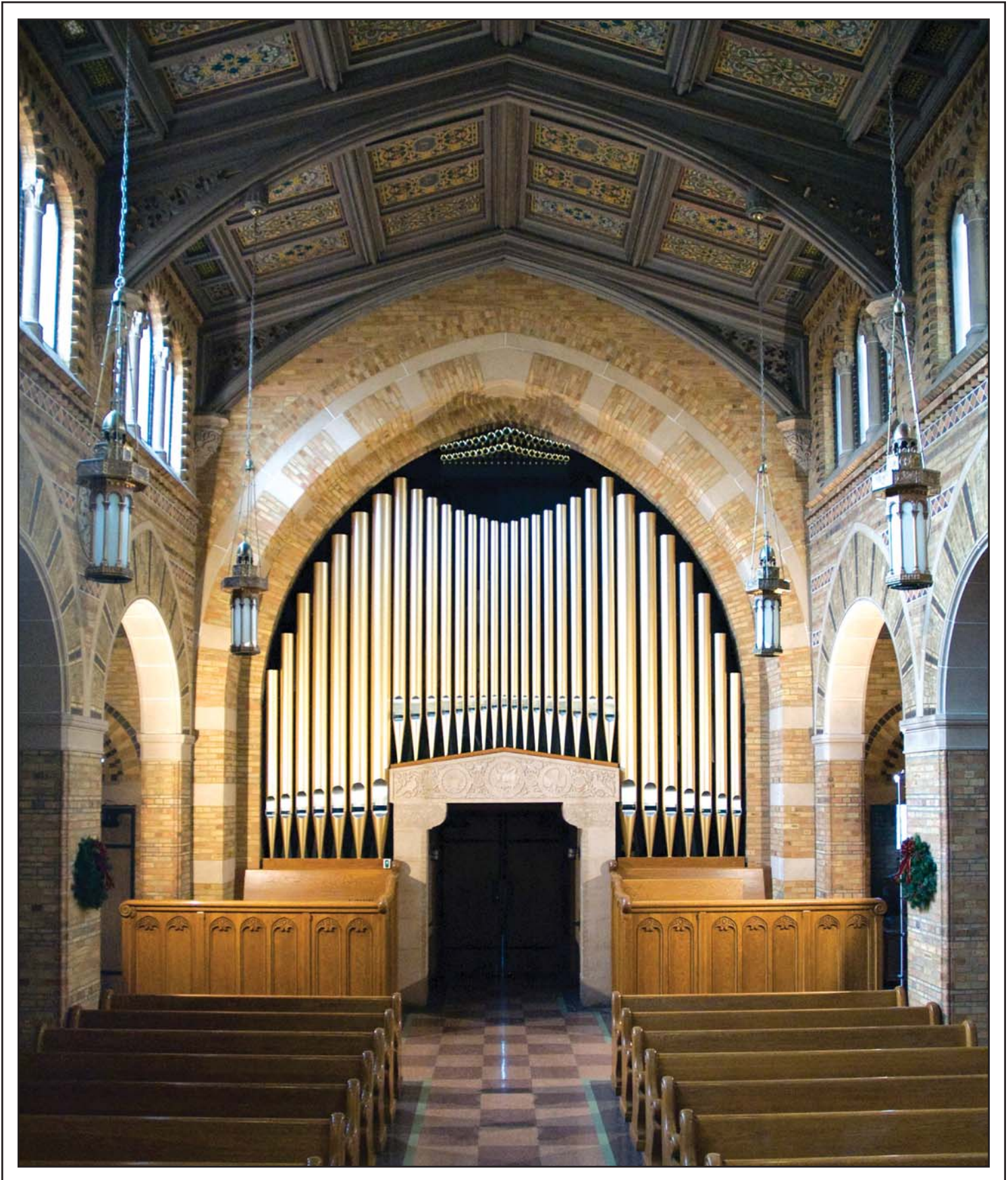


THE DIAPASON

MARCH 2018



Christ the King Chapel
St. John Vianney Theological Seminary
Denver, Colorado
Cover feature on pages 26–27

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. 3,
Whole No. 1300
MARCH 2018
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

- Hinners & Albertsen on the Mississippi
Bluffs, Part 2
by Allison Alcorn 20
- A tribute to Luigi Ferdinando Tagliavini
(October 7, 1929–July 11, 2017)
by Etienne Darbellay, Bruce Dickey,
Susan Ferré, Margaret Irwin-Brandon,
and Marc Vanscheeuwijck 23

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3
- Nunc Dimittis 10
- Harpsichord Notes by Larry Palmer 12
- In the wind . . . by John Bishop 16
- On Teaching by Gavin Black 18

REVIEWS

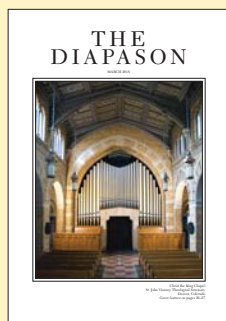
- Choral Music 13
- Book Reviews 13
- New Organ Music 13
- New Recordings 14
- New Handbell Music 15

ORGAN PROJECTS 28

CALENDAR 29

ORGAN RECITALS 33

CLASSIFIED ADVERTISING 34



COVER

Kegg Pipe Organ Builders, Hartville, Ohio;
Christ the King Chapel, St. John Vianney
Theological Seminary, Denver, Colorado 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 **EBONY FENDLEY**
efendley@sgcmail.com
847/391-1028

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 **Leon Nelson**
Joyce Robinson
Jeffrey Schleff
Jay Zoller
John L. Speller

Editor's Notebook

This month's milestone

The issue you are reading now is the 1,300th edition of THE DIAPASON, bringing the world news about the organ, church music, harpsichord, and carillon since December 1909! What a historic milestone this represents, certainly more issues than any other American journal focused on these topics. While many processes have changed in the last century in magazine publishing, we still bring the same care and effort to every issue that has been exemplified in this journal throughout its history.

How can we celebrate this milestone? Tell your friends! Invite them to subscribe! A sample issue of THE DIAPASON is available at our website (www.thediapason.com). Your friends can request a free sample copy by contacting me. Or send me your friend's mailing address, and we will send them a copy.

With our new digital edition available alongside our traditional print edition, you can now experience THE DIAPASON anywhere!

In this issue

For March, we are pleased to provide the conclusion of Allison Alcorn's article on an early Hinners & Albertsen organ in Red Wing, Minnesota, begun in last month's issue. Our first installment presented an encapsulated history of the Hinners firm in Pekin, Illinois. This installment focuses on their organ for St. Peter Norwegian Lutheran Church. Susan Ferré has assembled for us a tribute to the late Luigi Ferdinando Tagliavini (1929–2017), with contributions by students and colleagues—Marc Vanscheeuwijck, Bruce Dickey, Etienne Darbellay, Margaret Irwin-Brandon, and Ferré. This collection paints a picture of an extraordinary figure in the world of the organ and its music, a teacher to countless students across the globe.

Letters to the Editor

Hinners & Albertsen

I am so excited over Allison Alcorn's article on the Hinners Organ Company in the February 2018 issue of THE DIAPASON. The company was probably the last in the United States to build tracker organs before the tracker revival after World War II. This makes sense because they built organs for country churches, many of which did not have electricity before the 1930s, and a handful of which do not even have electricity now.

One organ I particularly remember is the 1910 Hinners organ in St. Stephen's Church, Mount Carmel, Pennsylvania. I gather, rather sadly, that this instrument has not been in regular use since the early 1990s. However, when I knew

it in the 1980s, the organist Elizabeth Smith had been there for over 60 years. She remembered the organ being installed in 1910, and took lessons from the then organist. In 1924 he was sick and she took over "temporarily." He died, and she was still there over 60 years later.

Other members of churches who remembered the installation of Hinners organs I have known suggest that one of the reasons that Hinners representatives were so successful in selling organs was that they understood that it was really the women who were in charge. They approached the women's auxiliary or the women's sewing group, or whatever, and won them over to the idea of obtaining a pipe organ. Then

they left it to the women to coerce the men into signing on the dotted line.

I must have played dozens of Hinners organs in my time, and find them well built and beautifully voiced. The only problem I have with pretty much all of them is that the 8' Open Diapason tends universally to be too big for the rest of the organ. Later and larger organs tended to have electric action, and one such is at First United Methodist Church, Edmond, Oklahoma, where our new editor-at-large, Andrew Schaeffer, is organist. When this organ was enlarged in 2005, they wisely made the Great 8' Open Diapason into the Pedal 8' Octave and provided a new, somewhat smaller 8' on the Great.

John L. Speller
Port Huron, Michigan

Here & There

Events

TENET continues its concert series at locations in New York, New York, except where noted: March 2, Johann Heinrich Schmelzer, *Le Memorie Dolorose* at St. Luke in the Fields Church; March 24, TENEbrae: Pathway to Light with the Sebastians at St. Vincent Ferrer Church; April 21, Charpentier, *Les plaisirs de Versailles* with Metropolis Ensemble at the Metropolitan Museum of Art; May 11–12, The Sounds of Time: Songs of the Trouveres at Flushing Town Hall Gallery in Queens. For information: www.tenet.nyc.

Madison Avenue Presbyterian Church, New York, New York, continues its music series, Sundays at 3:00 p.m., except where noted: March 4, Weather Reports, with the Amuse Singers; 3/18, Margaret Mills, pianist; 3/25, Bach, *St. Matthew Passion*, with the St. Andrew Chorale and Orchestra; Friday,



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

April 13, 7:30 p.m., Manhattan School of Music organ department recital; 4/22, Nadejda Vlaeva, pianist; 4/29, Memories, Dreams, Reflections, with Trio Appassionata; May 6, New York, New York!, with the New York City Children's Chorus. For information: www.mapc.com/music/sams.



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

Longwood Gardens, Kennett Square, Pennsylvania, continues its events featuring the 1930 Aeolian pipe organ of four manuals, 146 ranks, in the ballroom: March 4, Bryan Holten; 3/18, Neil Harmon; April 7, spring open console day; 4/21, Alan Morrison. For information: www.longwoodgardens.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. 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. Single copies \$6 (U.S.A.); \$8 (foreign). Digital subscription (no printed copy): 1 yr. \$35. Student (digital only): \$20. 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

The Cathedral of St. Philip, Atlanta, Georgia, continues Sunday concerts at 3:15 p.m. followed by Choral Evensong at 4:00 p.m.: March 4, Mark Pacoe; 3/11, Jeremy McElroy and Clinton Miller.

April 8, Bryan Dunnewald; 4/15, Jason Roberts; 4/22, Stefan Kagl; 4/29, David Henning.

May 6, Georgia Boy Choir; 5/13, Caroline Robinson; 5/20, Bruce Neswick. For information: www.stphilipscathedral.org.



Christ Church, Bradenton, Florida, Létourneau organ

Christ Church, Bradenton, Florida, continues its Sacred Music in a Sacred Space series: March 4, Ahreum Han; 3/18, Craig Cramer; May 12, Jakob Hamilton. A Lenten recital series is offered Thursdays at 12:15 p.m.: March 1, James Culver; 3/8, Glen Olsen; 3/15, Nancy Siebecker; 3/22, James Walton. For information: www.christchurchswfla.org.



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

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

Christ Church, Grosse Pointe Farms, Michigan, continues its musical events: April 15, Easter Lessons & Carols. Choral Evensong, Sundays at 4:30 p.m.: March 4, 3/11, 3/18, April 22, 4/29, May 13, 5/20.

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



St. Mary's Cathedral, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues recitals and choral programs, Sundays at 4:00 p.m. (except where noted): March 4, Jillian Gardner; 3/11, Holes in the Floor Cello Quartet; 3/18, Angela Kraft Cross, celebrating Bach's 333rd birthday; 3/25, Philip Manwell.

April 1, Joel Mahan, classical guitar; 4/8 (7:00 p.m.), Temple Hill Choir & Orchestra, Rob Gardner, *Lamb of God*; 4/15, Alexander Ffinch; 4/22, St. Mary's Cathedral Choir; 4/29, Diana Stork & Portia Diwa, harp, "Music from the Labyrinth."

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

Musica Sacra of New York City continues its concert season: March 6, Light of Light: Music of Lassus, Lauridsen, and Leonin, with Gregorian chant, Cathedral of St. John the Divine. For information: www.musicasacra.org.

The Church of St. Luke's in the Fields, New York, New York, continues its concert season, Thursdays at 8:00 p.m.: March 8, The Birth of the Oratorio; May 3, The Glorious Mysteries: Music of Biber and Lassus. For information: www.stlukeinthefields.org.



Shadyside Presbyterian Church

The Organ Artists Series of Pittsburgh, Pennsylvania, continues its series of recitals: March 9, Benjamin Sheen, Calvary Episcopal Church; April 15, Katelyn Emerson, Shadyside Presbyterian Church. For information: <http://organseries.com/>.

► page 6



Reuter Opus 2184 is blessed for service at St. Robert's Catholic Church, San Bruno, California

On November 5, 2017, four organs built and installed by the **Reuter Organ Company**, Lawrence, Kansas, were dedicated. James Welch played a recital at **St. Robert's Catholic Church**, San Bruno, California, the new home of the renovated and redesigned Opus 2184. Meanwhile, faculty, instrumentalists, and choirs of **St. Mary's University**, Bismarck, North Dakota, participated in a blessing and rededication service for Opus 1431, after a comprehensive refurbishing of the console, re-leathering, and a significantly enhanced tonal scheme. **Whitnall Park Lutheran Church**, Hales Corners, Wisconsin, was the site of a program celebrating the renewal of their Opus 2077, with new solid-state components and a significant tonal transformation from seven to 12 ranks of pipes. Last but not least, Nathan Laube performed on Reuter's newest installation at **St. John's United Church of Christ**, Lansdale, Pennsylvania, an installation of three manuals, 40 ranks. The Lansdale organ was featured in Reuter's cover feature article in the October 2017 issue.

For information: <http://reuterorgan.com>.



Ray Cornils with friends on stage (photo credit: Russ Burleigh)

Ray Cornils performed "Kotzschmar Christmas with Cornils," his final concert in his 27-year tenure as Portland, Maine, municipal organist, to a crowd of over 1,600 people on December 19, 2017. At intermission Cornils was given a Key to the City of Portland by Mayor **Ethan Strimling**. At the end of the concert, **James Kennerley**, Portland's new municipal organist, joined Cornils and his many musical guests on stage for final bows.

Additionally, in December Ray Cornils was a featured soloist on the Kotzschmar Organ in twelve performances of the Portland Symphony Orchestra's Christmas concerts under the direction of Robert Moody. James Kennerley's first performance as Portland's 11th Municipal Organist will be on April 18. For information: www.foko.org.

Read more about Ray Cornils in John Bishop's "In the Wind . . .," pages 16–17.

AUSTIN ORGANS, INC.

AUSTINORGANS.COM

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

WEEKEND ORGAN MEDITATIONS

Grace Church in New York

www.gracechurchnyc.org

Bond

ORGAN BUILDERS, INC.

2827 NE Glisan Street Portland, OR 97232

bondorgans.com 503.238.3987

Member: Associated Pipe Organ Builders of America



Colin Andrews
Organist/Lecturer
Recording Artist



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



R. Monty Bennett
Organist/Presenter
Charlotte, North Carolina



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Leon W. Couch III
Organist/Lecturer
Birmingham, Alabama



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



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 Mateo, California



David K. Lamb
Organist/Conductor
Clarksville, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



Yoon-Mi Lim
Assoc. Prof. of Organ
SWBTS, Fort Worth, TX



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



Colin Lynch
Organist/Conductor
Boston, Massachusetts



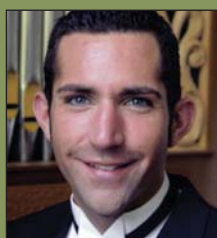
Philip Manwell
Organist
Reno, Nevada



Christopher Marks
Organist/Professor of Music
U of Nebraska-Lincoln



Katherine Meloan
Organist/Faculty
Manhattan School of Music



Scott Montgomery
Organist/Presenter
Fayetteville, Arkansas



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



Anna Myeong
Organist/Lecturer
Madison, Wisconsin



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



Clarion Duo
Keith Benjamin, trumpet
University of Missouri-Kansas City
Melody Steed, organ, Bethany College



Duo Majoya
Organ and Piano
Marnie Giesbrecht, Joachim Segger
U of Alberta, King's U, Canada



Rodland Duo
Viola and Organ
Eastman School of Music/
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 30th year of operation

► page 4

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

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

The Dessoff Choirs, Malcolm J. Merriweather, music director/conductor, continues its concert season in New York City: March 11, The Little Match Girl Passion, at the Basilica of St. Patrick's Old Cathedral; April 28, Freedom Concert, at the Church of St. Paul and St. Andrew. For information: www.dessoff.org.



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

The Cathedral Church of St. Paul, Detroit, Michigan, continues choral Evensong services, Sundays at 4:00 p.m.: March 11, 3/25 (Passiontide Concert), May 10 (Evensong for Ascension). For information: www.detroitcathedral.org.

Emmanuel Episcopal Church, Chester Parish, Chestertown, Maryland, announces organ recitals: March 16, Maxine Thévenot; April 13, Parker Ramsey; May 4, Ken Cowan. For information: www.emmanuelchesterparish.org.

Christ Church, Easton, Maryland, continues its concert series: March 18, Trio Galilei; April 22, Suspicious Cheese

Lords; May 20, Wes Lockfaw with the Christ Church Brass. For information: www.christchurcheaston.org.

St. Paul's Episcopal Church, Delray Beach, Florida, continues its musical events, Sundays at 3:00 p.m.: March 18, Bach's *Art of the Fugue* with harpsichordists Michael Bahmann and Paul Cienniwa; April 15, Amernet String Quartet; May 20, Bach arias with Camerata del Ré; June 10, Palm Piano Trio. For information: www.music.stpaulsdelray.org.



Madonna della Strada Chapel, Goulding & Wood organ

Loyola University, Chicago, Illinois, continues its monthly organ recital series, held on Sundays at 3:00 p.m. in Madonna della Strada Chapel and featuring the three-manual Goulding & Wood organ, Opus 47: March 18, Jonathan Oblander; April 15, Grant Nill; May 20, Christine Kraemer. For information: www.luc.edu/campusministry/sacramental_life/organ/.



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

The Music Institute of Chicago Chorale continues its 31st concert season: March 18, Mozart, *Mass in C Minor*, with orchestra, Nichols Concert Hall, Evanston; June 10, a program of works by Chicago composers, Nichols Concert Hall. For information: www.musicinst.org/chorale.

Presbyterian Homes, Evanston, Illinois, continues its monthly series of organ recitals, Mondays at 1:30 p.m. in Elliott Chapel, featuring its 1994 Dobson Pipe Organ Builders, Ltd., Opus 64 of two manuals, 25 ranks, mechanical action: March 19, David Schrader; April 23, Jackson Borges; May 21, Paul



Presbyterian Homes, Evanston, Illinois, Dobson organ

Vander Weele; June 25, Brian Schoetler. For further information: www.presbyterianhomes.org.

Early Music Vancouver, Vancouver, British Columbia, Canada, continues its Cathedral Series, with events taking place in Christ Church Cathedral: March 23, A Telemann Celebration, Ensemble Le Réveuse; April 28, Ovid: Myth and Music, Pacific Baroque Orchestra and Charles Daniels, tenor. For information: <http://earlymusic.bc.ca>.

CONCORA (Connecticut Choral Artists), Chris Shepard, artistic director, continues its 44th season: March 25, Bach, *St. Matthew Passion*, Immanuel Congregational Church, Hartford; April 29, Mozart, *Requiem*, St. John's Episcopal Church, West Hartford. For information: www.concora.org.



Trinity Lutheran Church, Cleveland, Ohio, Beckerath organ

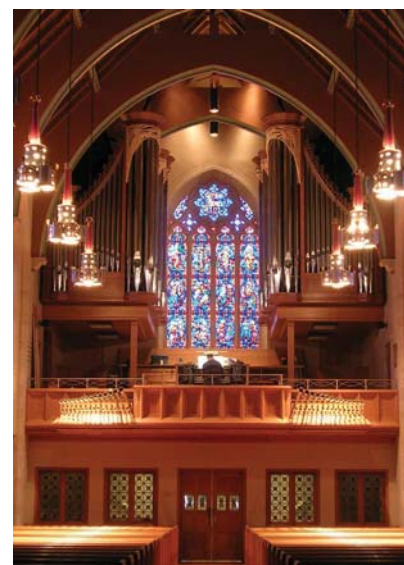
Trinity Lutheran Church, Cleveland, Ohio, will begin its 25th year of free concerts, April 4, 12:15 p.m., featuring Rudolph von Beckerath's first pipe organ installed in North America, completed in 1956. "Music Near the Market" has taken place nearly every Wednesday since the founding of the series. Even during the organ's restoration project between 2007 and 2012, the organ was played, except for 11 weeks while the console was under restoration, during which period other instruments were featured in the weekly programs.

