.368.3216 • DULUTH, GA • [www.parkeyorgans.com](http://www.parkeyorgans.com)

**sound INSPIRATION**  
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training  
www.riedelassociates.com • (414) 771-8966  
email: [consult@riedelassociates.com](mailto:consult@riedelassociates.com)  
819 NORTH CASS STREET • MILWAUKEE, WI 53202  
**RIEDEL**  
hear the difference.

Building websites for tomorrow  
**MEDIAPRESS STUDIOS**  
An affiliate of Scranton Gillette Communications  
Content Strategy Custom Coding  
E-Commerce SEO Training  
Want to know more?  
[www.mediapressstudios.com](http://www.mediapressstudios.com) or  
e-mail [sales@mediapressstudios.com](mailto:sales@mediapressstudios.com)

Don't just tell people what you have for sale. **Show them!**  
  
Include pictures with your classified ads on our website.  
**WWW.THEDIAPASON.COM**  
Contact Jerome Butera for details.  
608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**Own a piece of history!**  
The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
608/634-6253



# Classified Advertising

## POSITIONS AVAILABLE

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

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

## PUBLICATIONS / RECORDINGS

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

**Everybody Loves A March!** Military and state marches, marching bands, wedding processions, and stylistic orchestral music. I offer more than two dozen of them including Elgar's Funeral March, Berlioz's Hungarian March, and Schubert's Military Marches. michaelmusicsservice.com 704/567-1066.

## PUBLICATIONS / RECORDINGS

**ChicAGO Centenary Anthology**, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant Bailado Brasileiro by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

**New from Fruhauf Music Publications:** Johann Sebastian Bach's *Fanatasia and Fugue* (fragment) in C-minor, S. 562, is featured in two paired complimentary online publications. Presented in letter-sized PDF booklets that include notes, music scores and appendices, the fantasia's notation has been clarified in a performance edition, and the fugue fragment includes a speculative realization. Visit [www.frumuspub.net](http://www.frumuspub.net) and scroll down to the Bulletin Board to access both files for download.

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

**Rheinberger Organ Sonatas, Vol. 5**, a new Raven CD. Bruce Stevens plays three 19th-century American organs. Sonatas No. 7 in F minor, op. 127; No. 9 in B minor, op. 142; No. 13 in E-flat, op. 161. The organs are: 1860 E. & G. G. Hook 3m, op. 288, St. John's Church, Bangor, Maine; 1898 Geo. Jardine & Son, op. 1248, St. Peter's Church, Haverstraw, New York; 1868 E. & G. G. Hook 3m, op. 472, Christ Episcopal Church, Charlottesville, Virginia, relocated in 2012 by Andover Organ Co. to the organ's fifth location. Raven OAR-993 \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

## PUBLICATIONS / RECORDINGS

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

**The OHS Catalog** is online with more than 5,000 classical and theater organ CDs, books, sheet music, and DVD/VHS videos. Visit [www.ohscatalog.org](http://www.ohscatalog.org). To add your name to the OHS Catalog mailing list, send email to [catalog@organsociety.org](mailto:catalog@organsociety.org) or mail to Organ Historical Society, 330 N. Spring Mill Rd., Villanova, PA 19085.

**The new Nordic Journey series** of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at [www.proorgano.com](http://www.proorgano.com) and search for the term "Nordic Journey."

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

## PUBLICATIONS / RECORDINGS

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

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

**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](mailto:herman@udel.edu).

## PIPE ORGANS FOR SALE

**Aeolian-Skinner opus 1480.** 2 manuals, 20 ranks, 4 divisions, enclosed and unenclosed Great. Details: [thomcat85@aol.com](mailto:thomcat85@aol.com).



**TOTAL PIPE ORGAN RESOURCES**

2320 West 50<sup>th</sup> Street \* Erie, PA 16505-0325  
(814) 835-2244 \* [www.organsupply.com](http://www.organsupply.com)



**GLÜCK**  
*pipe organs*

Sebastian M. Glück,  
Artistic and Tonal Director

170 Park Row, Suite 20A  
New York, NY 10038

[www.glucknewyork.com](http://www.glucknewyork.com) 212.608.5651

**For Sale: This Space**

**For advertising information contact:**

**THE DIAPASON**

**608/634-6253 voice**

**jbutera@sgcmail.com e-mail**

**Attention Organbuilders**

For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253 [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

Send a copy of THE DIAPASON to a friend! Contact THE DIAPASON at 608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)





**Andover**  
*Fine Mechanical Action Organs*

Telephone 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)

For Pipe Organ Parts:

**arndtorgansupply.com**

Or send for our CD-ROM catalog

**Arndt Organ Supply Company**

1018 SE Lorenz Dr., Ankeny, IA 50021-3945  
Phone (515) 964-1274 Fax (515) 963-1215




**PIPE ORGAN BUILDERS, LTD.**

LAKE CITY, IOWA 51449 (712) 464-8065

**MULLER**  
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013  
800.543.0167 | [WWW.MULLERPIPEORGAN.COM](http://WWW.MULLERPIPEORGAN.COM)