Most programs are presented by Robert J. Meyer, Trinity's director of traditional music and organist since 1973, and Florence Mustric, artist in residence. With the series's long-standing association with Oberlin College Conservatory of Music, the school sends numerous students to perform. Upcoming series events include: March 14, Noel Warford; April 4 and 11, Florence Mustric; 4/25, St. Ignatius High School Chorus; May 3 and 10, Florence Mustric; 5/16, Tigran Buniatyan; July 18, Brian Wentzel; 7/25, Brittany Kubiak, violin; August 1 and 8, Matt Wirfel, trumpet. For information: www.trinitycleveland.com.



Diane Bish (photo credit: John Sigh)

The American Organ Institute of the University of Oklahoma, Norman, Oklahoma, will host a weekend to honor the university's alumna, **Diane Bish**. Events include a gala dinner on Saturday evening, April 7, in the Fred James, Jr., Museum of Art, and a recital by Miss Bish with choir and brass instruments on Sunday, April 8, in Gothic Hall. A scholarship has been created in her name, and contributions are being accepted. For information: www.aoi.ou.edu.



Zion Lutheran Church, Wausau, Wisconsin, Kegg organ

Zion Lutheran Church, Wausau, Wisconsin, announces organ recitals, Sundays at 3:00 p.m.: April 15, Bálint Karosi; October 7, Kiyo and Chiemi Watanabe. For information: https://zionlutheranwausau.com.

People



Gail Archer (photo credit: Stephanie Berger)

Gail Archer continues her organ recitals and other musical events for 2018: March 4, St. Anthony of Padua Catholic Church, New Bedford, Rhode Island; 3/11, Anchorage Lutheran Church, Anchorage, Alaska; 3/18, International Organ Festival, Basilica of Santa Maria, Igualada, Spain.

April 11, University of Alberta, Edmonton, Alberta, Canada; 4/13, Holy Rosary Cathedral, Regina, Saskatchewan, Canada; 4/15, United Church of Canandaigua, Canandaigua, New York; 4/22, St. Mark's Episcopal Church, Glen Ellyn, Illinois; 4/27, Barnard-Columbia Chorus with the Choir of the University of Bolzano, Italy, Verdi, *Messa da Requiem*, Church of the Ascension, New York, New York; 4/29,

► page 8

Saving organs throughout America....affordably!



Foley~Baker Inc.

1-800-621-2624
foleybaker.com



Only an experienced craftsman knows the true meaning of excellence.

We have a heart that beats for the pure love of the craft. Our experienced craftsmen work with immense passion to create unique, custom-designed organs for every church. You'll not only hear that passion in the arrangement of the stops, you'll see it in the details of the cabinet built around it.

Our professional designers can translate the wishes of our clients into a distinctive console that looks as excellent as it sounds.



JOHANNUS

The sound of excellence

Monarke III

Johannus US has dealers throughout the United States. Visit 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.

► page 6

Palmyra Church of the Brethren, Palmyra, Pennsylvania.
 May 13, Our Lady of Fatima Catholic Church, Lafayette, Louisiana; 5/21–26, Barnard-Columbia Chorus exchange with the University of Bolzano, Italy; 5/27, Cathedral of the Immaculate Conception, Denver, Colorado. For information: gailarcher.com.

Karen Beaumont has completed a recording of selections from the *Premier Livre de Pièces d'Orgue* of Jean François Dandrieu, recorded on the Holtkamp organ built in 2010 for St. Hedwig Catholic Church, Milwaukee, Wisconsin. For information: kmbeaumont@hotmail.com.



Jonathan Dimmock

Jonathan Dimmock returned to Europe for his concert tour last summer, with 19 performances in England, France, and Germany. He has also been giving annual December performances of Messiaen's *La Nativité du Seigneur*, and his latest, on the Létourneau at the Cathedral of Christ the Light in Oakland, California, is available on YouTube. Dimmock is principal organist at the Palace of the Legion of Honor, San Francisco, organist with the San Francisco Symphony, instructor at Sonoma State University, director of music at Congregation Sherith Israel, and organ conservator of Rosales Opus 16 at First Presbyterian Church in Oakland. He is also active with his new nonprofit, The Resonance Project, which uses music in international conflict resolution. For information: www.jonathandimmock.com and www.music-resonance.org.

Paul Jacobs gave the East Coast premiere of **James MacMillan's** *A Scotch Bestiary* for organ and orchestra with the



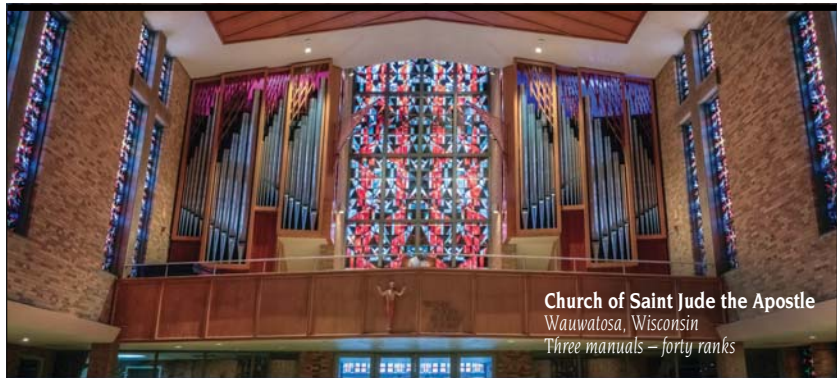
Paul Jacobs and Yannick Nezet-Seguin

Philadelphia Orchestra, conducted by music director **Yannick Nezet-Seguin**, January 11–13. The program marked the second performance of this work in the United States since its premiere in 2004, when it was originally co-commissioned by the Los Angeles Philharmonic and the BBC Philharmonic. *A Scotch Bestiary* is a 35-minute work in two movements, inspired by human archetypes and personalities encountered in the composer's life in Scotland. For information: www.pauljacobsorgan.com



Nicholas Schmelter and Philip Rice

Nicholas Schmelter, director of worship, First Presbyterian Church, Caro, Michigan, performed the premiere of *In Dulci Jubilo*, by **Philip Rice**, on the church's Aeolian-Skinner instrument on January 5. Rice is a Michigan-based composer specializing in sacred music and artsong. In 2015 he was a winner in the American Prize for orchestral composition and an ASCAP Morton Gould Award finalist. He currently serves as program director for the Mackinac (Michigan) Arts Council. Schmelter has commissioned and premiered new music by Moonyeen Albrecht, Robert Powell, Philip Rice, Bernard Wayne Sanders, and others.



Church of Saint Jude the Apostle
 Wauwatosa, Wisconsin
 Three manuals – forty ranks

ARTISTRY – RELIABILITY – ADAPTABILITY

For over 140 years, Schantz Organ Company has provided clients newly commissioned instruments, thoughtful rebuilds and additions, together with historically sensitive restorations. We encourage you to experience our work in all of its forms, and invite your inquiry.

P.O. Box 156 • Orrville, Ohio 44667 • 800-416-7426
info@schantzorgan.com • www.schantzorgan.com



David Bednall (photo credit: J. Butson)



and Sarah Quartel (photo credit: Sandra Dufton Photography)

Oxford University Press announces that **David Bednall** and **Sarah Quartel** have signed long-term agreements with Oxford for their choral compositions. Bednall is organist of the University of Bristol, sub-organist at the Bristol Cathedral, and conducts the University Singers. Quartel composes extensively for youth and treble choirs and lives in Ontario and Hawaii. For information: www.davidbednall.com and www.sarahquartel.com.



James Welch

James Welch performed a recital December 31, 2017, in celebration of his 25 years as organist of St. Mark's Episcopal Church, Palo Alto, California, and as music faculty member at Santa Clara University. At St. Mark's he has worked with Rebecca Maggi, director of music, and has managed an active concert series of organ, choral, and chamber concerts. The recital featured works by Bach and Vierne, as well as pieces by his Stanford professor, Herbert Nanney; works written and dedicated to him by Emma Lou Diemer, Rulon Christiansen, and Dale Wood; and by organists he has written about, including Richard Purvis, Porter Heaps, and Ramón Noble. Joining him on the program in a four-hand duet, *Variations on the C Major Scale*, by Carl Reinecke, was his son Jameson Welch.

Continuing education

The International Organ Course in Romainmôtier, Switzerland, announces its 2018 course offerings. This village offers three remarkable organs: the Alain residence organ, the residence organ of the late Luigi Tagliavini, and the Lhôte organ in the abbey church. The first week, July 15–22, will be devoted to improvisation, taught by Emmanuel Le Divellec and Tobias Willi, open for all levels of students. The second week, July 22–29, will focus on the organ music of Jehan Alain, with masterclasses on J. S. Bach and German Romanticism with Ludger Lohmann, on 19th and 20th

century French music with Eric Lebrun, and on French/Italian/Spanish Baroque organ music with Guy Bovet. For information: www.jehanalain.ch.




Auer Hall, Jacobs School of Music, Indiana University, Bloomington, Fisk organ

The Jacobs School of Music, Indiana University, Bloomington, Indiana, announces its fourth annual Sacred Music Intensive Course, June 4–8. The course supplies continuing education enrichment to church musicians. Attendees will have the option to tailor their course of study from a variety of offerings for organists, choral conductors, and vocalists. Faculty includes Christopher Young, Marilyn Keiser, Vincent Carr, Janette Fishell, Patrick Fischer, and Walter Huff. For information: music.indiana.edu/precollege/adult/sacred-music.



Craighead-Saunders Organ, Christ Church, Rochester, New York

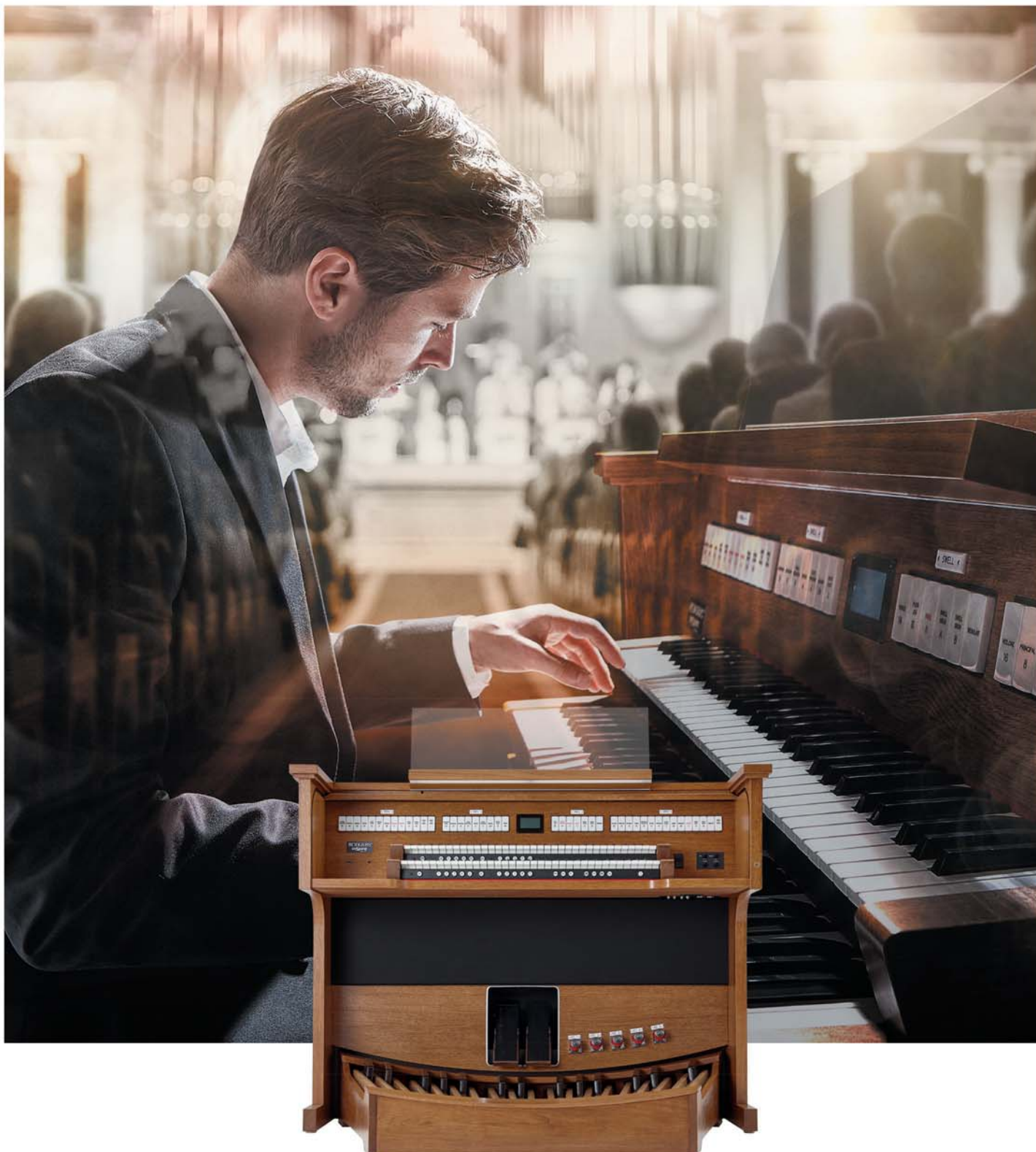
Eastman School of Music, Rochester, New York, announces its five-day intensive workshop for high school students, July 23–27. Each day will include



JL WEILER, INC.
 Museum-Quality Restoration
 of Historic Pipe Organs
jlweiler.com

inSpire
SERIES

FOR THOSE WHO BELIEVE IN DREAMS...



Rodgers is proud to present the next generation of home and church organs from our Inspire Series. Born from the dream of enhancing spiritual experiences at churches all over the world... Born from the dream of homes filled with exquisite musical sounds... Born from the dream of bringing this experience within reach of anyone... All created because we believe in that dream.

The Rodgers Inspire Series 227 and 233 organs are designed for those who believe in dreams.

RODGERS®
EXPERIENCE ELEVATED

Nunc Dimittis



Wilbur R. Dodge

Wilbur R. Dodge, 83, died November 20, 2017, in Binghamton, New York, an engineer, physicist, professional photographer, English country dancer, organist, organbuilder, and organ technician. He graduated from Clarkson University and Harpur College (now Binghamton University) with degrees in electrical engineering and physics and followed in his father's footsteps working at Ansco Film Company. With Norman Smith, he started their company, R D & D before he moved on to Link Aviation where he worked on simulators for the Gemini and Apollo missions.

Dodge was a member of the choir and guest organist for various churches in the community including Trinity Memorial and Christ Churches. He also maintained and tuned pipe

organs in churches throughout the region. He was dean of the Binghamton Chapter of the American Guild of Organists, 1999–2001.

Wilbur R. Dodge is survived by his partner, Anneliese Heurich; children: Glenn Burch (Bellefonte, Pennsylvania), Michael and Tammy Burch (Deland, Florida), Barbara Burch (Paisley, Florida), and Laura Appleton (Binghamton); several grandchildren and great-grandchildren. A memorial service was held at Christ Episcopal Church in Binghamton on January 20.



Mark Coan Jones (photo credit: Barbara McCormick)

Mark Coan Jones died December 24, 2017. Born February 25, 1957, in Asheville, North Carolina, he studied organ with Marilyn Keiser and with Donna Robertson at nearby Mars Hill College. For the past 22 years, Jones was director of music and organist for The Pink Church (First Presbyterian Church), Pompano Beach, Florida. He previously served St. Nicholas Episcopal Church, Pompano Beach; First Presbyterian Church, Newton, North Carolina; and Trinity Episcopal Church, Asheville.

Jones appeared with the Florida Philharmonic, New World Symphony, Lynn University Conservatory Orchestra, Young Artists Chamber Orchestra, Palm Beach Atlantic Symphony, and Miami Bach Society, and in

collaborations with chamber groups and area choruses, including the Nova Singers, Florida Philharmonic Chorus, Master Chorale of South Florida, Masterworks Chorus of the Palm Beaches, Fort Lauderdale Christian Chorale, and Gay Men's Chorus of South Florida. He arranged music for organ and brass and performed with the Dallas Brass, Avatar Brass, Empire Brass, Lynn Conservatory Brass, and Eastman Brass. He performed extensively across Europe, Scandinavia, and Russia, in collaborations and solo recitals.

Jones's organ compositions have been performed in venues across the United States and in Europe, and have been broadcast nationally. His *Three Lenten Hymn Meditations*, *Trumpet Tune in D*, and *Lenten Hymntunes* have been recorded and performed by various organists.

From 2006 through 2014, Mark was principal accompanist for the von Trapp Children, the great-grandchildren of the singing family made famous by the Rodgers & Hammerstein movie *The Sound of Music*. His solo appearances and concerts with the von Trapps included performances around the world.

Mark Coan Jones is survived by his parents Hubert Mack and Shirley Williams Jones of Asheville, his sister Suzanne Jones Hamel and husband Richard Anson Hamel of Covington, Kentucky, and his partner Hilarion (Kiko) Suarez Moreno of Deerfield Beach, Florida.



Yuko Hayashi

Yuko Hayashi died January 7 in Salem, New Hampshire, at the age of 88. She was born in Hiratsuka, Japan, on November 2, 1929. For more than 40 years she was professor of organ at the New England Conservatory and department chair for 30 years. As a performer, she concertized extensively on three continents—Asia, North America, and Europe—giving recitals and masterclasses in Japan, South Korea, the United States, Holland, Germany, Belgium, Austria, Switzerland, Denmark, Italy, Spain, and Portugal. She was the recipient of the coveted Arion Award from the Cambridge Society for Early Music as an "outstanding performer and master teacher of the historical organ." She was also awarded the Distinguished Alumni Award from the New England Conservatory.

Hayashi graduated with a degree in organ performance from Tokyo University of the Arts in 1948 and for five years was organist for the symphony orchestra of NHK, the Japanese national broadcasting company. She came to the United States in 1953 on scholarship, sponsored by Philanthropic Educational Organization and studied for one year at Cottey College in Nevada, Missouri. She then transferred to the New England Conservatory in Boston where she was awarded three degrees in organ performance: Bachelor of Music, Master of Music, and Artist Diploma. In 1960 she began teaching at the conservatory and was appointed chair of the department in 1969 by then president Gunther Schuller. Her primary

teachers were George Faxon, Donald Willing, Anton Heiller, and Gustav Leonhardt (harpsichord).

Her frequent travels to Europe began in 1966 when she went to the Haarlem Organ Academy in the Netherlands and began life-long associations with Anton Heiller, Luigi Tagliavini, and Marie-Claire Alain. In 1971, she studied with Michel Chapuis in France and was introduced to many historic organs in North Germany and Holland by Harald Vogel and Klaas Bolt. This was the beginning of many exchanges of concerts and masterclasses across the Atlantic Ocean between Boston and Europe. It was during this time that Hayashi became organist of Old West Church in Boston, performing on a new mechanical-action organ built by Charles B. Fisk. She served as organist there for nearly 40 years and was the founder and executive director of the Old West Organ Society until her retirement in 2010.

Beginning in 1970, Hayashi crossed the Pacific Ocean yearly to give recitals and masterclasses in Japan. With Italian organist Umberto Pineschi and the assistance of Japanese organ builder Hiroshi Tsuji and his wife Toshiko Tsuji, she founded the Italian Organ Academy in Shirakawa. She was influential in persuading organ committees from universities, churches, and concert halls to commission mechanical-action organs from organbuilders from around the world. Most noteworthy are the instruments for International Christian University (Rieger), Toyota City Concert Hall (Brombaugh), Minato Mirai Concert Hall, Yokohama (C. B. Fisk, Inc.), and Ferris University, Yokohama (Taylor & Boody, Noack Organ Company, and J. F. Nordlie Pipe Organ Company organs).

In 1989, Yuko Hayashi took a leave of absence from the New England Conservatory to accept a position as professor of organ at Ferris University, Yokohama. She taught there for six years before returning to Boston. She also became titular organist at St. Luke's International Hospital Chapel, which houses an organ built by Marc Garnier of France. She was responsible for relocating a historic 1889 organ built by Hook & Hastings to St. Andrew's Episcopal Cathedral in Yokohama where her father served as priest for many years.

Yuko Hayashi is survived by two brothers, Makoto Hayashi and Satoru Hayashi, and several nieces and nephews, all residing in Japan. A memorial service for Yuko Hayashi will be held at Christ Church, Andover, Massachusetts, April 28, at 11:00 a.m. Memorial contributions may be directed to: Old West Organ Society, c/o Jeffrey Mead, Treasurer, 72 Trenton Street, Melrose, Massachusetts 02176; St. Andrew's Cathedral, 14-57 Mitsuzawa-shimo-cho, Kanagawa-ku, Yokohama City, Kanagawa, 221-0852, Japan; or St. Luke's International Hospital Chapel, c/o Organ Committee, 9-1 Akashi-cho, Chuo-ku, Tokyo, 140-8560, Japan.



Pierre Pincemaille

Pierre Pincemaille, 61, died, January 12, an international concert organist, church organist, music professor, and composer. Born in Paris, France, December 8, 1956, Pincemaille was awarded five first prizes at the Conservatoire National Supérieur de Musique de Paris (harmony, counterpoint, fugue, organ interpretation, and organ improvisation) and won five international improvisation competitions: Lyon (1978), Beauvais (1987), Strasbourg (1989), Montbrison (1989), and Chartres (1990).

In 1987, Pierre Pincemaille was appointed titular organist of the prestigious 1841 Cavaillé-Coll at the Gothic Saint-Denis Cathedral-Basilica. He loved accompanying beautiful liturgy there, amidst the tombs of

the Kings of France. Highly inspired by Pierre Cochereau, Pincemaille founded a concert series there, from 1989 to 1994. For his 30th anniversary there, he performed his last concert on November 5, 2017, programming choral works he cherished, conducted by Pierre Calmelet: Louis Vierne's *Messe Solennelle* and three of his own recently composed vocal motets (to be published), as well as J. S. Bach's *Pièce d'Orgue*, BWV 572, symbolizing for him the three periods of life.

Pierre Pincemaille also performed with orchestras under the direction of conductors such as Mstislav Rostropovitch, Myung-Whun Chung, Riccardo Muti, Charles Dutoit, and John Nelson. His recordings include the complete organ works of Maurice Duruflé and César Franck, Charles-Marie Widor's ten symphonies, selected pieces by Jehan Alain, Pierre Cochereau, Olivier Messiaen, and Louis Vierne, his own improvisations and transcriptions of Stravinsky's *The Firebird* and *Petrushka*, as well as works with orchestra by Camille Saint-Saëns, Hector Berlioz, Joseph Jongen, and Aaron Copland. Several of Pierre Pincemaille's compositions were published: *Prologue et Noël varié* [Prologue and Variations on a Noel] (Sampzon, Delatour France, 2007), a 4-voice a cappella *Ave Maria* (Lyon, À Cœur Joie, 2013), and *En Louisiane* for trombone and piano (Delatour France, 2017).

Recently, Pierre Pincemaille taught counterpoint at the Conservatoire National Supérieur de Musique de Paris, harmony at the Conservatory in Saint-Germain-en-Laye, and organ improvisation at the Conservatory in Saint-Maur-des-Fossés for the past 17 years. For the past 14 years, he formed a generation of French and foreign organ improvisers, many who have won prizes in international competitions: among them, six Parisian organists: David Cassan (at the Oratoire du Louvre), Thomas Lacôte (La Trinité), Samuel Liégeon (St.-Pierre-du-Chaillet), Hampus Lindwall (St.-Esprit), Baptiste-Florian Marle-Ouvrard (St.-Eustache), and Olivier Périn (St.-Paul-St.-Louis).

Among his honors and distinctions, Pierre Pincemaille was a Knight in the following three orders: the Academic Palms, Arts and Letters, and St. Gregory the Great.

Pierre Pincemaille is survived by his wife, Anne-France, and their three children, Claire, Marc, and Éric.

—Carolyn Shuster Fournier, Paris, France

► page 8

private and group instruction as well as access to a wide variety of instruments. Participants will have the opportunity to perform in masterclasses focusing on repertoire, sacred music skills, improvisation, and technique. The program includes social activities, excursions, and a final student performance open to the public. Faculty includes David Higgs, Nathan Laube, Edoardo Bellotti, William Porter, and Stephen Kennedy. Application deadline is May 1. For information: www.esm.rochester.edu/organ.

Westminster Choir College, Princeton, New Jersey, announces its summer High School Organ Institute, July 1–14. Program includes private lessons, masterclasses, organ crawls to Philadelphia and Ocean Grove, New Jersey, as well as final performances. Faculty includes Matthew Lewis and Eric Plutz. For information: www.rider.edu/summerarts.

The National Association of Pastoral Musicians (NPM) announces academic scholarships to assist with the cost of education for pastoral musicians. Applicants must be NPM members with demonstrated financial need, enrolled full-time or part-time in an undergraduate or graduate degree program related to the field of pastoral music during the 2018–2019 academic year. Scholarship awards are made in amounts between \$1,000 and \$3,000. Application deadline is April 27.

NPM is also making available program scholarships, designed to assist pastoral musicians with limited financial resources to attend NPM conventions, institutes, and academies. For information: www.npm.org.

Publishers

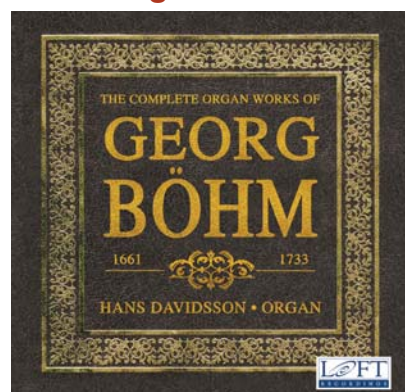
A-R Editions announces a new publication: *Requiem*, by Antonio Salieri, edited by Jane Schatkin Hettrick (C108, \$360 full score). Salieri composed his *Requiem* in 1804 for his own obsequies. Included in the edition are two motets of Salieri, also intended for his funeral. For information: www.areditions.com.

Michael's Music Service announces sheet music restorations: *Noël with Variations*, by Robert Leech Bedell, believed to be an original Noël melody for this setting, with three movements, suitable for recital performance; *To Martin Luther's Christmas Carol*, by Harvey Gaul, a dramatic setting of "Away in a Manger," a tune composed as "Flow Gently, Sweet Afton" in 1837; *Pièces pour orgue*, op. 28, by Joseph Callaerts, contains three pieces for service or recital use; *Ballet Egyptien*, by Alexandre Luigini, arranged by Fred Feibel, is a four-movement suite. For information: www.michaelsmusicsservice.com.

Oxford University Press announces new choral publications: *How excellent*, by Bruce Greer, for SATB and organ or piano (ISBN 978-0-19-352179-7); *As the bridegroom to his chosen*, by Alan Bullard, for SATB and organ or piano (ISBN 978-0-19-352255-8); *We bless thee for our creation*, by Bob Chilcott, for SATB double choir, unaccompanied (ISBN 978-0-19-351219-1); and *Ne adversis mihi*, by Howard Helvey, for SATB unaccompanied (ISBN 978-0-19-351796-7). For information: www.oup.com.

THE DIAPASON's annual listing of summer conferences, workshops, conventions, and related events will be published in the April issue.

Recordings



The Complete Organ Works of Georg Böhm

Gothic announces release of a new CD, *The Complete Organ Works of Georg Böhm*, featuring **Hans Davidsson**. This first recording of Böhm's complete organ works is performed on the four-manual organ created by GOArt of Gothenburg, Sweden, to replicate a North German Baroque organ, placed in Örgryte New Church. For information: www.gothic-catalog.com.

Radio broadcasts

The Organist Entertains, a BBC Radio 2 broadcast for nearly 49 years in the UK, will end in mid-May. The half-hour program showcasing recordings and live performances of a variety of organs currently airs at 11:00 p.m. on Tuesdays. **Nigel Ogden** has been the broadcast host for the past 38 years. **Robin Richmond** was the founding host, serving from 1969 until 1980. Other arts shows are also being cut from Radio 2. BBC Radio 3 will continue to broadcast organ and brass music, including its *Choir and Organ* broadcast, Sundays at 4:00 p.m. For information: www.bbc.co.uk/radio.

Organbuilders

Berghaus Pipe Organ Builders of Bellwood, Illinois, has completed rebuilding the organ of First United Methodist Church, La Grange, Illinois. The three-manual, 55-stop, 41-rank organ uses resources from the church's former M. P. Möller Opus 8261, built in 1956 with additions in 1963. (For further



Berghaus organ, First United Methodist Church, La Grange, Illinois

information on this congregation and its organs, see the June 2016 issue, pages 20–21.) Berghaus restored all existing pneumatic windchests and added new custom-built, electro-mechanical windchests for new ranks in the Swell and Pedal divisions.

The Great division contains ranks that are either unenclosed (situated behind the new 8' 1st Open Diapason) or enclosed with the Choir. Independent principal and flute ranks were installed in the Swell and comprise both original and new pipework. Nine new stops (including two mixtures) were added to the organ to augment the upperwork and eliminate some of the unification of the original instrument. The Möller three-manual console was extensively refurbished and outfitted with a solid-state control system.

The organ was dedicated in service on October 22, 2017, followed by an afternoon recital performed by Christopher Houlihan. For information: www.berghausorgan.com.

Descendents of Felix F. Schoenstein, founder of **Schoenstein & Co.**, Benicia, California, visited their ancestral home in Germany in September 2017. **Ed Schoenstein** and his wife **Patricia** visited the village of Villingen, near



Painting of the home of Leo Schoenstein, first Schoenstein organbuilder near the Benedictine Church (Archdiocese of Freiburg)

Baden-Baden, in the Black Forest. It was there that Felix Schoenstein was educated in organbuilding before emigrating to the United States and starting his own firm. Mr. and Mrs. Schoenstein visited Villingen to meet remaining family members and conduct research in village records.

The Ueberburgermeister of Villingen, **Rupert Kubon**, received them at the Rathaus on September 22. The Schoensteins presented the mayor a letter from Schoenstein company president **Jack Bethards** stating in part, "We owe our founding and our success to the brilliance of German craftsmanship. In fact, the whole organ business in America owes much to the many German craftsmen who came here to establish organ building in the new world. . . . Still today we maintain close relationships with our German organ building colleagues as members of the International Society of Organbuilders. Many of the parts used in our organs are made by German suppliers."

The Schoensteins arranged the donation of a portrait of Karl Schoenstein, Felix's brother, to the Franciskaner Museum. They also visited the Villingen city archives to see an official document dated 1557 with the seal of Johannes Schoenstein, first documented member of the family. For information: www.schoenstein.com. ■

URAWA GIRLS' JUNIOR & SENIOR HIGH SCHOOL

Urawa Akenohoshi Girls' Junior and Senior High School educates girls from a young age to high school graduation. The school's auditorium was built without provision for an organ. The school employed an architect to find a means of accommodating an organ for which an elegant solution was found. We proposed an asymmetrical design to complement the interior design of the auditorium. The organ has two manuals with 21 stops, employing mechanical key action and electric stop action. The Great Trumpet and part of the Great Open Diapason stops are borrowed mechanically to the Pedal Organ.

GREAT ORGAN		SWELL ORGAN		PEDAL ORGAN	
Open Diapason	8	Chimney Flute	8	Bourdon	16
Stopped Diapason	8	Salicional TC	8	Principal	8
Principal	4	Celeste TC	8	Trombone	16
Nason Flute	4	Principal	4	Trumpet	8
Fifteenth	2	Open Flute	4		
Fourniture IV	1 1/3	Nazard	2 2/3		
Trumpet	8	Fifteenth	2		
		Tierce	1 3/5		
		Mixture III	1 1/3		
		Haubois	8		



► St Peter's Square - London E 2 7AF - England ► [t] +44 (0) 20 7739 4747 - [f] +44 (0) 20 7729 4718 ► [e] ManderUK@mander-organs.com

MANDER ORGANS

www.mander-organs.com

Handel with care

As I write this column we are barely past the Feast of the Epiphany and are settling in for a bit of “wintery mix” that will bring sub-freezing temperatures plus the threat of snow to much of northern Texas. Blessedly, I am still basking in the warm memory of my most recent participation as continuo harpsichordist for a performance of George Frideric Handel’s greatest hit, his oratorio *Messiah* (Part I and the Hallelujah Chorus), presented on December 24 as the Sunday morning service at Lovers Lane United Methodist Church in Dallas.

Like most colleagues who own a harpsichord, I have had a career-long association with Handel’s masterpiece beginning during student days and continuing through many collaborations with professional ensembles such as the Dallas and Shreveport symphonies and multiple church choirs (my own as conductor from the keyboard, and others as keyboardist only). Like other particular holiday favorites (*The Nutcracker* and *A Christmas Carol* come to mind), *Messiah* can suffer from over-exposure. At this point in my life I am not certain that I would accept another engagement to perform the entire oratorio, but for this, a repeat booking to assist with Part I at Lovers Lane Church after having performed in a separate subsequent Good Friday presentation of Parts II and III during an appropriate liturgical season, I have come to admire the good taste of music director Jimmy Emery and the sensitive collaboration of his clergy. Music IS the sermon for these services: a pastoral welcome follows the organ prelude; the instrumental “Pifa” serves as an offertory, and a benediction before the organ postlude completes the spoken word segments for the service, thus allowing the powerful biblical texts and Handel’s beloved music to serve as the message.

For the 2017 presentation we had a complement of single strings, winds, trumpet, and tympani plus the collaboration of organist Sheryl Sebo at the classic Aeolian-Skinner pipe organ, moved from the original church for installation as the chancel instrument for the magnificent primary edifice for worship, no longer situated on the eponymous Lane, but now gracing the northeastern corner of Northwest Highway and Inwood Road in north Dallas. Due to his scheduling error the cellist did not arrive for the Saturday morning rehearsal, but a versatile bassist did noble service, and the continuo players gathered for an extra half hour of checking cues on Sunday morning, so all fit together seamlessly.

A few performance suggestions achieved from experience

I admire those among us who are proficient readers of figured bass, but for

my own security I prefer to play from a realized score, and the published version that I use is a 1998 spiral-bound volume from Oxford University Press, edited by Clifford Bartlett (with continuo realization by Timothy Morris). This 167-page score contains all of the various transpositions and alternatively voiced arias as well as the rehearsal letters indicated in the Watkins Shaw vocal score published by Novello. (A practical hint: keep a stash of large paper clips close at hand, and ask the conductor for a list of the options that have been selected for performance prior to rehearsals.)

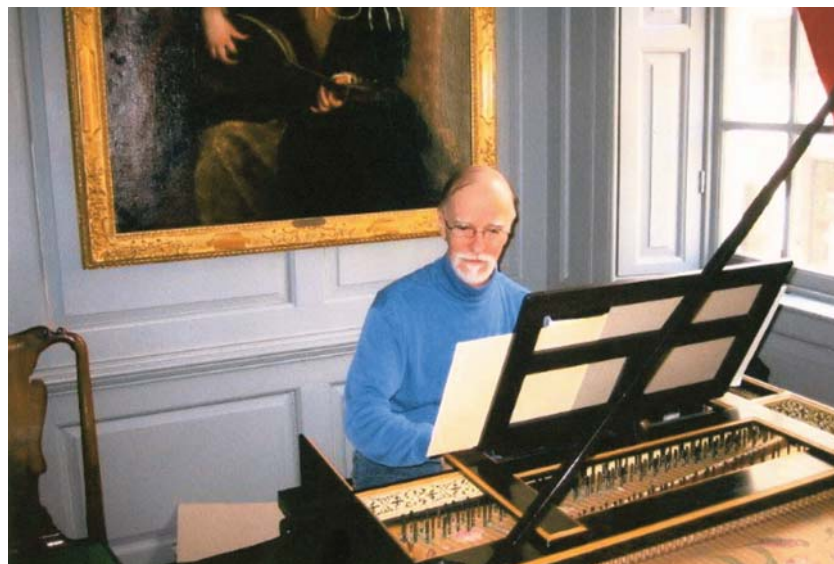
Of course, the presence of a printed realization does not require that every printed note must be played! For dynamic or expressive reasons one may wish to omit, or add, notes. A few of my favorite examples: in “O Thou that tellest Good Tidings to Zion” (#9) try adding some upward scale figures to illustrate “get thee up into the high mountains.” Delay the harpsichord entrance at the beginning of #10, “For behold, darkness shall cover the earth,” then join the bass line at letter A: “. . . But the Lord shall arise . . .” Or, for the recitative #19, “Then shall the eyes of the blind be opened,” insert a bit of irresistible fun by adding some jolly arpeggiated upward sixteenth-notes to portray that lame man who is “leaping as an hart!”

Recommended books: Handel and Messiah

1) For an eminently readable biography of the composer, Christopher Hogwood’s tercentenary offering *Handel* (Thames and Hudson, London, 1984, USA 1985; ISBN 0-500-01355-1) is a winner with one hundred well-chosen illustrations (ten in color), a full chapter on the oratorios, and a complete chronological table of events in the composer’s long life.

2) Richard Luckett, the Pepys Librarian at Magdalene College, Cambridge UK, is the author of *Handel’s Messiah: A Celebration* (Victor Gollanz, Ltd, 1992; ISBN 0-575-05286-4), comprising ten cogent chapters that describe the background and history of the work’s creation, its varied performance styles through the years, and the changing tastes that have developed through the influence of the twentieth-century early music revival.

3) *First Nights: Five Musical Premieres* (Yale University Press, 2000; ISBN 0-300-07774-2) is James Forrest Kelly’s compendium of eventful happenings at the first public hearing of a major work by the composers Monteverdi, Beethoven, Berlioz, Stravinsky, and, as the subject of the book’s second chapter, Handel’s *Messiah*. Of particular interest is a discussion of recommended recordings of Handel’s oratorio (pages



Larry Palmer at the Handel House, July 2007 (Photo credit: Glenn Spring)

342–344) as conducted by George Solti, Trevor Pinnock, William Christie, and Nicholas McGegan. The latter chose to record all the variant surviving material from Handel’s several versions of *Messiah*, thus providing the listener with the materials for constructing a unique performance of the oratorio to suit one’s individual interest and preferences.

A memorable venue: Handel’s house

Among my fondest memories of meaningful recitals, only a precious few hold the same rank as the thrill of performing an eighteenth-century keyboard transcription of the “Overture” to *Messiah* during one of my two concerts in Handel’s London lodging located at 25 Brook Street, Mayfair, known since 2001 as “The Handel House Museum.” A lovely two-manual harpsichord by Bruce Kennedy provides the player with an exceptional partner in this intimate space. Most wonderful, however, is the sense of awe that is induced by the thought that in these very rooms the great composer conceived his immortal music.

I did not wish to mention these events without hastening to mention the names of some other colleagues who have had the same opportunity. For this information I appealed to Jane Clark, a wonderful British friend and authority on Couperin and Scarlatti, as well as a superb performer of her late husband Stephen Dodgson’s keyboard music, with a request for a list of players from the United States who have presented concerts. Neither Jane nor I can vouch for its completeness (so I suggest that readers who have names to add should contact me so that I may add them in a future *Harpsichord Notes* column). In alphabetical order: Ruta Bloomfield, Elaine Funaro, Mark Kroll, Sonia Lee, Joyce Lindorff, Charlotte Mattax, Rebecca Pechefsky, Linton Powell, Michael Tsalka, and Kenneth Weiss—distinguished company, indeed!

Jane also noted that she was discouraging future performances of Handel’s great (but lengthy) *Chaconne in G Major*! (So, colleagues, be forewarned!)

Handel for harpsichord: a few suggestions

In the days before ubiquitous recording media existed, orchestral works were transcribed for home performances at the various available keyboards. Sixty Handel

overtures from oratorios and operas are available in a volume of keyboard arrangements published by John Walsh (the younger) during the years 1708 to 1750. Dover Publications reprinted the entire collection in one volume in 1993. This facsimile of the “top sixty” begins at A (*Acis and Galatea*). [Aside: my first commercial recording was as a singer in the “Oberlin” chorus for Bernhard Paumgartner’s production of this opera at the Salzburger Landestheater in 1959, issued on a Columbia record in the United States.] The Dover volume includes both *Messiah* and *Water Musick* [sic], and concludes with *Xerxes*! This compendium should provide enough variety for a few decades of Handel House harpsichordists! If the occasional C clefs and idiosyncratic notational features of the facsimile edition are not to one’s liking, Novello issued *Twenty Overtures In Authentic Keyboard Arrangements*, edited by Terence Best (3 volumes, 1985) employing modern musical notation and printing.