**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS


P. O. BOX 7375  
LITTLE ROCK, AR 72217  
501-661-0197  
[www.nicholsandsimpson.com](http://www.nicholsandsimpson.com)

C. JOSEPH NICHOLS WAYNE E. SIMPSON III

**PEEBLES-HERZOG, INC.**

50 Hayden Ave.  
Columbus, Ohio 43222

Ph: 614/279-2211 • 800/769-PIPE  
[www.peeblesherzog.com](http://www.peeblesherzog.com)



**Roy Redman**  
*Redman Pipe Organs LLC*

816 E. Vickery Blvd.  
Fort Worth, TX 76104  
817.332.2953 • Cell: 817.996.3085

Fellow, American Institute of Organ Builders  
Member, International Society of Organ Builders  
e-mail: [royredman@redmanpipeorgans.com](mailto:royredman@redmanpipeorgans.com)



**785.843.2622** [reuterorgan.com](http://reuterorgan.com)

# THE DIAPASON

3030 W. Salt Creek Lane  
Suite 201  
Arlington Heights, IL 60005

ph 847/954-7989  
fax 847/390-0408  
e-mail [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
web [www.TheDiapason.com](http://www.TheDiapason.com)



## PIPE ORGANS FOR SALE

**26-rank Casavant pipe organ for sale.** Orgues Létourneau is offering a 22-stop Casavant Frères pipe organ (Opus 2295 from 1955) for sale. This electro-pneumatic instrument is currently in storage at the Létourneau shops and is available for purchase in "as is" condition for USD \$45,000 with its original three-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the three-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 15' ceilings. For more details, visit [www.letourneauorgans.com](http://www.letourneauorgans.com), email [info@letourneauorgans.com](mailto:info@letourneauorgans.com) or call Andrew Forrest at 450/774-2698.

**Iberian Chamber Organ.** Housed at St. Stephen's Episcopal Church in Oak Ridge, Tennessee, organ has tracker key and mechanical stop action. The flue pipe configuration is based on the instrument built by Francesca Antonio Solha in 1778. The reed pipes, with short zinc conical resonators, are copied from the organ in Braga, Portugal. The compass of the organ is from C2 to F6. The keyboard is divided between C4 (middle C) and C#4, which is unique to Iberian organs. Constant pressure Ventus blower. Available at no cost to a suitable home. Will help dismantle. Roger Johnson 865/200-2172, [rogerwjohanson9@gmail.com](mailto:rogerwjohanson9@gmail.com).

**Circa 1860 Pfeiffer eight-rank organ,** available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: [www.redmanpipeorgans.com](http://www.redmanpipeorgans.com).

## PIPE ORGANS FOR SALE

**1976 Flentrop:** mechanical action, 2 manuals, 13 stops, 16 ranks, 3 couplers. Case dimensions: 7'-2" wide X 3'-3" deep X 8'-6" high. Instrument on moveable platform 10" high; detachable platform section for pedalboard & bench 7'-2" X 2'-7". Asking \$70,000. Purchaser responsible for removal and relocation. Available after January 1, 2019. Contact Todd Wilson: [twilson@trinitycleveland.org](mailto:twilson@trinitycleveland.org) or 216/774-0421.

**2005 Wahl pipe organ,** Ann Arbor, Michigan. Exquisite cherry casework and craftsmanship. Six-stop, two-manual tracker. Concave parallel pedalboard. Requires 9' ceiling. \$80,000 or best offer; would be \$145,000 new. Contact [ferrellc@gmail.com](mailto:ferrellc@gmail.com). Pictures and specs at [www.wahlorganbuilders.com/organs/practice/Six-stopPO.shtml](http://www.wahlorganbuilders.com/organs/practice/Six-stopPO.shtml)

**Rieger 23-rank mechanical pipe organ for sale.** Two 61-note manuals and 32-note AGO concave, radiating pedals. 1,221 pipes, manual and pedal couplers, and tremulant; includes 3 separate mixture stops and 2 reed stops. Gently voiced for a chapel or home use. Compact design: width: 5'-8 1/8", depth 7'-3 1/4", height 7'-3 1/2" with separate electric blower 2' x 2'-1" x 2'-5". Mechanical key and stop action, slider windchest. Asking \$55,000.00. For more details call 360/945-0425 or see OHS Organ Data Base, Rieger Orgelbau, Gaspar Schulek Residence.

**Historic 1859 ROBJOHN,** II+Ped, 11 ranks. Drop dead gorgeous rosewood case, 14'-2" tall. Lovely for chapel, large residence, or museum. [www.bigeloworgans.com](http://www.bigeloworgans.com). Click on News.