Handel’s *Eight Great Suites* comprise typical eighteenth-century dance movements, several of which deserve to rank along with the best of such sets from the period. [Aside: in the early 1960s I nearly caused a riot in Eugene Selhorst’s graduate music literature seminar at the Eastman School of Music when I questioned the comment from a pianist who said that Handel was “not a first-rate composer for keyboard” by asking her if she had ever played any of them? She had not. A pity! My own favorites include the suites in E major (“Harmonious Blacksmith”), D minor (which culminates in a Presto movement also used to conclude the overture for the opera *Il Pastor Fido*), and the noble F minor. But the others are worthwhile too: multi-movement works in A major, F major, E minor, F-sharp minor, and G minor: all worthwhile and interesting music.

Finally, you might just “throw in the towel” and create your own transcription of Percy Grainger’s “clog dance” *Handel in the Strand* (composed for piano and strings in 1911–1912, and, as he noted in a later edition for keyboard, “dished up for piano solo,” March 25, 1930, in Denton, Texas!!). What merriment it must have brought to Dallas’s “neighbor to the north,” now home to the impressive University of North Texas School of Music.

And I’ll wager that, if the weather was as cold then as it is right now, Percy Grainger’s hot pianism could have turned most of the frozen precipitation into a dazzling dancing delight! ■

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

For Sale

**1907 George Kilgen
1987 Roy Redman
New Stops and Actions
www.milnarorgan.com**

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

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**

Choral Music

When I chose the music for this review, I went through at least a hundred anthems by different publishers and composers. These anthems literally popped out of the pile as I was perusing titles. I kept in mind how I would use these pieces with my choir, teaching levels of difficulty that would stretch and grow their musical abilities and their appreciation for good choral music. I hope you enjoy looking over these particular anthems. They are solid, varied, and, I feel, a real asset to the church music/concert choral repertoire.

Love, by Gerald Near. SATB and organ, MorningStar Music Publishers, MSM-50-5004, (M+) \$1.70.

One of the anthems in the Washington National Cathedral Choral Series, this Pentecost text by Christopher Wordsworth is expertly set to music by Gerald Near. Based on I Corinthians 13:1–13, this chant-like melody is matched beautifully to an expansive and exquisite organ accompaniment. The final text is wonderfully sculptured: “Faith and hope and love we see, joining hand in hand agree, but the greatest of the three, the best, is love.”

My Hope Is Built on Nothing Less, arranged by John Ferguson. SATB, organ, and optional brass quartet, Augsburg Publishing Company, #978-15064-2606-8, (M-) \$2.40.

Ferguson’s able hands have created a moving and inspiring anthem based on the tune MELITA. There is opportunity for congregational participation as well. Part of the St. Olaf Choral Series, this piece will be a great addition to your choral library and is very accessible for most choirs.

The Spirit of the Lord, by Philip W. J. Stopford. SATB and organ, MorningStar Music Publishers, MSM 50-2525, (M) \$1.85.

This impressive choral anthem was commissioned for the enthronement of the Archbishop of Philadelphia, the Most Reverend Charles J. Chaput, O.F.M. Cap., in September 2011. The opening theme, based on the text from Isaiah 61, beautifully captures the words, “The spirit of the Lord is upon me,” followed by luscious harmonies, stunning key changes, and a stirring organ accompaniment. This anthem is perfect for Pentecost and ordination/installation services. There are optional flute, brass quintet, and timpani parts also available. This piece is part of the Cathedral Series published by MorningStar, in this case the Cathedral Basilica of Saints Peter and Paul, Philadelphia.

Who But the Lord?, by Craig Courtney, lyrics by Susan Bentall Boersma. SATB, Beckenhurst Press, Inc., BP2112, (E+) \$2.15.

Beginning with an *cappella* verse of a modified text of *Veni Emmanuel*, the lovely contemplative nature of the text that follows makes this anthem perfect for Advent, though it can be useful anytime during the church year. The accompaniment features a flowing eighth-note pattern that would probably be most effective played on the piano.

Down by the Riverside, with *Standing in the Need of Prayer*, by Mary McDonald. Hope Publishing Company, C6098, \$2.25, SATB with piano and optional rhythm parts (acoustic guitar, electric bass, percussion, and drums), 6098R, (M) \$26.95.

With rhythmic energy and catchy syncopation, this piece combines two

popular spirituals in a hand-clapping, foot-stomping rendition that will sure to please all involved.

Consider How the Birds Above, by Daniel Zager, setting by Bret A. Heim. SATB and organ with optional oboe/violin, Concordia Publishing House, #98-4272, (M-) \$2.30.

This new hymn text by Stephen P. Starke, based on Matthew 6, is set to the tune NORTHCROFT in a lovely setting with organ and oboe or violin. The melody and harmonies are especially captivating, and members of the congregation will be humming this beautiful tune after the anthem is finished.

The Eyes of All Look to You, by Carl F. Schalk. SATB a cappella, Concordia Publishing House, #98-4259, (M-) \$1.90.

Perfect for communion or general use, this beautifully crafted motet is based on the text from Psalm 145:15–16, “The eyes of all look to You, and You give them their food in due season.” With close harmonies and rich suspensions, this anthem will make a wonderful addition to any service of worship.

—Leon Nelson
Southminster Presbyterian Church
Arlington Heights, Illinois

Book Reviews

Organs & Organists: Their Inside Stories, Jenny Setchell. Bonn, Germany: Musikverlag Dr. J. Butz, ISBN 978-3-928412-21-6, \$36.00. Available from www.ohscatalog.org.

The subtitles of this book—“All you (n)ever wanted to know/A composting of organic material”—make it clear that this book takes a humorous approach to the organ and organ-playing. Yet humorous does not mean lacking in depth. This is New Zealand author Jenny Setchell’s third foray into documenting the world of the pipe organ—her previous titles were the 2009 *Organ-isms*, and the 2015 photographic album *Die Himmel Nahe* (“Looking up at organs and ceilings,” reviewed by Stephen Schnurr in February 2016, pp. 12–13). Whereas *Organ-isms* was a compilation of tales and anecdotes by over one hundred organists, and *Die Himmel Nahe* was a photographic essay, *Organs & Organists: Their Inside Stories* combines both techniques. Setchell is a gifted writer and photographer, and this volume demonstrates her verbal and visual talents in a wonderful way.

The book has a somewhat unusual format—it is a “coffee table book,” meaning stunning photography printed on coated paper that makes the visual elements pop off the page—yet its smaller, seven-inch-square size makes it more portable (and perhaps more likely to be reached for). Intended for everyone, really, the book is dedicated to “musicians and non-musicians who haven’t got a clue about organs and organists. Long may they continue to discover the magical world inside the outsiders.”

Organs & Organists comprises a “Prelude” and four parts (which include brief glossaries of terms), plus an appendix. The appendix reiterates the terms used within the parts, and identifies the locations of the organs photographed. It also provides a list of recommended reading and websites, the endnotes and biographies of author Setchell and the book’s cartoonist, Al Nisbet.

The prelude, “In the beginning,” focuses on the organist (including “habits,” which presents examples of different console and keydesk locations). Part One, “A rough pictorial guide to

pipe organs,” describes façades, cases, pipes, and consoles, and explains the workings of “the mechanical marvel inside.” Part Two, “Martin Setchell—On the road with a free-range concert organist,” portrays Jenny’s husband at work during those nightmare moments that many of us have experienced (including gaining entry, securing practice time, and the calls of nature). The “Four Rehearsal Rules for the Organ” are well known to any organist, and reading them provides an oddly comforting feeling of camaraderie.

Part Three focuses on Adrian Marple, the director of music and organist at St. Mary’s Bury St. Edmunds, to present the experiences of a church organist. Any organist employed by a church can relate to these (and any clergy who are unaware of the scope of an organist’s skills should study these pages). Part Four, “Life aloft as seen through the eyes of other organists—and their helpers,” teaches how to identify the “hallmarks of a real organist” and relates experiences of many organists past and present, including David Yearley, Gordon Slater, Henry Smart, Richard Elliott, and Carlo Curley. (The life of a substitute organist is included here.)

This book features stunning photography and includes off-the-beaten-path instruments as well as those one would normally expect. (No stoplists are included.) *Organs & Organists: Their Inside Stories* is a most enjoyable volume and is highly recommended for organists and those who love them (or maybe also for those who don’t—it may change a few minds!). Consider it for others for a gift for any occasion, and for yourself right now.

—Joyce Robinson
Niles, Illinois

New Organ Music

Partita on In Paradisum: O Jesus Christ, Thy Manger Is, by Kenneth T. Kosche. Concordia Publishing House, 2014 (including some previously copyrighted material), order no. 97-7661, \$12. Available from www.cph.org

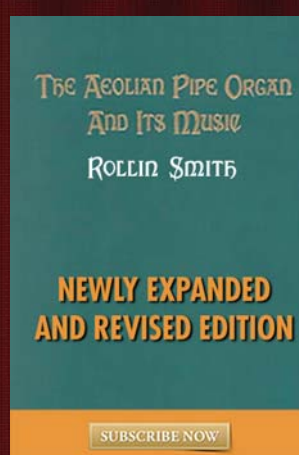
Kenneth T. Kosche grew up in Chicago, received bachelor’s and master’s degrees from the University of Illinois at Urbana-Champaign and a Doctor of Musical Arts degree from the University of Washington. After public school teaching, he served at Concordia University Wisconsin for 31 years, from 1978 through 2009, teaching courses in church music, composition, music education, and choral music. In addition to his service as a church musician, Kosche has composed and published a significant body of choral and instrumental music, including music for the organ. More information about Kosche can be found in his online interview, “Profiles in American Church Music,” at the Center for Church Music website, Concordia University Chicago, River Forest.

Kenneth Kosche’s *Partita on In Paradisum* is based on his hymntune composed in 1998 for the hymn, “O Jesu Christ, dein Kripplein ist,” written by the gifted theologian and hymn writer, Paul Gerhardt (1607–1696). Admired by J. S. Bach and called the “king of hymn writers” by Albert Schweitzer (1875–1965), Gerhardt’s German poetic works “breathe a vigorous, simple piety, and are expressed in a popular diction of excellent quality” (Schweitzer, *J. S. Bach*, 1911, trans. Ernest Newman, pp. 12–13). Gerhardt wrote 123 known hymns, with at least ten translated hymns included

► page 14

THE AEOLIAN PIPE ORGAN AND ITS MUSIC

ROLLIN SMITH



IT WILL SOON BE 20 YEARS since **THE AEOLIAN PIPE ORGAN AND ITS MUSIC** was published by the Organ Historical Society. This landmark volume has been out of print for so long that copies now sell for more than \$500. A second edition, revised and greatly expanded, is now in publication and, in addition to emendations and many new photographs, the annotated opus list of over 900 organs (with contract dates, prices, additions, and alterations) has been updated to reflect subsequent activity.

THE AEOLIAN PIPE ORGAN AND ITS MUSIC is the story of America’s oldest, largest, and longest-lived residence organ company, whose instruments provided music in the home in the era before the wide-spread use of the phonograph and radio. A

list of Aeolian patrons is a veritable Who’s Who in American business, industry, and finance.

This book not only documents the organs, but also the music they were programmed to reproduce, Aeolian’s commissions from Saint-Saëns, Stravinsky, Stokowski, and Humpardinck, and their reproduction of performances of renowned artists. A special section features a wealth of unpublished photographs of Aeolian installations. In addition to a study of the 48 recording organists, dozens of stoplists are included and complete catalogues of Aeolian organ rolls.

As a companion volume to Rollin Smith’s **PIPE ORGANS OF THE RICH AND FAMOUS**, this notable publication makes for reading as fascinating as it is entertaining.

RESERVE YOUR COPY ON-LINE TODAY!
www.OrganHistoricalSociety.org

► page 13

in twentieth-century Lutheran hymnals published in the United States. The composite translation of “O Jesu Christ, dein Kripplein ist” was included in *The Lutheran Hymnal* (1941) coupled with the hymntune of the same name, written by Johann Crüger (1598–1662), the illustrious organist at St. Nicholas Church in Berlin. While the setting still remains a popular hymntune associated with the text, Kosche’s *IN PARADISUM* offers a fresh and engaging alternative.

There are six movements in Kosche’s partita, with each movement attached to a passage contained in one of the hymn’s six stanzas. The passages for each movement are as follows:

Theme (stanza 1):

O Jesus Christ, Thy Manger is,
My paradise at which my soul
reclineth.

Variation I (stanza 2):

He whom the sea And wind obey
Doth come to serve the sinner in great
meekness.

Variation II (stanza 3):

The light and grace Our guilt efface,
Thy heav’nly riches all our loss
retrieving.

Variation III (stanza 4):

Thou Christian heart, Whoe’er thou
art,
Be of good cheer and let no sorrow
move thee!

Variation IV (stanza 5):

Remember thou What glory now
The Lord prepared thee for all earthly
sadness.

Finale (stanza 6):

The world may hold Her wealth and
gold;
But thou, my heart, keep Christ as thy
true treasure.

The “Theme,” as indicated and expected, is straightforward in nature and homophonic in texture. This opening movement, like his hymntune, makes use of a melody that reinforces the 4-4-11 text pattern of each of the hymns two long phrases. The first, or antecedent, portion (4+4) of each of the two phrases is in triple meter, while the consequent portion of the phrase (11) shifts to duple meter. The antecedent portion has a rocking effect that harkens to the cradle that sheltered Christ at his birth. The consequent portion of the phrase rises and falls to the cadence point. Thus, the thematic material Kosche provides in his hymntune and his partita movement provides a charm that embraces both the nurturing of Christ in the manger as well as his subsequent action on earth as God’s beloved Son. Kosche’s registration suggestions are included for each movement, and the opening theme calls for a plenum registration for the upper voices undergirded by 16’ Principal and 8’ Octave stops.

Marked “freely, somewhat restless,” Variation I, like the other movements in this partita, continues to feature the juxtaposition of duple and triple meter. As indicated above, Variation I is set to the opening portion of the hymn’s second stanza, “He Whom the sea and wind obey.” For each of the two long phrases, the rocking motion of denser major and minor chords continues but with sharper rhythmic snap, and is presented and echoed twice, first on the Great and Pedal, followed by Swell gesture alone, leading to the consequent portion of the two phrases of the hymntune. Thus, Kosche has taken the pictorial “rocking” motive a step further, reflecting the activity of the “sea” and “wind” with the

repetition of the rocking motive on the secondary Swell manual. The composer’s text painting will not be lost on the listener, especially if the portions of the hymn are included in church bulletins or recital programs.

The short second variation is followed by an extended treatment of the text in stanza 4. Drawing on the text, “Be of good cheer and let no sorrow move thee!,” Variation III is much more energetic in nature due to continuously running sixteenth notes for both hands. The hymntune’s rhythm pattern without the same melodic contour is now shifted to the Pedal division. The composer indicates the pedal part as “detached throughout” but remains dynamically subservient to the sparkling action above. The composer calls for a full registration over the quieter pedals, including the designation of a Cymbal III in the Swell division. While Kosche indicates when manual changes are to occur, the composition would still be effective on one-manual instruments. This movement may require a bit of practice at the piano, compared to the preceding movements and those that follow. But do not despair! Kosche has created a rondo form by strict repetition of the material assigned to the Great manual: learn it once, play it thrice!

Variation IV, marked “Festive,” calls for an 8’ Trumpet, marking the first suggested appearance of a reed stop in the piece, focusing on the brief phrase in stanza 5: “Remember thou What glory now.” Voices enter one at a time in the “bright and energetic” Finale without strict fugal treatment. For the first time, the composer calls for three independent mixtures for the three divisions, descriptive of the words wealth, gold, and true treasure from stanza 6. A short Swell interlude passage without reeds and pedals provides a temporary respite before the conclusion of the piece on the full-bodied Great division with Pedal, rounding off the work with a straightforward but powerful restatement of the harmonized hymntune.

While harmonic invention may not break new ground in this partita, Kosche has created a work of integrity with considerable variety that is within the range of medium or moderate difficulty, suitable for either the Christmas season or Holy Eucharist services. If you are looking for an engaging and slightly extended piece based on a relatively new hymntune of merit, Kenneth Kosche’s *Partita* offers satisfaction for listeners and performers alike. Highly recommended!

—Jeffrey Schleff
Grand Prairie, Texas

University of Alabama professor of organ Faythe Freese. Freese commissioned Pamela Decker to write compositions in tribute to these three works of art. As a museum docent, I can often see the similarities between the visual arts and the aural arts. Although I do not understand Decker’s subjective impressions between these paintings and her music, I feel that her interpretations are remarkably close to the feelings represented in the paintings.

The first painting, “Nall Violin,” has its corresponding music called “Augenmusik” (eye music). The painting is of a highly decorated violin sitting on what looks like a marble stand. The decorations are a mosaic and an eye that appears to be looking out from the body of the violin. Decker states, “the primary musical motives in the piece are palindromic evocations of the shape of the human eye.” The music begins very lyrically, gradually building, until it ends in a fiery toccata.

The second piece is entitled “Lirio e amapola,” a Spanish term that translates to “Iris and Poppy.” The painting is of two flowers with a border and a mosaic at the bottom. Decker has tried to introduce “cells” that “suggest the contours of the flower petals and leaves.” A lyrical passage forms a B section in this short movement before the “cell” material returns in a different guise.

The third piece of artwork is a wall-mounted sculpture made of tin organ pipes designed in the shape of an abstract cross. Decker’s interpretation is titled “La croix de foi,” a French title that means “The Cross of Faith.” Opening with an irregular pedal solo in a samba rhythm, the piece is a real march of faith: dramatic, bold, full organ, with powerful reeds added for the flying sixteenth-note pedaling that brings the music to a close.

I would appreciate attending a recital where this music is played along with projections of the art on a screen, as it would be a powerful presentation. As is often the case with Pamela Decker’s music, it is difficult, but well worth the effort!

—Jay Zoller
Newcastle, Maine

NEW! Jeremy David Tarrant Plays New French Casavant Widor Organ Symphony 7

Widor • Vierne • Litaize Jeremy David Tarrant plays the 2013 Casavant op. 3898 of 76 ranks built in French Romantic style at the grandly resonant First Presbyterian Church of Kirkwood, Missouri.

Raven OAR-146 \$15.98 free delivery worldwide

Widor: Organ Symphony No. 7 in A Minor in 6 movements
Vierne: from *Pièces de Fantaisie*: Improptu, Nalades, Clair de Lune
Litaize: Lied

NEW! Filsell Plays Litaize

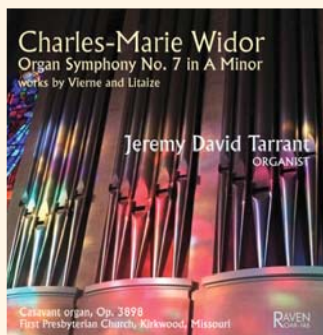
Gaston Litaize Musique pour orgue

Gaston Litaize (1909-1991) “nailed his colors to a neo-classical mast and thus revealed in his writing a Bachian transparency and contrapuntal luminosity; one that perhaps overshadows a strain of Romantic expression which lies at its heart,” writes Jeremy Filsell. He plays these works on the 64-rank Aeolian-Skinner in the live acoustic of Church of the Epiphany, Washington, DC.

Raven OAR-147 \$15.98 free delivery worldwide

Final: Messe pour tous le temps
Variations sur un Noël Angevin
Final
Arches
Épiphanie
Prélude et Danse Fugée
Reges Tharsis
Final: Messe pour Toussaint

from 24 Préludes Liturgiques
Prélude Liturgique VII: Rythme libre
Prélude Liturgique VIII: Scherzo
Prélude Liturgique XI: Rythme libre
Prélude Liturgique XII: Librement
Prélude Liturgique XV: Allegro
Prélude Liturgique XVI: Espressivo
Prélude Liturgique XVII: Allegro



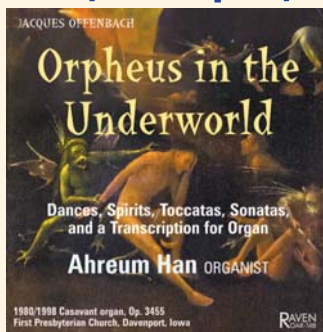
NEW! Ahreum Han Plays Dances, Toccatas, Transcription, +

Orpheus in the Underworld

Orpheus in the Underworld Ahreum Han, taught by Ken Cowan, Alan Morrison, and Tom Murray at Westminster, Curtis, and Yale, plays a rip-roaring program on the 61-rank Casavant at First Presbyterian Church, Davenport, Iowa.

Raven OAR-148 \$15.98

Offenbach: Overture to *Orpheus in the Underworld* trans. Ahreum Han
Jongen: Sonata Eroica, op. 94
Jean Berveiller: Mouvement
Guy Bovet: Hamburger Totentanz
Widor: Toccata, Sym 5
Bach: Trio Sonata No. 3 in D Minor, BWV 527
Vierne: Nalades, op. 55, no. 4
Joh. M. Michel: Organ, Timbrel, and Dance: Swing Five - Bossa Nova - Afro-Cuban



RAVEN®

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

The Freese Collection, by Pamela Decker. Wayne Leupold Editions, Contemporary Organ Repertoire, WL610012, 2012, \$32.00

In a previous review, I termed Pamela Decker “The First Lady of the Organ.” With each composition, she lives up to that reputation. It is obvious from looking at this concert piece that Decker possesses a fertile imagination in her compositions, and she does not hesitate to show off her equally comparable performance technique. This is well-written music—entertaining, demanding, and exciting. Although the suggested registration recommends a three-manual organ, with some imagination the music could easily be played on two manuals.

This is particularly interesting music for me as each of the three pieces attempts to describe in musical form three paintings by the Louisiana artist known as “Nall” that hang in the home of

New Recordings

Capriccio: Contemporary Music for the Organ. Margaret Phillips plays the Beckerath organ in Marlborough College Chapel. Regent Records compact disc REGCD419. Available from www.regentrecords.com.

Hommage à Franz Liszt, Lionel Rogg; *Prelude & Fugue “In Memoriam Maurice Duruflé,”* Fredrik Sixten; *Haec Dies*, Sebastian Forbes; *Partita sopra “Nun freut euch,”* Rogg; *Miroir*, Ad Wammes; *Six Bagatelles*, Brian Chapple; *Shalom*, Toon Hagen; *Capriccio*, Forbes.

Marlborough College is a leading English independent school founded in 1843. The present chapel, designed by the architectural firm of Bodley & Garner, was completed in 1876. The current organ by Beckerath of Hamburg, Germany, built in 2006, is housed in Bodley’s original case. This mechanical-action instrument, comprising four manuals and pedals with 62 speaking stops, incorporates some of the pipe-work from the previous Hill, Norman & Beard organ. The elegant stone Gothic chapel is large enough to accommodate the entire school of 860 students and provides a first-rate acoustical environment for the organ with about four seconds of reverberation.

The artist featured on this compact disc is Margaret Phillips, a former student of Ralph Downes and Marie-Claire

Alain. Besides being a concert organist she is the cofounder with her husband, David Hunt, of the English Organ School & Museum in Milborne Port, Somerset. As the disc booklet explains, this establishment has procured a number of organs from the eighteenth, nineteenth, and twentieth centuries, and exists to provide an environment where the organ is taught and played, and to foster its understanding and appreciation. Margaret Phillips is also professor of organ at the Royal College of Music in London. She is best known for her performance of Baroque and Classical organ music and has previously issued a monumental 16-CD set of the complete organ works of J. S. Bach on the Regent Records label. By contrast, however, the present recording is devoted entirely to compositions written in the last half century.

Lionel Rogg (b. 1936) is best known as a recitalist and for his recordings of organ and harpsichord music, most notably for his recording in the 1960s of the complete works of Bach on the Metzler organ of the Grossmünster in Zurich and again on the Silbermann organ in Arlesheim. His recordings were not, however, limited to Bach, and I remember purchasing and particularly enjoying his recording of the three Hindemith sonatas, once more on the Grossmünster organ, when it first came out in 1967. It is therefore a surprise to many including myself that Rogg has also a distinguished career as a composer of organ music. *Hommage à Franz Liszt* makes use of motifs drawn from some of Liszt's works, combined with some of the rather pianistic compositional technique of Liszt's *Fantasia on "Ad nos, ad salutarem undam."* Like the *Ad nos* there are many contrasting dynamic levels and tempi. Margaret Phillips gave the British première of the piece in St. Paul's Cathedral, London, in 2011, in the presence of the composer. Phillips makes an excellent job of playing what is both a virtuoso work of considerable difficulty as well as a work that requires warmth and tenderness in its softer moments.

Fredrik Sixten (b. 1962) is a Swedish organist and composer, educated at the Royal College of Music in Stockholm. He was formerly organist of Hämörsand Cathedral, Sweden, and is now choir-master of the Nidaros Cathedral in Trondheim, Norway. In Sweden he is well known as a leading composer of the present day, though he is better known for his choral music than for his organ works. His *Prelude & Fugue "In Memoriam Maurice Duruflé"* was written in 1986 at the time of Duruflé's death, and was inspired by Duruflé's *Prélude et Fugue sur le nom d'ALAIN*. The prelude begins softly with numinous solos on the clarinet accompanied on the strings and interspersed with lively passages on the flutes, leading a build up to a *mezzo forte* and ending with a reprise of the beginning. The fugue begins softly, gradually building up to full organ. As such it is an admirable work to demonstrate the resources of the organ, which Phillips does most adroitly.

The English composer Sebastian Forbes (b. 1941) sang under David Willcocks in the Choir of King's College, Cambridge, before taking positions as a producer with the BBC, under William Mathias at University College, Bangor, and as professor of music at the University of Surrey, where he is now professor emeritus. Most of his compositions are either choral in nature or written for strings, though he has composed for other instruments including the organ. His *Haec Dies* was commissioned by Simon Preston in 1969 and is based

on the melody of the Easter hymn, "This is the day the Lord hath made." The booklet describes "Forbes's lively and energetic style of writing, which is often fast moving and unfettered by time signature (or key signature, come to that)." It includes ebullient passages on the flutes, loud and often discordant passages on the reeds, and a tender solo on the clarinet.

We come then to another composition by Lionel Rogg, *Partita sopra "Nun freut euch,"* which consists of seven movements: Choral, Bicinium, Canon, Presto, Récit, Passacaglia, and Toccata. This is my favorite work on the recording. Though modern in its atonality, it is somewhat neo-classical in structure, as well as showing points of contact with the compositional style of other modern composers such as Maurice Duruflé. Apart from "Passacaglia" and "Toccata" the movements are all quite short in length. "Passacaglia" is perhaps the most classical movement in style. It leads directly into the brilliant "Toccata," which is more in the French Romantic tradition and where the chorale melody features prominently in the pedal.

Miroir by the modern Dutch composer Ad Wammes (b. 1953) is becoming increasingly popular. Margaret Phillips writes in the leaflet of it having an almost cult status. This is at least the third compact disc including it that I have reviewed in recent years. The composer describes it as being "a true perpetuum mobile," continuing that, "its rhythm has a kind of samba feel." Its popularity is doubtless due to its lively and energetic rhythm combined with the haunting quality of the melody.

Brian Chapple (b. 1945) studied under Lennox Berkeley at the Royal Academy of Music and his compositions include choral works, both sacred and secular, as well as orchestral and instrumental music. *Six Bagatelles* are transcriptions for solo organ of six out of nine bagatelles that Chapple wrote for piano in 2005. Margaret Phillips gave them their first performance on the organ of Lyme Regis Parish Church in 2011. These pieces are in very diverse moods, and comprise Adagio, Con Brio, Lento, Molto Ritmico, Vivace, and Piacere. The collection is warm, pleasing, and accessible. It is written in a fairly conservative compositional style that shows some contacts with the French impressionism of composers such as Louis Vierne.

The Dutch organist and composer Toon Hagen (b. 1959) presides over the great four-manual Schnitger organ in the St. Michaelskerk in Zwolle. His 1996 composition *Shalom* is based on the traditional Hebrew folksong *Shalom chaverim* whose haunting melody produces a quiet and evocative mood. Using a combination of rubato and delicate control of the initiation characteristics of the flutes, Phillips creates a particularly intense sense of feeling in the piece.

For the final piece on the compact disc Phillips returns to Sebastian Forbes for the piece from which the recording takes its name, *Capriccio*. The Greater London Council commissioned this composition for the Royal Silver Jubilee in 1972, and Margaret Phillips gave the first performance in the Royal Festival Hall at a private concert in the presence of Queen Elizabeth II and Prince Philip. She gave the first public performance in the same hall a year later. The piece is, as the title suggests, in very free form, and like the same composer's *Haec Dies* alternates sections of discords with ebullient passages on the flutes. The discords build up on the reeds into a sort of royal fanfare at the end.

This is a very memorable compact disc that combines Margaret Phillips's consistently fine playing with some unusual and interesting modern repertoire on a fine modern organ. It will not be to everyone's taste, but those who like contemporary organ music will find much to enjoy.

—John L. Speller,
Port Huron, Michigan

New Handbell Music

Let Praises Ring: 25 Introductions and Hymn Accompaniments for Handbells, Organ, and Congregation, by Charles E. Peery. MorningStar Music Publishers, MSM-30-848, Level 3 (M- – M), \$38.00.

These settings are designed to be an easy method for directors to include handbells during the singing of hymns. The arrangements are creative and fun, but are not as demanding as a handbell ensemble piece. There is an introduction and final verse for each hymn tune. The layout is flexible: you ring what bells you have in the 3-5 octave range. No parentheses, no brackets, or thinking about what to leave out. Hymns in this volume were chosen for their usefulness throughout the church year. Here is a great bargain all under one cover. Reproducible.

Hymn Embellishments, arranged for handbells by Anna Laura Page. Choristers Guild, 2 or 3 octaves of handbells with keyboard, CGB1019; 3, 4, or 5 octaves of handbells with keyboard, CGB1020, Levels 2 & 2+ (E+ – M-), \$54.95 each.

Here is a reproducible collection of handbell variations on ten hymns written to enhance and encourage hymn singing. There are two settings for each hymn, which can be used together with piano or organ in a variety of imaginative ways. There are a variety of titles, both general and seasonal, which should make this collection useful throughout the church year. A list of compatible hymnal settings is provided for each hymn.

My Lord, What a Morning, by Karissa Dennis. For 3-5 octaves of handbells or 3-4 octaves of optional handchimes, MorningStar Music Publishers, MSM-30-510, Level 2+ (M-), \$4.50.

Two popular spirituals, "My Lord, What a Morning" and "Give Me Jesus," are creatively combined in this arrangement bringing a flowing, sentimental feeling throughout. This piece is expertly crafted and should be a fine addition in your library.

Festive Praise, arranged by Arnold Sherman. Arranged for 3-5 octaves of handbells, Agape (a division of Hope Publishing Company), Code No. 2748, Level 3 (M+), \$4.95.

Arnold Sherman has set this dynamic, melodic piece for 3-5 octaves handbells based on an original composition from Douglas Wagner's organ collection *Psalms Impressions*. It is joyous and majestic and can be used as a worship prelude, concert piece, or even a wedding processional.

Variations on Hallelujah, arranged for 2 or 3 octaves of handbells or handchimes by Michael Burkhardt. MorningStar Music Publishers, MSM-30-875, Level 2- (E), \$4.75.

This work was composed as a teaching piece for developing ringing and dampening technique as well as introducing the concepts of theme and variations and canon. The movements that introduce these concepts are listed as 1. Theme and 2. Variations (Restful, Follow Me, Quarter Lift, Half Circle, Restless). Music is provided for 2 octaves and then repeated for 3 octaves. Even though this is written as a teaching tool, it is creative enough, with a familiar Alleluia theme, that it could easily be used in worship or concert.

Joshua Fit the Battle of Jericho, arranged for 3-5 octaves of handbells, by Martha Lynn Thompson. Agape (a division of Hope Publishing Company), Code No. 1880, Level 2 (M), \$4.95.

While this familiar spiritual opens with lots of vim and vigor and includes mallets, shakes, plucked bells, and full chordal strikes, it is also easily learned at just a Level 2 difficulty. This piece is filled with rhythmic energy that should have both ringers and listeners engaged from the beginning.

—Leon Nelson
Vernon Hills, Illinois

"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 TO PURCHASE: meyer-media.com

Organs for the people

The early twentieth century was the golden age of the municipal organist. Dozens of cities across the United States installed monumental organs in public auditoriums, and brilliant organists were hired to play them, paid with public funds. Those were days when the economics of symphony orchestras limited attendance to the top-hat and sable-stole crowd, so in the days before radio, the general public might not ever have a chance to hear a Beethoven symphony or Rossini overture.

That was also the age of rapid development of electric organ actions and a dizzying display of registration aids. Just as Aristide Cavaillé-Coll's organs changed the work and scope of musicians and composers 60 years earlier, Ernest Skinner and others were baring their engineering teeth and festooning their consoles with swell shade selectors, programmable crescendos, and settable combination actions with general pistons. Great ideas for new console controls came along, such as super couplers that didn't affect high-pitch stops and cutouts that would shut off all mutations.

In the 1920s, the populace of Chattanooga, Tennessee, or Topeka, Kansas, would gather loyally each week at their big municipal auditorium to be treated to a varied performance by a great organist. The immense popularity of such concerts was described by Cleveland city architect Harold MacDowell, who wrote after the dedication concert of the 149-rank Skinner organ in that city's 13,000-seat Public Auditorium in 1922:

Despite the oppressive heat, the crowd which had been collecting since noon soon exceeded the capacity of the mammoth hall and long before the time set for the inaugural recital all seats were filled and more than 5000 men, women, and children were crowding the corridors of the colossal structure. The police which were out in large numbers were at first able to hold the crowd into a semblance of order, but soon gave up in despair as the eager mob swept all before it.

It's been a long time since we've had a riot before an organ recital.

City Hall in Portland, Maine, was destroyed by a calamitous fire in January 1908 that started, ironically, in the new-fangled electric fire alarm system in the office of the city electrician. The city fathers (there were no women in government then) wasted no time, hiring Carère & Hastings, who had famously designed the New York Public Library on Fifth Avenue, and the new City Hall was ready for dedication in August 1912.

Concurrently, the publishing magnate, Portland native Cyrus H. K. Curtis, made a gift of a hundred-stop Austin organ for the auditorium of the city hall. Curtis's father had invited Hermann Kotschmar to move to Portland where he established himself as the most prominent musician, influencing generations of Portlandians through his tireless work and brilliant performances. The friendship between Curtis's father and Kotschmar was so strong that he named his son Cyrus Hermann Kotschmar Curtis, and Cyrus H. K. Curtis in turn dedicated the organ to Kotschmar. During the dedication ceremony of city hall and the organ on August 22, 1912, Curtis addressed the assembled crowd:

Mr. Mayor,

I present to the City of Portland through you, this memorial to Hermann Kotschmar, who for more than fifty years was pre-eminent in this city as organist, composer, and teacher, a man who was loved by all classes for his kindly spirit, his high ideals, and his devotion to music.

He cared little or nothing for material things or fame—he never sought them, but here is his monument—a monument to

one who did something to make us better men and women and to appreciate that indefinable something that is an expression of the soul.

The great William C. Macfarlane was engaged as Portland's first municipal organist, and a city music commission was formed. Macfarlane served from 1912 until 1918 and returned for a second stint between 1932 and 1934. Edwin H. Lemare, another musical luminary, served from 1921 to 1923.

In the 1970s, municipal funds were dwindling, and the maintenance of the organ suffered until 1980 when the city council voted to stop funding the organ. A group of interested citizens came forth in 1981, founding the Friends of the Kotschmar Organ (FOKO), which would develop a board of directors and assume responsibility for the care and presentation of the organ. The organ would remain the property of the city, and a carefully crafted relationship was formed and nurtured that has endured to this day.

In the 1990s, the auditorium was to be renovated and modernized, and the Kotschmar Organ was removed to storage. This was a critical moment in the life of the organ, as once it was in storage, there were voices in town that would have been pleased if the organ had not been returned to the new hall. Through FOKO's tireless devotion, funds were raised to install the organ in a specially built space above the stage in the newly renamed Merrill Auditorium.

Most importantly, it was the effort of David Wallace, the organ's curator, who was dedicated to seeing the organ brought back to life, even though proper funding was not available. It was that effort that made possible FOKO's crowning achievement, the Centennial Renovation. After 30 years of tireless maintenance of the reinstalled organ, an ambitious fundraising project was undertaken, and on August 22, 2012, the one-hundredth anniversary of the dedication of the organ and the hall, the Kotschmar Organ was removed for a second time, this time for transportation to the workshop of Foley-Baker, Inc., in Tolland, Connecticut, for a thorough, professional renovation. A few new voices were added, the Austin Universal Air Chest was replaced with a new one of authentic design, returning the instrument to its original dimensions. The electrical system was replaced, damaged pipes were repaired, and the organ now speaks with clarity and brilliance as if it were brand new.

A twenty-first century municipal organist

Ray Cornils was educated at the Oberlin Conservatory of Music and the New England Conservatory of Music and held positions as organist at various churches in the Boston area until he and his partner, now husband, David Bellville, felt an urge to move to Maine. Ray secured the position of director of music at First Parish in Brunswick, Maine, in 1987, and in 1990 was appointed the eleventh municipal organist of Portland.

Following the final concert of 2017, Cornils retired from the position in Portland. He had retired from First Parish in June, and with all those responsibilities behind him, he and David retreated to their home on the beach in Salinas, Ecuador. Salinas is at the tip of a peninsula that juts into the Pacific Ocean from the west coast of Ecuador, right near the equator. Ray and David also have a home in Quichinche, high in the Andes, an hour or so north of the capitol city, Quito (altitude 9,500 feet), ten hours



The Kotschmar Organ, Merrill Auditorium, Portland, Maine



Ray Cornils at the Kotschmar Organ console

from Salinas, and they have retained their home in Maine. I caught up with Cornils by Skype the other day and spent a pleasant hour and more chatting about FOKO. He described his current state as "taking a deep breath" and learning to live without the relentless responsibilities of those two demanding positions.

When Cornils was appointed municipal organist, FOKO was nearly ten years old and growing steadily in organization and effectiveness. The annual budget was around \$20,000, and the condition of the Kotschmar Organ was in steady decline. Ray acknowledged the organ's terrible condition as "... a given. You registered music with handfuls of stops because there were so many dead notes." Some stops worked sporadically because of worn and unreliable contacts. The roar of the basement blower joined the chorus of thousands of wind leaks in the organ on the stage to create a high level of ambient noise, so that when the organ was used with the Portland Symphony Orchestra, it was turned off during rests because the musicians of the orchestra objected to the extraneous noise.

On several occasions, the organ failed completely. When Pierre Pincemaille was preparing for a recital, the huge organ blower "threw its fans." After years of torque from starting the heavy machine, the rivets were worn, and when they failed, torn sheet metal blew through the windlines into the big windchest. It must have made quite a noise. And there was David Wallace to dismantle the blower and take the fans to a local sheet metal company that fabricated new vanes overnight, and though Pincemaille only had a few hours to prepare, the concert went on as scheduled.¹



Ray Cornils receives a key to the City of Portland from Mayor Ethan Strimling. (photo credit: Richard Sawyer Photography)

Ray spoke of the challenges of communicating with an organ that was operating at such a low level. FOKO was working diligently to keep the organ going, but the instrument was unraveling. After the organ was reinstalled following the renovation of the auditorium, the press heralded the triumphant return of the "restored" Kotschmar Organ. While the organ had not, in fact, been restored, its condition was substantially improved, allowing a fresh start for programming. Cornils resumed the work of inviting prominent organists to present recitals, serving as the tireless and gracious host as he introduced them to the organ.

When I asked Ray what impact the position had on him over the years, he answered, "the ability to listen." To listen to reactions of the audience to the artists and music being presented. To listen to the input of lay people serving on the FOKO board as they commented on what sells and what doesn't. To listen to himself as he spoke at meetings, as he conducted the relationship with the city, and as he addressed audiences about the music he was playing. To listen to his playing, trying always to be a growing musician and effective communicator. To listen to the organ, responding to what it seemed to be able to do best. And to listen to the guest artists, noticing what they were able to get out of the organ and how they did it.

It is unusual for an organist to get to hear their home organ played regularly by different people. It is more usual that



Pierre Pincemaille holds up blower parts that rendered the Kotschmar Organ unplayable during preparations for his recital.

the “home” organist of a church never hears anyone else playing the organ, which is often not to the advantage of the listener. Ray spoke at length about the value of that part of his work. It’s a challenge for any organist to arrive in town with a few days to prepare a concert on a strange organ, especially one that’s not in terrific condition.

Professionals in the pipe organ community are a tiny subset of society, and Cornils worked to find ways to connect the organ world with the real world. He encouraged guest artists to address their audiences, and instituted preconcert conversations in which he would interview a musician, allowing for more personal contact between artists and audiences. Late in his tenure, FOKO began publishing brief videos on social media featuring guest artists playing selections from their program and speaking about what excited them about the music and the experience of playing in Merrill Auditorium.