## PIPE ORGANS FOR SALE

**JC Taylor 2001 tracker pipe organ.** Two manuals, fifteen ranks, solo stop in pedal. Picture and disposition at [stjamesgreenbay.org](http://stjamesgreenbay.org). Mint condition. Price negotiable. More information at 920/435-1430.

**George Hutchings, rebuilt by Philip Beaudry.** 2 manuals, 29 stops, tracker action, detached console, good condition, Boston, MA. No sale price, new owner is responsible for removal and relocation. Contact John Bishop, the Organ Clearing House, [john@organclearinghouse.com](mailto:john@organclearinghouse.com).

## MISCELLANEOUS FOR SALE

**Deagan tubular tower chime,** pre-1936, 15 note, E3 chromatic to G4, except omitting F#4. Old action bases and actions available; no frame, nor additional equipment. Asking \$19,000. Prefer pick-up, located Southwest Ohio. Can ship at additional charge; rebuilding services available. Contact [rwatson@mwbells.com](mailto:rwatson@mwbells.com), or call 937/378-2355.

**Consoles, pipes** and numerous miscellaneous parts. Let us know what you are looking for. E-mail [orgnbldr@comcat.com](mailto:orgnbldr@comcat.com) (not comcast), phone 215/353-0286 or 215/788-3423.

## SERVICES / SUPPLIES

**Releathering all types of pipe organ actions** and mechanisms. Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. [www.columbiaorgan.com/col](http://www.columbiaorgan.com/col).

## SERVICES / SUPPLIES

**Do you have a pipe organ that you would like to interface with an electronic or digital organ?** We can interface any digital organ or any organ console with any pipe organ. For more information e-mail [orgnbldr@comcat.com](mailto:orgnbldr@comcat.com) (not Comcast) or call 215/353-0286.

**Aeolian/Robert Morton-style maroon leather** is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, [www.columbiaorgan.com](http://www.columbiaorgan.com).

## ANNOUNCEMENTS

**THE DIAPASON E-Newsletters** are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit [www.TheDiapason.com](http://www.TheDiapason.com) and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).

**THE DIAPASON'S** new digital subscription makes the perfect gift for your friends who love the organ, church music, harpsichord, and carillon. It's only \$35/year. Even a better bargain for your student, \$20/year. Visit [www.thediapason.com](http://www.thediapason.com) and click on Subscribe.

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

## Goulding & Wood

PIPE ORGAN BUILDERS

MEMBER *Associated Pipe Organ Builders of America* 823 Massachusetts Ave.  
[gouldingandwood.com](http://gouldingandwood.com) (317) 637-5222 Indianapolis, IN 46204

Like THE DIAPASON  
on Facebook:



[www.Facebook.com/  
TheDiapason](http://www.Facebook.com/TheDiapason)

**Berghaus**  
Pipe Organ Builders  
2151 Madison St. [www.berghausorgan.com](http://www.berghausorgan.com)  
Bellwood, IL EMAIL: [info@berghausorgan.com](mailto:info@berghausorgan.com)  
60104 PH: 708.544.4052 FAX: 708.544.4058

**ROSALES**  
PIPE ORGAN SERVICES, INC.  
3020 EAST OLYMPIC BLVD.  
LOS ANGELES, CALIFORNIA 90023  
323-262-9253

**LEVSEN**  
ORGAN COMPANY  
Phone: 1-800-397-1242  
Web: [www.levsenorg.com](http://www.levsenorg.com)

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

Visit [orgelkidsusa.org](http://orgelkidsusa.org) online!  
**J.F. NORDLIE COMPANY**  
ORGAN BUILDERS  
TRUNK ORGANS • POSITIVS • KIDS' KITS  
605-335-3336 [www.jfnordlie.com](http://www.jfnordlie.com)

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

### CLASSIFIED ADVERTISING RATES

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

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

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

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

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

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

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

## THE DIAPASON

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

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

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

Category \_\_\_\_\_ ☐ Regular ☐ Boldface

Place on website ☐

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

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

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

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

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

**PAYMENT MUST ACCOMPANY ORDER**



# Karen McFarlane Artists

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



George Baker



Martin Baker\*



David Baskeyfield



Diane Meredith Belcher



Michel Bouvard\*



Stephen Buzard



Katelyn Emerson  
2016 AGO National  
Competition Winner  
Available 2016-2019



Chelsea Chen



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois\*



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Janette Fishell



David Goode\*



Thomas Heywood\*



Alcee Chriss  
Canadian International  
Organ Competition Winner  
Available 2018-2021



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry\*



Nathan Laube



Alan Morrison

## Choirs Available

Westminster Cathedral  
United Kingdom  
(October 2018)

Saint Thomas Church  
New York City  
(March 2019)

New College Oxford  
United Kingdom  
(March/April 2019)

Trinity College Cambridge  
United Kingdom  
(September 2019)

Notre-Dame Cathedral  
Paris  
(April 2020)



James O'Donnell\*



Thomas Ospital\*



Jane Parker-Smith\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

**Celebrating  
Our 97th  
Season!**

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