Cornils was always mindful of the heritage of the Kotschmar Organ. The instrument was presented to the city by a music lover who had been moved by the work of a prominent local musician, a moving response to an artist’s life work. Ray understood the responsibility of honoring and nurturing that heritage by keeping the Kotschmar Organ in front of the public and always showing its best side, no matter what particular foibles it presented on a given day.

During his tenure, Cornils was active in and devoted to FOKO’s educational outreach. He spoke of the rich rewards of working with children in public schools and working with the teachers to plan curriculums that melded into the other topics discussed in the classroom. He made an effort to pick up on the sorts of vocabulary the class was used to and to tie the marvels of the organ into scientific, historical, and artistic conversations. He recognized that many people experience the sound of the organ as scary because of its use in popular horror films and other media. Ray enjoyed sharing the organ’s joyful, triumphant, meditative, and tuneful sides with the students, and some of his highest moments were when parents greeted him after concerts saying that their kids had experienced FOKO in their classrooms and encouraged the family to come to Merrill Auditorium to hear the organ in person.

§

The Centennial Renovation was a crowning achievement of the Friends of the Kotschmar Organ, and Cornils’s well-known humility would never allow

him to claim credit for it. It was a magnificent effort put forth by an active group of volunteers serving on the board, supported by the generous donations from the public. But Ray’s decades of service, his unflappability, his gracious and thoughtful presence as FOKO negotiated the relationship with the city, and his continuous presence on stage and in public as the voice of FOKO, the ambassador for the organ, and an artistic leader in the city were central to the success of the project. His voice and artistry helped make the Kotschmar Organ a worthy recipient of the hundreds of private donations involved in funding that ambitious project.

It was fitting that Cornils’s tenure extended after the completion of the renovation. After the thrilling festival of rededication, Ray was on the bench of the Kotschmar Organ for three years until his retirement. Now, guest artists gush their enthusiasm about the organ’s transformation, especially those who had played it before the renovation. And Ray had time to learn the organ’s new strengths and to experience afresh those voices that had been unusable. The original personality of

the organ reemerged under Ray’s fingers, and the public was delighted.

On December 22, 2017, Ray made his last appearance in Merrill Auditorium as municipal organist in the city of Portland. Over the years, “Christmas with Cornils” programs had developed into a seasonal highpoint for the community, and predictably, the 1,600-seat hall was filled. Ray was joined by an 11-piece brass choir, percussion, chorus, and handbells for a rollicking romp through beloved holiday repertory. At intermission, Ethan Strimling, mayor of Portland, presented Ray with a key to the city. Ray responded to the audience’s ovation by saying, “This is not goodbye, it’s thank you.”

During the concert, Cornils was aware that his successor, James Kennerley, was present in the hall. At the end of the evening, without prompt and without plan, Ray invited James to join him on stage, signaling to the audience his support of the future, and generously giving James and the audience a chance to see each other. No one who has worked with Ray as student, colleague, peer, or collaborator would be surprised to learn that Ray’s last public gesture as municipal organist



of the city of Portland would be one of humility and generosity.

Some people might assume that the role of the municipal organist would be to present a haughty, theatrical demeanor. That was not Ray’s way, and the city of Portland is a better because of his 27 years on that bench. ■

Notes

1. Ray’s telling of that story was especially poignant as Pierre Pincemaille had passed away on January 12, the day before my conversation with Ray Cornils.

Authentic Sound FROM REAL PIPES: THE ORIGINAL TECHNOLOGY. INVEST ONCE... THINK APOBA.

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

<p>BUILDER MEMBERS</p> <p>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.</p>	<p>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.</p>	<p>Randall Dyer & Associates, Inc. Schoenstein & Co. Taylor & Boody Organbuilders</p>
<p>SUPPLIER MEMBERS</p> <p>Integrated Organ Technologies, Inc. Solid State Organ Systems Syndyne Corporation OSI - Total Pipe Organ Resources Peterson Electro-Musical Products</p>		

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



What is Performance? Part 1

What is performance? This is certainly a daunting question that is not only difficult to frame but can invite pompous answers. It is also one that we are all, as players, going to answer by our actions whether we know it or not. Therefore it is not a bad idea to try to grapple with it explicitly once in a while. Our students are also going to grapple with it: most obviously those who want to be performers, but also those who play music but, at a given moment, are not drawn to public performance. For the latter, this is true if only because they must have a concept of what performance would be in order to feel that they are not drawn to it.

There are many different ways to answer the question “what is performance?” Some of those differences are the sort that arise out of the answers’ being partial in nature—and I would say that answers to this question should be partial. To strive to give a complete or all encompassing answer to the question risks coming across as pretentious or pompous. Some of the differences may arise out of details about what sort of performance we are asking about in the first place, or from who is asking, or on whose behalf the asking is taking place. And some, of course, arise out of disagreement.

The question “what is performance?” shades over into such questions as “what does performance feel like to me?” “how do I know whether I am performing or not?” “who am I when I am performing?” and others even more arcane. The approach of any one musician to performance is most likely a mosaic of answers or tentative answers to questions such as these. The answers to these smaller component questions and any answer that feels like it pertains to the bigger over-arching question will almost certainly change over time for any one person. I was pleased to notice that literally yesterday (from the vantage point of my sitting here writing today) I had an experience that enabled me to fit one more tile into my own mosaic—that gave me a slightly new answer to a particular question about my own identity as a performer that has puzzled me for a long time.

This month and next, I will poke and prod at this question from several angles. You will notice that I pose more questions than answers and that I have not forbidden myself to include thoughts or ideas that may be unconventional.

Two defining aspects of performance

Performance is playing when you know or think that someone is listening. We usually know whether or not we are playing, though, especially if we are not really singers, we may not always know when we are singing, not to mention humming, whistling, tapping our fingers to some unheard music, or even trying out fingerings on the table when we think that no one is watching, and so on. But we don’t always know for sure whether someone is listening.



It was difficult for early photographers to capture musical performance live, since long exposures were required. (This reminds us that performance involves at least some motion and therefore some energy.) This is one of the earliest photos that was supposed to show music in performance, in this case Wagner’s *Tristan & Isolde*. The picture must have been staged, but staged to look like a performance, not a portrait. The singers were Ludwig and Malwine Schnorr von Carolsfeld who were husband and wife and who gave the premiere of the opera in 1865. (photograph public domain in the United States)

If we are giving a concert, and there are clearly people in the hall, and they are not in any obvious way doing things that are inconsistent with listening, we have the right to assume that they are listening. In reality some are and some are not. But in this situation—pure performance, so to speak—our feeling that people are listening helps to shape what we do. It can create nervousness or anxiety and can also create focus. Do we respond to an awareness of listeners mostly by becoming anxious or even scared? If so, what causes anxiety? Perhaps we are afraid of missing notes, falling apart, or perhaps we simply fail to convey inner musicality.

The awareness that people are listening can also be inspiring. If we not only are performing but also want to be performing, then there must be something about conveying music to those listeners that we really care about. In real life the vividness of this feeling will come and go. Does it help us to achieve this feeling to have a conscious awareness that the listeners are listening? That is, some of the time to be playing to the listeners as if perhaps we were conversing with them? Or is it more effective to commune not so much with the listeners as with the music itself, as we have come to know it and care about it? In many organ performance situations, there are limits to how much of the audience we can see. Does this affect our awareness of them or the ways in which that awareness interacts with our playing? For each player/performer there will be a different set of answers to any of these and similar questions that seem the most fruitful.

What if we don’t know whether anyone is listening? Realistically this doesn’t often mean that we have literally no information about whether anyone is in the room. But it is still a concept that can be germane. For one thing, our sense of whether anyone is listening in the sense of really paying attention can wax and

wane while we are in the very act of performing. The room can seem “dead” or “alive.” Is it right to be aware of this? It is realistic to be unaware of it at least some of the time. When we are, how might we respond? It might be better to try to look away from that awareness and to focus more on ourselves and the music. We might be able to use that awareness to get motivated to communicate even more intensely.

There can arise in church playing, specific situations in which we wonder whether anyone is listening and if so how or how much. Are people listening during a prelude or postlude, or are they talking, or just focusing on and experiencing other things? There may be a situation in which we actually don’t know whether anyone is there: people sometimes leave during the postlude! Does that matter? Can we practice keeping up our commitment to really performing even if the sense that people are listening has become shaky?

In some situations we know that people are physically there and not expressly turning their attention away from what we are doing, but we also know that the point of everyone’s focus is not just the music in and of itself. This can be true of a variety of circumstances: church services during offertories and other mid-service musical moments, weddings and funerals, receptions, school events, sporting events, anything where the music is background. What do we make of knowing that the listening is not as focused and intense as it might be? Perhaps this can be a time to shift the balance of our own focus from communing with the listeners to communing with the music itself.

Recording is another circumstance in which we don’t know who the listeners are. They are not physically there, rather, they exist somewhere else in time and space—at least we hope that they do. The act of playing specifically for them is at its

most abstract. Therefore, perhaps this is a form of performance in which the notion of playing the music for its own sake can assert itself. It is certainly a way to expand and perhaps redefine what it feels like to be a performer. It seems like a very good thing that recording has been sort of “democratized.” Anyone who plays can make recordings that have a reasonable shot at being heard by that unknown audience out there, through various platforms under the umbrella of social media. The distinction between those who are and those who are not recording artists has been largely broken down, and with that the societal definition of performer and performance has altered.

Who is the performer?

Who are we when we perform? Are we the composer? I am not talking about the rather specialized case in which we are literally the composer. In that case, I imagine that the answer to the question is still a bit complex. Does a composer performing his or her own music feel in some ways like a different person during that act than during the act of composing? Can a composer discover, through performing new things in pieces, new things about himself or herself as a musician? I imagine so, though I have never been in that position myself.

Let’s say that we are playing music of others. Do we feel like, or want to feel like, a stand-in for the composer? I mentioned last month an idea about playing the role while performing not specifically of the composer by name, but of a theoretical someone who could have improvised the music that we are playing. I find that idea intriguing and fruitful for getting into a mode of feeling that enables me to perform the music of others. Do some of us find it useful in some sense to inhabit the identity of the composer by name? Not, of course, as a real “I am Napoleon”-style delusion, but



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**

as something perhaps akin to some of the ways in which actors inhabit roles?

Or do we want to be ourselves as much as we possibly can, but ourselves engaged in a particular act for which we are well trained, well prepared, and talented? It may be that performance in the sense of playing music when we believe listeners to be listening is crucially different from performance that is acting in exactly this way. We are not inhabiting a character, we are trying as best we can to be ourselves. Perhaps for some of us it is only by being ourselves that we can connect with whatever it is about the music that makes us care enough about it to take on the challenges of performing in the first place. It seems certain to me that this works out differently from one person to another and is often a mix.

Three illustrative stories

I heard the following story many years ago from a colleague. I admit that it was something heard third-hand, and therefore I cannot swear that it is factual and accurate. But I believe that it is, since I know something about the trustworthiness of the people who transmitted it. And since it is by no means disparaging to anyone, I will let that be enough basis for telling it without suppressing names.

An organist, active, well trained, with lots of playing and listening experience, was also working as a carpenter and builder. He happened to be on a job at a venue where, a day or two later, Virgil Fox was to play a recital. He saw and overheard Fox practicing, and he reported that his practicing was calm, sober, systematic, focused, totally without flamboyance. The way my colleague put it in telling the story was this: that it was only in the concert that Virgil Fox became VIRGIL FOX! His persona as a charismatic and extroverted performer was something that he indeed purposely put on in concert as a technique for getting across what he wanted to get across.

Does each of us do some of that? Certainly some more than others and some with more consciousness of it than others. Is this a dimension of our playing, or rather of our performing, that we might do well to think about more explicitly? Probably so for many of us. I say that without implying anything about the specifics of how some of us might want to shape this aspect of our performing lives differently. That will vary dramatically from one of us to another.

Here is another story. I am acquainted with a dancer who, at a young age but well within her prime, no longer a student or beginner, was participating in a performance. She and the other performers were in very specific and defined characters, and from time to time interacted directly, in character, with audience members. This performance, unlike most dance performances, included a small amount of speaking. I asked her whether she thought of this as dancing or as acting. She replied very firmly that she thought of it as dancing and only dancing, because if she thought of it as acting it became terrifying. The very same actions, ones which she was as well-trained to do as anyone could be and which she repeated with complete command night after night, seemed like something different based solely on the concept of what sort of performer she was.

The last story for this month is the one to which I alluded above. As a performing musician I have always specialized in music from about 1550 to about 1750. This is long enough ago that everything about the culture of that time seems historical rather than current or modern,

and this is a source of all sorts of questions and things to think about. But in particular there are sometimes performances of this Renaissance/Baroque repertoire that are cast as historical recreations—perhaps of a specific performance, perhaps of a specific sort of concert or court or home or church musical event, or perhaps just as an evocation of the milieu and aesthetic of the time. This kind of event might well involve the musicians' wearing period-appropriate clothes. I have been to performances of that sort as an audience member and enjoyed them, sometimes getting something out of the recreation of the historical trappings that indeed added to the music.

However, I have always felt uncomfortable with the idea of participating in anything like that as a player. I have never been willing to perform in costume or in historical clothing. My identity as a musician, person, and performer seems like it would be violated by dressing in period clothing. I do not know exactly why this is, and I certainly have no interest whatsoever in saying that it is right or in persuading other people to feel this way. To execute a

convincing performance, I need to feel like myself.

Here is the interesting new thing, however. I went to see the new play *Farinelli and the King* in New York. Since it is in large part about a musician—the real-life Carlo Bruschi, who performed under the stage name Farinelli—there was live music in the theater. (And the music was quite wonderful, by the way.) The performers, on harpsichord, guitar, various strings, were dressed in eighteenth-century attire, as were the actors. I realized right away that if I were asked to participate in something exactly like this, I would happily do so and would wear the old-style garb without hesitation. Something about its being a part in a play rather than a concert seems to overcome completely the discomfort that I described above. Why? I don't really know. But I know that it sheds some light on my own answers to the question of who I am when I am performing.

Before I sign off for this month and continue this discussion next month, I note that I made a typographical error near the end of the February column. Where I wrote "Even a fine improviser



would, here and now, be improvising that piece," I meant "would not" rather than "would." I want to go on record with this, since only that way does what I wrote (I hope) make sense. ■

More to come . . .

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is gavinblack-baroque.com, and he can be reached by email at gavinblack@mail.com.

Range

From Carnegie Hall to the halls of The Landon School, from the G1 to the C9, From Cymbells® to Choirchimes® - range, that's what Malmark is all about. It's our singular focus on handbells and chimes that means a superior product in your hands, at the most affordable price, with the most expandable line in the world. So whether you need one octave, or 7 1/2 octaves, give us a call and experience the Malmark difference.

Malmark
BELLCRAFTSMEN

Malmark.com

Hinners & Albertsen on the Mississippi Bluffs

Part 2: The Tale Unfolds

By Allison Alcorn

Editor's note: Part 1 of this article was published in the February issue of THE DIAPASON, pages 22–24.

Hinners & Albertsen in Red Wing, Minnesota

The Red Wing organ's specification list represents the standard style 2/10, available in style A, B, or C; that is, in the mail order, the congregation indicated whether it should be built to go on the left, center, or right of the altar. This was a substantial investment for the church at just less than \$1,000.00. Clearly, this organ (**Figure 10**) is nothing elaborate or extravagant. It is a meat and potatoes organ. No dessert here, no fancy garnishes, only what is absolutely needed:

GREAT

- 8' Open Diapason (metal, 61 pipes)
- 8' Melodia (wood, 61 pipes)
- 8' Dulciana (metal, 49 pipes)
- 4' Principal (metal, 61 pipes)

SWELL

- 16' Bourdon (wood, 49 pipes)
- 8' Violin Diapason (metal, 61 pipes)
- 8' Lieblich Gedackt (wood, 61 pipes)
- 8' Salicional (metal, 49 pipes)
- 4' Flauto Traverso (metal, 61 pipes)

PEDAL

- 16' Bourdon (wood, 27 pipes)

Couplers

- Swell & Octave to Great Coupler
- Swell to Great Coupler

Swell to Pedal Coupler
Great to Pedal Coupler

Accessories

- Swell Tremulant
- Blowers Signal
- Wind Indicator

Pedal movements

- Great Forte
- Great Piano
- Balanced Swell Pedal

Red Wing was originally the site of a Lakota farming village, and then in 1837 missionaries with the Evangelical Missionary Society of Lausanne began a decade of relatively sporadic missionary activity until several treaties were signed with the Sioux and Mendota in the 1850s and a U. S. Land Office opened in Red Wing in 1855. Within a few years, the town of Red Wing—named after the Lakota chief who used a dyed swan wing as a symbol of rank—became a busy river port. A more stable white settlement was established with the opening of a leather and shoe factory—the beginning of the famous Red Wing Shoe empire—and a pottery factory—the Red Wing Pottery empire—in the 1860s. However, it was the wheat trade that spurred rapid growth throughout the 1870s and then ironically also led to a serious economic downturn because of depleted soil and increased problems



Figure 10. Hinners & Albertsen (1898), made for St. Peter Lutheran Church, Red Wing, Minnesota



Figure 11. St. Peter Norwegian Church (Photo courtesy of United Lutheran Church, Red Wing, Minnesota)

with blight and rust exacerbated by a series of severe storms.

Industrial diversification probably saved the town of around 4,000 inhabitants; flour mills opened along with lime quarrying and furniture building, lumber, and millwork. Red Wing Iron Works, founded in 1866, was perhaps the chief contributor that enabled the city to diversify and save itself. The iron works was owned and run by Benjamin and Daniel Densmore, Benjamin being the father of Frances Densmore, a true pioneer in American musicology and ethnomusicology.

Frances's letters provide a good sense of what Red Wing was like in the era in which the Hinners & Albertsen organ came to the city. Frances wrote about having grown up going to bed at night listening to the drums and chanting of the Lakota on Trenton Island, directly across the Mississippi River from her house. She could see their fires from her bedroom window. In 1889 the Lakota were forced onto the Prairie Island Reservation, but they remained both a physical and aural presence in Red Wing.⁵

The Norwegian Lutheran Hauge Synod established a significant stronghold in Red Wing beginning in the 1870s and opened a seminary there in 1879, high on the bluff overlooking the city. The ladies seminary was opened in 1889 and was known especially for its Conservatory of Music and its director, Dr. Bernard F. Laukandt, who was also organist at St. Peter Norwegian Lutheran Church; therefore, the organist for the 1898 Hinners & Albertsen.⁶ The conservatory was divided into three



Figure 12. Pipe stencilling, Hinners & Albertsen pipes

departments: piano, voice, and pipe organ (the auditorium had a Kilgen organ) and ran a concert series that brought performers from the East coast. People would take the train from Minneapolis for the concerts, so despite the hardships of life in turn-of-the-century Red Wing, people also found a measure of cultured entertainment. The residents of Red Wing clearly appreciated music, so the climate was amenable to raising

opus 130 II — 19 RANKS
The Village at Orchard Ridge
WINCHESTER, VIRGINIA



www.letourneauorgans.com
FOLLOW US ON FACEBOOK!



ORGUES
LÉTOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA
T 450 774-2698 mail@letourneauorgans.com

www.pekc.org

Princeton Early Keyboard Center Gavin Black, Director

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



Figure 13. 1928 photograph of St. Peter Lutheran Church choir with the Hinners & Albertsen organ (personal collection, Allison Alcorn)



Figure 14. Whitewashed console, c. 1996

money for a good pipe organ. On the other hand, the reality was that Red Wing was rural and largely blue collar, and so while they sincerely appreciated the organ, a Möller or a Casavant was out of the question.

Red Wing's organ was order number 360, placed August 6, 1898, by Carl N. Lien, secretary of St. Peter Norwegian Lutheran Church (**Figure 11**). It was to be shipped October 10 and dedicated October 23, 1898. As of December 7, however, it was still being hoped for, but for an unknown reason, it was not shipped until January 25, 1899.⁷ It weighed 5,690 pounds and was shipped on the Santa Fe Railroad at a cost of \$34.14. The price of \$1,050.00 was payable thirty days after delivery. The organ finally arrived about February 1, 1899, and was installed later that week, ready for the dedication concert the following weekend.

Tickets were sold for 50 cents for adults and 25 cents for children, a good indication that the organ had been purchased with a payment plan, which was typical for the company, and selling tickets for the dedication concert is a feature that appears in the histories for many of the Hinners organs. The concert featured Professor Rydning from St. Paul, a virtuoso organist and graduate of the Conservatory of Christiana, Norway. Professor Chally (from the seminary) and other participants in the concert were from Red Wing. The newspaper reported that the turnout was excellent, given how



Figure 15. Gold-painted pipes

cold it was on that February night.⁸ Professor Rydning was active in the region from the 1890s through the early part of the twentieth century, appearing in newspaper concert program announcements with great frequency.

Characteristics of the organs

The stoplists, pipe scales, mouth shapes and cut-ups, and high wind pressures indicate that the Hinners company espoused a romantic tonal ideal. Further, small swell boxes jammed to the edges with pipes, and the packed interior mechanical set-up demonstrate that Hinners was committed to offering as much organ as possible for the limited amount of space available in small churches. The identical nature of measurements from one organ to the next strongly suggests mass-production techniques and certain stock models that could be altered for particular requirements. A number of features stand out as typical of the Hinners organs as represented by this 1898 instrument. First, draw knobs rather than tabs were standard until sometime in the 1920s. Second, early organs have a system of two pre-set mechanisms that were mechanical and could not be reset. One of the pre-sets combined all the loud ranks, while the other combined all the soft ranks. Economically minded construction is seen in details such as lower octave pipes built of wood rather than metal and lower octave pipes of one rank shared with at least one other rank. Some of the organs have a Quintotone in which the stopper doubles the pipe length, making it sound an octave lower without the cost of additional metal. Especially noteworthy because of its uniqueness among contemporary organ builders, Hinners & Albertsen normally avoided traditional reed ranks and instead included a labial reed stop in the Swell. Labial reeds hold pitch through temperature variations in addition to being less susceptible to dirt than a traditional reed pipe. Perhaps most important is that the labial reed, because it does not have an actual reed,

was supremely practical for rural congregations without regular access to an organ technician.⁹

Pedalboards used native woods, the sharps stained somewhat darker than the naturals. The pedalboards were flat and short-compassed until the late 1920s, when the company made an effort to conform with the standards set forth by the American Guild of Organists and began building full concave, radiating pedalboards. The façade pipes were painted and stenciled until shortly after 1910, with muted color schemes designed to blend with the natural colors of the console wood. Many of the original pipe stencils (**Figure 12**) do not offer shining examples of stellar stenciling work. For the most part, the Hinners factory workers were German immigrants with backgrounds in furniture building, not painting, and the stenciling is frequently sloppy in places. Generally, the factory employees took great pride in their work and believed their instruments were giving voice to their own thoughts and feelings, sometimes rather metaphysically. For example, when the Rutz Organ Company rebuilt a 1918 Hinners for Holy Nativity Evangelical Lutheran Church in New Hope, Minnesota, they found a penciled inscription inside the Great chest on the valve spring board: "Peace Proposal of Austria to USA rejected. To Hell with the war Lords. Dade Johnson and F. C. Muehlenbrink 9/18/18."¹⁰

Nicking of pipe mouths is heavy in all Hinners organs. Metal pipes are nicked on the languid and wooden pipes are nicked in the windway. Hinners used three tuning methods: stoppers, scrolls, and key-hole tuners. Any sleeves found on these instruments were added after the scroll broke.

The manual keyboards are constructed with ivory slips on the naturals and ebony sharps. Pedal ranks and façade pipes often use a tubular pneumatic winding action while the key action is mechanical throughout.¹¹ Even as regards winding, though, unreliable electricity in rural areas kept Hinners using pump handles for quite awhile after most builders had switched to electric blower systems. Despite eventually having electric blowers, most organs still retained the capability for

manual pumping precisely because of that unreliable electricity. Typical Hinners console design is quarter-sawn oak with a dark stain, decorated with raised panels and carved finials and moldings characteristic of early twentieth-century furniture styles. Grillework is sometimes integrated with façade pipes.

Continuing History of the Red Wing Hinners & Albertsen

The 1928 photograph in **Figure 13** is the only extant image of the 1898 Red Wing Hinners & Albertsen while it belonged to St. Peter's. Professor Laukandt is seated at the organ. In 1930—two years after this photo—the two Norwegian Lutheran churches in Red Wing merged, taking Trinity Lutheran's name and building. The St. Peter building was sold to the Christian Science Church in 1933. At some point the Christian Scientists decided to update the sanctuary. This has virtually never been good news for organs—and the 1898 Hinners & Albertsen was moved to the center of the front platform with small side rooms built to its left and right. The console was whitewashed (**Figure 14**) and the façade pipes were painted gold (**Figure 15**), but the working parts remained untouched. It was rather untidy, but it was all there, and the paint-just-the-visible-front job on the pipes allowed for later restoration to the original color scheme. That the church members were able to uninstall and reinstall even a ten-rank pipe organ seems to be a testament to the basic mechanical sense used by Hinners and to the general battleship quality of these little organs. This is one of the precise things that made Hinners so successful in the small rural church market—anyone with fundamental mechanical sense could care for the organ; it was sturdy enough to stand up to the rigors of rural life. The 1926 Hinners at Immanuel Lutheran Church in Dimock, South Dakota, went through the Dust Bowl, had not been cleaned in about 60 years, and still sounded beautiful through two inches of solidified dust.

In the mid-1980s, the former St. Peter Church building was purchased by the Apostolic Face Lighthouse Church, and in August 1995 by the Four Square Church. By 1996 the pastor confirmed to me they were about to "throw [the

Scattered leaves ... from our Sketchbook



SCHOENSTEIN & CO.

Established in San Francisco • 1877

www.schoenstein.com (707) 747-5858

Pipe organ history

organ] away.” I contacted Tom Erickson, a Casavant representative who lived in Red Wing. Erickson took up the cause. For the next year, Erickson was tireless in attending Kiwanis meetings, Rotary meetings, Lions, city council, and chamber of commerce—any group that would listen to the organ’s story and might agree to help. He first made headway when he raised enough money to purchase the instrument, for by now, the church had become quite convinced of its treasure, and while they would certainly not harm the instrument, they could be convinced to sell it. Next, Erickson persuaded the owners of the historic St. James Hotel to let him store the organ in the hotel’s recently acquired Red Wing Iron Works building that was, at that point, sitting empty while they decided what to do with it. Erickson kept raising money, and the keydesk was sent to Luhm’s Refinishing, a Minneapolis firm that specializes in historic furniture and pianos. A local artist, Delores Fritz, re-stenciled the pipes. In the meantime, the owner of the St. James Hotel agreed to give the organ a home in its lobby and accept the responsibility for its care. It now has become part of the identity of the hotel—“you know, the historic hotel in Minnesota with a pipe organ in the lobby”—so much so that the organ even appears on the hotel’s Wikipedia page ([https://en.wikipedia.org/wiki/St._James_Hotel_\(Red_Wing,_Minnesota\)](https://en.wikipedia.org/wiki/St._James_Hotel_(Red_Wing,_Minnesota))), in its TripAdvisor photos and reviews, and ubiquitously on Instagram with the stjameshotel location tag.

The St. James built a small balcony and fashioned a window into a door in order to access the organ for servicing (**Figure 16**). A ladder is required to climb into the balcony off the exterior stairs, and then the door opens straight into the organ. To get into the swell box, the side façade pipes have to be removed, but that is not unusual for a Hinners. The very compactness and space efficiency that made Hinners organs so attractive to small congregations without much square footage in the sanctuary conversely also made the organs into real maintenance challenges as far as simply accessing its various components. They are intuitive constructions to the mechanically minded, to be sure, but one must first somehow reach the part in need of attention.

As with any organ’s story, this instrument has had to accept compromises along the way in order to continue serving the needs of its changing audiences. Most significantly, the corner façade pipes had to be lowered by about a foot to fit it in the space, and the rear six side façade pipes had to be left off entirely. The Hinners & Albertsen organ is used regularly. Hotel guests may request the blower key between the hours of 10 a.m. and 10 p.m.; as one might guess, the historic St. James Hotel does a brisk wedding business, and the organ is a frequent participant. The hotel staff works hard to keep it safe, and current management seems cognizant of its historic value. The St. Peter Norwegian Lutheran Church building has taken on a new life in recent years as well, now serving as The Red Wing Church House (<https://www.redwingchurchhouse.com>), a luxury vacation rental that rents for about \$2,500 a week (**Figure 17**).

Nuts and Bolts

The Hinners & Albertsen organ company was, even in its time, sometimes dismissed as being the producer of inferior instruments, as was the Hinners Organ Company for decades after it. Gradually, and sometimes with a bit of sentimental nostalgia for the instruments on which so many organists cut their teeth, the organ world began to realize that the organs are not inferior at all, but that they represent a “nuts and bolts” type of organ. Hinners & Albertsen organs offered churches a perfectly serviceable and respectable musical alternative to the reed organ that would fulfill the needs and meet the budget of a small congregation without the nice but unnecessary expense of a large number of ranks on an organ that was individually designed for each particular church.

Other companies built stock organs, to be sure, and other companies used a catalog approach to sales. Lyon & Healy, Kimball, Felgmaker, Estey, and Wangerin-Weickhardt all had a similar product line and methodology—particularly Felgmaker with the Patent Portable Organ. On the other hand, certainly for Hinners & Albertsen, operations were focused nearly exclusively in the realm of the small stock organ. The



Figure 16. St. James Hotel exterior with balcony and door added for organ access



Figure 17. The Red Wing Church House

vast majority of all Hinners instruments were organs of about ten ranks—the largest Hinners organ ever built had only twenty-eight ranks. Moreover, Hinners built these small pipe organs for nearly 50 years, long after the other companies had followed the trend to larger organs with strictly electric actions. Hinners & Albertsen organs, and ultimately the Hinners Organ Company, supplied a unique need in American society that arose from circumstances peculiar to the American situation. The frontier was closed and settlements were progressing beyond concern for mere survival to concerns for improving their quality of life. Raised in small mission churches around the rural Midwest, John L. Hinners felt the people’s desire for a pipe organ and understood their frustration with the expense and complexity of the instrument that made it impractical for small country churches. In a creative combination of business methods and comprehension of musical and construction issues, the Hinners & Albertsen Organ Company brought pipe organs to rural America and, in the case of the Red Wing, Minnesota, organ, filled the bluffs of the Mississippi River with music.



John Leonard Hinners



Ubbo J. Albertsen

Allison A. Alcorn received her PhD from the University of North Texas, Denton, in 1997 and is now professor of musicology at Illinois State University, where she is active in the Honors Program, Study Abroad, and Faculty Development and mentoring. Alcorn served as editor of the Journal of the American Musical Instrument Society from 2012–2017 and joined the AMIS Board of Governors in 2017. She has previously been councilor for research for the Organ Historical Society and on the governing board of the American Organ Archives. Publications include articles for the Grove Dictionary of American Music and the Grove Dictionary of Musical Instruments as well as articles in a variety of national and international journals.

Notes

5. Frances played organ, and for many years she was a church organist at the Red Wing Episcopal church. It seems a safe assumption that Frances would at least have known this Hinners & Albertsen organ, likely heard it, and possibly even played it.

6. The school’s students included girls who wanted to marry ministers, but also “status offenders,” that is, girls who had committed no crime but had become impossible to control.

7. This is an excessively delayed schedule, even for a business at the time. Hinners typically turned around its orders well within three months, with some organs shipping within a matter of a few weeks.

8. Sadly, weather data for Red Wing is recorded only as far back as 1902.

9. Allison Alcorn, “A History of the Hinners Organ Company of Pekin, Illinois,” *The Tracker*, vol. 44, no. 3 (2000), 17.

10. This organ was built for Church of the Sacred Heart, Spring Valley, Illinois, and was moved to Minnesota in 1990.

11. One of Hinners’s distinctive characteristics is how late the company relied on tracker actions. Even in its few theater contracts, Hinners remained loyal to tracker action and was probably the last builder to give up theater trackers, with two installed as late as 1916.

*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.

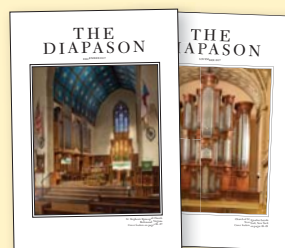
Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

Via Facciolati, 166 • Padova, Italy 35127 • organs@ruffatti.com • In the U.S. 330-867-4370

THE DIAPASON announces its new digital edition, available now!



For those desiring an environmentally friendly edition of the magazine, you may subscribe to the digital-only edition. Digital subscriptions are \$35, a savings over the regular subscription rate of \$42.

For any subscription, contact Ebony Fendley: efendley@sgcmail.com; 847/391-1028.

A tribute to Luigi Ferdinando Tagliavini (October 7, 1929–July 11, 2017)

By Etienne Darbellay, Bruce Dickey, Susan Ferré,
Margaret Irwin-Brandon, and Marc Vanscheeuwijk

Introduction

Luigi Ferdinando Tagliavini—organist, harpsichordist, musicologist, teacher, and composer—died July 11, 2017, in Bologna, Italy. Born October 7, 1929, in Bologna, he studied, organ, piano, and composition at the conservatory in Bologna, and later studied organ with Marcel Dupré at the conservatory in Paris, France. He graduated from the university at Padua in 1951, and then taught at universities and conservatories in Bologna, Bolzano, and Parma in Italy, and Fribourg in Switzerland. Tagliavini was a guest instructor at various universities and presented recitals and lectures for several chapters of the American Guild of Organists throughout the United States. He regularly taught organ courses at Haarlem, the Netherlands, and at Pistoia, Italy. He served as organist of the Basilica of San Petronio, Bologna, sharing duties with Liuwe Tamminga. With Renato Lunelli, he founded the journal *L'organo* in 1960. An active performer, he presented recitals throughout Europe and the United States. Tagliavini was a recognized authority in historical performance practice for the Baroque organ and harpsichord, and was a strong supporter of the historic organ movement in Italy. A prolific recording artist, earning several awards for his LP and CD discs, he was awarded several honorary degrees, including a doctorate in music from the University of Edinburgh and a doctorate in sacred music from the Pontifical Institute of Sacred Music in Rome. As a musicologist, he published numerous papers and edited critical editions of music.

Editor's note: the staff of THE DIAPASON invited Susan Ferré to assemble some remembrances of Maestro Tagliavini. What follows are remembrances from Ferré, Marc Vanscheeuwijk, Bruce Dickey, Etienne Darbellay, and Margaret Irwin-Brandon.

§

It was during a long bus trip to see organs with Maestro Luigi Ferdinando Tagliavini that we became friends. He was not obliged to sit beside me. Making sure I boarded the bus first gave him the opportunity of sitting somewhere else. I had interviewed him on public radio, and he knew of my interest in early music and organ restoration. He had read my thesis on Respighi's organ works and knew of articles I had written on links between Sweelinck and Frescobaldi, through such Neapolitan composers as Giovanni de Macque, Giovanni Maria Trabaci, and Ascanio Mayone, their connections to Antonio de Cabezón, who had traveled

to the Netherlands with Prince Phillip, and the numerous questions those links posed, especially concerning the 1635 Frescobaldi Preface.¹ We had a lot to discuss, and I was eager to hear his thoughts, which he shared enthusiastically, even with relish. He could have retreated to safety, but instead, engaged fully, listening as intently as he spoke.

During the years I lived off and on in the French Pyrenees (1969–1972), I enjoyed Italian neighbors and friends whose homes I later visited in the Italian mountains. During those visits and traveling to play concerts with Luis de Moura-Castro in Spain and Italy, Maestro Tagliavini took me to play historic organs not yet restored. It was then I met Susan Tattershall, who, with help from Martin Pasi, was busy restoring some of them, much to the delight of Tagliavini. Our paths crossed in Switzerland, in Haarlem, and in Dallas. His passing removed a most brilliant, most informed thinker, and most generous musician from my world. I didn't know him well, but the loss of this unassuming, humble, gentle, yet wildly virtuosic musician touched me profoundly. It is with joy that I give voice to the following tributes from those who knew him best.

—Susan Ferré

*Director, Music in the Great North Woods, www.musicgnw.org
Director, Texas Baroque Ensemble,
1980–2005*

I first met Luigi Ferdinando Tagliavini in November 1986 at an exhibition at San Giorgio in Poggiale, Bologna, where he was displaying his vast collection of harpsichords and organs for the first time. My next encounter with him was at San Petronio in Bologna, during concerts for the celebration of the church's patron saint in 1990. Of course, I had also encountered his numerous publications on the history of Baroque music in Bologna while I was working on my dissertation at the University of Ghent and was deeply honored when he agreed to be the external expert reader for my dissertation and defense in 1995. In those years I had also discovered his importance as a scholar in Italian and European musicology, organology, and historical performance practice.

When I was a student in the 1980s, historical performance practice was not considered to be part of "serious" musicology (certainly not in Belgium), which could only be either historical or systematic. Performance questions belonged in the conservatories, not in the university. As a musicologist and Baroque cellist myself, I always needed to have both "sides" inform each other and the idea



Luigi Tagliavini at the organ of the Franciscan church in Vienna, built 1642 by Johann Wöckherl (photo © DerHHO - Licensed under CC BY-SA 3.0.)

of being institutionally penalized by seeking a perfect collaboration between musicology and performance practice forced me to look for a job as far away from Europe as Oregon.

Tagliavini managed to be a leading authority as a musicologist and a professional keyboard player—specialized not only in performance practices on organ, harpsichord, spinet, clavichord, and fortepiano, but also in organology and in the preservation and restoration of historical instruments through his collection.

In that sense Tagliavini was probably the most influential figure in my entire career, and he has continued to be so. This influence continues through one of his most eminent and talented students, Liuwe Tamminga, who first became his colleague as an organist in San Petronio, and then the curator of Tagliavini's collection of instruments when it became a public museum in the former convent of San Colombano in the center of Bologna. Thanks to this collection and my friendship with Liuwe and Ferdinando, I have been able to play such beautiful instruments (his collection is the only one in the

world in which every single instrument has been restored in a historically relevant manner), and I have also been able to introduce many of my students from Oregon and from various European conservatories and universities to these sounds of the early modern period and, maybe even more importantly for me as a performing musicologist, to Tagliavini's approach to musicology and historical performance practice as a scholarly discipline, which fortunately is becoming more mainstream even in European universities. His influence thus continues on both continents, and I am trying to make it happen as far as I can through my own teaching.

—Marc Vanscheeuwijk

*Associate Professor of Musicology, Area Head, Musicology and Ethnomusicology
University of Oregon,
School of Music and Dance*

I think I must have met Maestro Tagliavini about 40 years ago, soon after my arrival in Basel at the Schola Cantorum Basiliensis. I remember that he came to give a talk on tuning and temperament, and that I was astonished, not only by his

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



OM
SHOES



OrganMasterShoes.com
44 Montague City Rd
Greenfield, MA 01301

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



Luigi Tagliavini rehearses with a friend at the Tagliavini instrument collection, San Colombano

knowledge of the topic, but also by his extraordinary ability to speak German and English, almost without a trace of an accent and always with eloquence and clarity. After I moved to Bologna in 1985 I came to know him much better and came, at his insistence, to call him Ferdinando, an honor I cherished. I have seldom if ever known anyone who carried his erudition (and in his case it was very substantial) with such lightness and modesty.

I would like to relate two anecdotes that I think give an impression of his character and personality. Both of these stories relate to rehearsals with the wonderful organs of the Basilica of San Petronio in Bologna, whose renovation he was, of course, instrumental in securing. On one occasion many years ago, I was rehearsing with him for a concert with some pieces for cornetto and one organ. The morning rehearsal was dragging into the early afternoon, and I asked if we could do one more piece before breaking for lunch. He paused for a moment, then said, "Yes, of course, but I will have to call my mother to tell her to hold off tossing the pasta in the water!" I think he was into his 70s at this point.

The other occasion was some six months before he died. He had been very ill in the hospital and then made a sudden miraculous recovery. Enough of a recovery that he was able to participate in a concert at San Petronio with two organs and two cornetti, together with Liuwe Tamminga and Doron Sherwin. I was with the organ played by Tagliavini. Though he was able to play well enough, he did not have the strength to depress the stop levers without climbing down from the bench and putting all of his weight on the lever. That created some remarkably long pauses between sections of the canzona we were playing. Still, I was thrilled that he was able to play the organs he so loved one last time, and I felt enormously privileged to be a part of it.

—Bruce Dickey
Cornettist, Scholar, Professor of cornetto and 17th-century music, Schola Cantorum Basiliensis (1976–2016)

The following is a personal reflection delivered at the University of Fribourg (Switzerland) on September 21, 2017, excerpted and translated by Susan Ferré:

Tuesday, July 11, 2017, "Ferdinando has disappeared!" That's what was announced to me in a pithy email message from Liuwe Tamminga. It was like a return to the ice age. The image as dizzying as the sound of a scaffold falling: now a world without him, an impossible world that rocked silently in the real one. As this was surely the case for many of us, it took me time to understand. Decidedly, I hate the inexorable. Occasionally, time, a matter essential to the musician, an engine full of promise, now raw, delivers us dirty tricks, chilling, unacceptable, engaging mercilessly on a path without return. It was not only as announced by our friend Liuwe Tamminga the collapse of an entire library, but even more, it was the final disappearance of a point of fundamental support for the evolving science and art of music, an emulator without precedent, for all those who, like me, had the great good fortune to know him. There are circumstances in which we truly learn the opaque meaning of the word "vacuum."

More than a teacher who would become a master and a friend, Ferdinando was for me a true spiritual father, a support, a reference of wisdom, insight, and intelligence coupled with rare kindness. Always ready to enter into any serious area of knowledge, whether a random encounter or to solve a particular problem, he was at the same time ready to come out with a joke that demonstrated his unfailing sense of humor, which from a natural distance also afforded him his magical freedom in interpretation, both musical and scientific, open to suggestion and to listening.

His tutelage and his inspiring presence accompanied me in all circumstances of my life in the days when, blessed as a young student and apprentice musician, I met him at the University of Fribourg. His influence had convinced me to sign on to the track of musicology rather than



Luigi Tagliavini addresses course attendees at Haarlem, the Netherlands (photo credit: Martin Goldray)

physics, with which I was still hesitant. I have never regretted this choice, and this, was because of his presence in the early days, which never wavered in the following ones.

It was here, 50 years ago, seen at the top of the stairs, with a firm footing, he would head toward a large table on which he posed some music or a book. He would concentrate for a few moments, then, without emphasis or oratorical effect, he would begin to speak on the topic of the day, sometimes with a slight smile and an enigmatic look without a target, which gave us the impression that he was reading in his head. He never stumbled or searched for his words, and in all these various data he was consistently accurate. Throughout his life, he possessed a phenomenal and infallible memory, regardless of the field. What struck me most as a student was his mastery, almost discouraging to his colleagues and students, in all areas of music history and in all languages, including Latin. He would jump without difficulty from the exegesis of a *grimoire* of the eleventh century to the explanation of a technique of composition in "our" century (the twentieth), or the rapport between the voice of the piano in a song of Schumann opposed to Schubert. Nothing would escape his expertise or encyclopedic knowledge. Recently, I actually saw him in Bologna where, as usual, I went to consult with him about a few issues related to the completion of the edition of the Frescobaldi manuscripts.

Often he demonstrated at the blackboard, very precisely, an idea or a particular mechanism, whether a problem of solemnization or even a calculation of temperament. This last area in which he was incredibly competent (in the image of his friend Patrizio Barbieri) was one of his favorite areas of exploration: at the end of the explanation, the board was

covered with numbers, fractions, with values of four or five numbers, which he knew by heart, and which he could infallibly recognize by ear! Often he created a demonstration on a small harpsichord that he himself had brought before class for the occasion, or he would gather us, clustered around the instrument, opening our confused ears.

Noting our notorious incompetence in counterpoint, knowledge of which was indispensable in order to follow his course on any particular writing technique of the Renaissance, he set up a kind of accelerated pro-seminar where he taught us with his usual virtuosity the basics and essential tips, the best courses of "music theory" I have ever had!

The biggest revelation of all—when we were touched by his teaching—was without a doubt, those blessed moments when he rose from his small chair to go to the keyboard—normally one of the big beautiful old Steinways, brown from use. Everything became pure magic. Whether sight reading from any large keyboard or full score (for example a Mahler symphony), he gave us a living example of how to prepare a concert following the rules. His virtuosity, his ease, and his proverbial musical insight were marvels. For example, during a course on Frescobaldi, I discovered this fascinating music—totally unknown to me, and with which I became a prisoner—a music that served as a passage between us, a ford over the river of life that separated us until the last months before his death. Having become my preferred subject of study and subsequently an area of specialization, it was this bridge that brought me back constantly to him, after my degree and my PhD, as part of the complete critical edition by the Italian Society of Musicology, an edition for which he was the initiator and, always, the ultimate validating reference. I owe



Luigi Tagliavini demonstrates at the Muller organ, Haarlem, the Netherlands (photo credit: Martin Goldray)

so much to Frescobaldi: it is thanks to Frescobaldi that I stayed in almost permanent contact with Ferdinando, Frescobaldi's first and most important prophet, both as a performer as well as a musicologist.

He loved teaching, and he loved his students. He spent as much time as he could with them. When he conducted a thesis, I think that none of those who have lived the experience would contradict me in saying that he followed it relentlessly, helping the student in the face of difficulties while reading the work with unfailing attention. For me, it was not only a help, but a pleasure, and major assurance as I walked with my clumsy feet in his most personal garden. I cannot forget to mention that his sympathy for his students almost always brought him to share with them his fondness for fondue. How many times did the fondue at the Café du Midi in the street of Romont (Fribourg) serve as an extremely joyful and festive climax to a semester or a business meeting? Besides, the tradition continued in Geneva, where Ferdinando agreed repeatedly to the thankless task of thesis jury, accepting this burden for many of my students who, even today, are grateful. But the fondue there was not as good . . .

One of the aspects that characterized Ferdinando the best throughout his life was his taste in riddles—perhaps a form of self-satisfaction in view of his incredible ability to solve them. His students of the 1970s and '80s remember: be it the *Album of the Countess* (a nineteenth-century manuscript that he had found, containing if I remember correctly a piece by Liszt and which offered several weeks of hilarious and passionate discussions), or a mysterious inscription between two planks of a newly found old instrument that he had discovered in Italy or elsewhere. Each week he reserved for us the surprises of these little mysteries that he presented with his characteristic smile of satisfaction, that he could still be the one to rule over his new find. With his proverbial passion for antique musical instruments, the organ at the top of the list, these are clearly the different traits of passionate curiosity that led him to establish, almost despite himself, the most important collection in the world of instruments of this type, which he gave to the Foundation Carisbo de Bologna, in order to institute at San Colombano a museum of "living sonic monuments."

His immeasurable respect for history and masterpieces of the past rendered him uncompromising in the face of inaccuracies in modern editions of early

music. When he was confronted in a modern edition with an inaccuracy due to a colleague, he gave us an informative example without blaming or judging, sometimes even excusing it as a teaching example. His tolerance and kindness were also as proverbial as his mastery without compromise.

In the field of organology, it was the same for thoughtless and reckless restorations of organs or harpsichords. One of his recent battle cries was the problem of successive restorations with the set of choices to which they led. It is the same problem as in the restoration of art: does one scrape the Van Gogh in order to find the Courbet, and then the Courbet to find the Cantarini? The evolution of taste is part of the story: the traces that it leaves on the witnesses, too, are newsworthy, which must be documented. In fact, the ideal situation is the reversibility of any intervention. Ferdinando taught us the vital importance of respect for all who, in history, made history.

Ferdinando was world renowned as an interpreter, even if his audience was unaware of his other talents, which, in the first place, was musicology. We have witnessed many times the enthusiastic way in which young people followed him with lots of gear to record and preserve some exceptional moments, like the amazing concert in Börsingen to inaugurate a restoration of the organ. The exceptional quality of his playing, both in vivacious music and in its technical perfection, always had the same impression on his audience which was to experience one of those exceptional moments of existence that one remembered always, between ecstasy and levitation, of "musical Tiepolo."

I still think back more than 30 years ago of a concert at San Petronio (Bologna) on two organs, with Tamminga: dazzling, aerial virtuosity played with acrobatic garlands of sixteenth-century Venetian ornamentation, the rhythmic vivacity of which has had no parallel. Not so long ago, he told me the amazing story that just happened to him in Messina where he had inaugurated the restoration of a famous organ. Approaching in a car with a friend, he found himself stuck in the city because of incredible traffic. He then said to his friend in the form of joke. "It is because of my concert!" And the last straw was that it was true! It almost didn't happen, as they had to clear a passage for him in a crowd estimated by newspapers the next day to be about 5,000 people. As the maximum that the church could hold was about 400–500 people, he had to give the concert two more times in the following days to satisfy the frustrated audience.



Luigi Tagliavini lectures in Haarlem, the Netherlands (photo credit: Martin Goldray)

Thanks to him, therefore, I discovered the organ, its stylistic peculiarities so differentiated in its creation according to Italian or Nordic styles. This is true for the harpsichord in its extreme refinements. Ferdinando also gave us several organology classes dedicated to his chosen instruments, their construction, their sound principles, and their history.

With his disappearance, it is really the first time he leaves us. I have the impression of floating in a world without anchor, disoriented, whose entire grounding has disappeared. This weightlessness confuses me, and the void it digs is called loneliness, a kind of erasure of all landmarks, a general loss of meaning. As with all of those who have had the chance to appreciate him, I will need much courage to continue without him who will remain in our memories and our hearts until we face our own deaths.

—Etienne Darbellay
Honorary Professor
University of Geneva,
Musicologist

It was 1962 when I first heard the name "Tagliavini"—a name associated with Italian organs and "early" Italian music. He was, I believe, on his first visit to the United States to give a course on playing the music of Frescobaldi. A young woman in our church choir had attended this course and, knowing I was an organist, would speak of nothing else. Six years later I began to understand why, when I attended the Haarlem (Netherlands) Academy for Organists and took the Maestro's course. This mind- and life-altering experience, three weeks of daily classes, excursions, concerts, and earnest discussions led me to further investigations of the

Italian organ landscape—first through participation in a traveling conference of the *Gemeinschaft der Deutsche Orgelfreunde*, under the guidance of Luigi Ferdinando Tagliavini, during which we visited mostly antique organs, many of which were still playable but in need of restoration—and finally concluding at the Basilica of San Petronio in Bologna, where the two now-famous organs (da Prato and Malarmini) face each other across the choir, both restored under his watchful eye.

There has never been a greater evangelist for the Italian organ and its music than Tagliavini. Through his herculean efforts, and in support of the efforts of others, scores of organs now shine as they once did in centuries past. The treasures of musical composition are opened to new eyes, hearts, and minds. But perhaps the most tangible evidence of his passion is to be found in the Museo San Colombano, Tagliavini Collezione, where upwards of 80 keyboard instruments (and a couple dozen various others) are now on display, in playing condition, and open to the public without charge. In October 2017, a convocation dedicated to Luigi Ferdinando Tagliavini, "Il cembalo a martelli: da Bartolomeo Cristofori a Giovanni Ferrini" (the harpsichord with hammers: from B. Cristofori to G. Ferrini), was held at San Colombano, with concerts in the museum and in the Basilica of San Petronio, and papers by scholars in the field. It was my honor to be included as a harpsichordist in one of these memorial concerts, one particularly unusual, in that it included ten of his former students and colleagues, in a program that moved chronologically from Frescobaldi, 1615, to Johannes Brahms, op. 118. This breadth of musical composition in no way traced the boundaries of Tagliavini's interests, but was clear in its meaning. Music. Music, at the center of his life.

Attending the events of this colloquium the maestro's two brothers, extended family and friends, shared in the legacy that I believe will accompany his memory in years to come—his keen scholarship, illuminating performance, insightful and inspirational teaching, love of life, jokes, puns, frivolity—all evident in his brilliant fulfillment in a life of music.

—Margaret Irwin-Brandon
Founder/Director, Desert Baroque,
Southern California; Director Emerita,
Arcadia Players Baroque Orchestra,
Western Massachusetts;
Originator, Organs of Italy Tours.

Notes

1. Preface to *Fiori Musicali* (1635) and its relation to *Il secondo libro di toccate* (1627).

**Kegg Pipe Organ Builders,
Hartville, Ohio
Christ the King Chapel,
St. John Vianney Theological
Seminary, Denver, Colorado**

Every new pipe organ project, large or small, has a unique sense of importance. Rarely are we afforded the opportunity to build an instrument that will inspire generations of clergy to high ideals. Our new organ at St. John Vianney Theological Seminary is a true honor for an organbuilder.

Each of our pipe organs is custom designed for the space it occupies and the musical task it must perform. During the design process, the organ evolves. Sometimes the stop list has additions made as funds become available, or unknown building impediments are discovered that require us to adjust. This new organ of course went through this process, but through it all, the goal we shared with associate professor of sacred music, Dr. Mark Lawlor, did not. The goal was to build an instrument suited primarily to the multiple daily Masses of the seminarians.

The failing electronic organ from 20 years ago had “replaced” the original 1931 Kilgen pipe organ. Heavily damaged first by modifications to the stop list with foreign pipes installed by lesser hands, then with loud speakers among and largely on the pipes, the original pipe organ was assumed destroyed. When Kegg sales representative Dwayne Short first crawled into the crowded, dark, and dirty space, he made his way into the furthest reaches where few had ventured in years, to discover that many of the Kilgen Swell stops had survived in reasonable condition. These, along with one Pedal stop and an orphan Great Clarinet, gave us some original pipes to consider retaining in the new organ.

Christ the King Chapel is a handsome room built in 1931. Beautiful to look at with masonry walls and terrazzo floors, it is a child of its time, apparent when one looks up. The coffered ceiling panels are beautifully painted acoustic tile, rendering only about one second of reverberation when the room is empty. The organ is at the rear of the room, in a shallow chamber over the main door. The robust all-male congregation is mostly at the front of the nave and in the crossing. All these elements dictate a rich, strong, and dark organ to meet the voices at their pitch and location. There is an Antiphonal division that is prepared in the console. Until it is installed, the main organ will have to fill the room from the rear with the singers up front.

Dr. Lawlor specifically requested that all manual divisions be enclosed to afford him and future musicians maximum



Console

musical flexibility. Most organists prefer a three-manual organ to two, which we frequently offer in organs of this size. The new organ is 19 stops and 25 ranks dispersed over three manuals and pedal. The only unenclosed stops are the Pedal 16' Principal, from which the façade pipes are drawn, and the horizontal Pontifical Trumpet, in polished brass with flared bells. This last stop was also a specific request. Because the room is not excessively large, these pipes are placed as high as possible. The large scale, tapered shallots and 7-inch wind pressure give these pipes a round, Tuba-like quality that is commanding and attractive.

The Great/Choir and Swell are enclosed in separate expression boxes. The stop list is not unusual, but the execution of the Principal choruses is. Both choruses have Mixtures based at 2'. This allows them to couple to the Pedal without a noticeable pitch gap in the bottom octave sometimes heard

with 1½' Mixtures. The breaks of these two Mixtures are different. The Swell Mixture breaks before the Great, bringing in the 2½' pitch early. This gives the Swell Mixture a rich texture, particularly helpful in choral work. Emphasis in finishing is on unison and octave pitches when present. The first break in the Great Mixture is at C#26 and from C#14 is one pitch higher than the Swell, making it relatively normal. For the Great Mixture, the upper pitches are given more prominence during finishing. The two choruses complement and contrast well in this intimate space, without excessive brightness.

Many of the flutes and strings were retained from the original Kilgen organ. With some attention in the voicing room, these work well within the Kegg tonal family. Having heard other examples of our work, there was a keen desire by Dr. Lawlor for a new Kegg Harmonic Flute. To make this happen within the budget

and space available, we used an existing wood Kilgen 8' Concert Flute for notes 1–32. At note 33, this stop changes to new Kegg harmonic pipes. The stop increases in volume dramatically as it ascends the scale. Available at 8' and 4' on both the Great and Choir manuals, the 8' stop is nicely textured and mezzo-forte. The treble of the 4' morphs into a soaring forte voice, made even more alluring by the tremulant.

With the exception of the Clarinet, all reeds are new Kegg stops and typical of our work. The Trumpet has a bright treble and a darker, larger bass extending into the Pedal at 16'. The Oboe is capped and modeled after a Skinner Flügelhorn. The lovely Kilgen Clarinet fits nicely into the Kegg design.

The Pedal has the foundation needed for the organ. The 16' Principal unit of 56 pipes provides stops at 16', 8', and 4'. This is the only flue stop that is not under expression. It grows in volume as

Kegg Pipe Organ Builders

GREAT (manual II, enclosed)				SWELL (manual III, enclosed)				CHOIR (manual I, enclosed with Great)				PEDAL			
8'	Solo Diapason III (fr Gt 8', 4', Ped 8')	8'	Principal (61 pipes)	16'	Gedeckt (73 existing pipes)	8'	Diapason (73 existing pipes)	8'	Concert Flute (Gt)	32'	Resultant (derived)	16'	Principal (56 pipes)		
8'	Concert Flute (1–32 existing, 33–73 new pipes)	8'	Gedeckt (ext 8')	8'	Gedeckt (ext 8')	8'	Salicional (61 existing pipes)	8'	Dulciana (Gt)	16'	Subbass (44 existing pipes)	16'	Gedeckt (Sw)		
8'	Dulciana (61 existing pipes)	8'	Voix Céleste (TC, 49 existing pipes)	8'	Principal (ext 8')	4'	Harmonic Flute (73 existing pipes)	4'	Unda Maris (TC, Gt)	8'	Octave (ext 16')	8'	Octave (ext 16')		
4'	Octave (73 pipes)	4'	Harmonic Flute (ext 8')	2½'	Nazard (TC, 49 existing pipes)	2'	Flute (ext 4')	2'	Octave (fr Gt 4' Octave)	8'	Subbass (ext 16')	8'	Gedeckt (Sw)		
2'	Fifteenth (ext 4' Octave)	IV	Mixture (2', 244 pipes)	1½'	Tierce (TC, console preparation)	1½'	Larigot (fr 2½')	8'	Oboe (Sw)	32'	Harmonics (derived)	16'	Trumpet (Sw)		
8'	Clarinet (61 existing pipes)	8'	Clarinet (61 existing pipes)	IV	Mixture (244 pipes)	16'	Trumpet (85 pipes)	8'	Pontifical Trumpet (Gt)	8'	Trumpet (Sw)	4'	Clarinet (Gt)		
	Tremulant	8'	Trumpet (Sw)	8'	Trumpet (ext 16')	8'	Oboe (61 pipes)		Tremulant	2 stops, 2 ranks, 100 pipes					
8'	Pontifical Trumpet (TC, 39 pipes, C13–D51, polished brass, flared bells, high pressure)		Chimes (console preparation)		Great 16		Great Unison Off		Choir 16						
	Great 4								Choir Unison Off						
8 stops, 11 ranks, 661 pipes				9 stops, 12 ranks, 768 pipes					Choir 4						



Christ the King Chapel, St. John Vianney Theological Seminary, Denver, Colorado



Swell pipework

you ascend the scale and does so more than its manual counterparts. Because of this, it is easy to have the Pedal be independent and prominent when needed for polyphonic music. This stop joins the Great Principal and Octave, all playing at 8' pitch, to make the 8' Solo Diapason III, a Kegg exclusive.



Façade and Pontifical Trumpet

With three 8' diapasons at one time, it is similar in effect to a First Open for both solo and chorus work where a firm 8' line is required.

The console provides all the features expected in a first-class instrument today including unlimited combination memory, multiple Next/Previous pistons, bone and



Organ bench with cup holder

rosewood keys and, of course, the Kegg signature pencil drawer and cup holder.

The original 1931 organ was covered by a gray painted wood and cloth grill. The new organ façade design was inspired by the building age and funds, but mostly by the significant stone door that dominates the rear wall. This is not a formal case, but it is more than a simple fence row. The stone door is massive and will always be visually dominating, so it is natural to acknowledge it and build from it. The center façade section pipe toes sit atop the lintel with the tops dipping

down to mirror the brick arch above, making space for the Pontifical Trumpet to seemingly float. The center section sits 5 inches behind the side bass sections, giving more depth to the visual effect. Viewing the façade from any angle other than head-on, it becomes sculptural.

This was an exceptionally exciting and enjoyable project for us. The enthusiasm, interest, and complete cooperation from the seminarians and staff were a daily spiritual boost for the entire Kegg team. This organ was installed in nine days, ready to be voiced, due largely to the excellent working conditions. Many thanks to James Cardinal Stafford, Archbishop Samuel J. Aquila, Dr. Mark Lawlor, and all our new friends at St. John Vianney.

—Charles Kegg
President and Artistic Director

The Kegg team:
Philip Brown
Michael Carden
Cameron Couch
Joyce Harper
Charles Kegg
Philip Laakso
Bruce Schutrum
Ben Schreckengost
Dwayne Short

Christ the King Chapel, St. John Vianney Theological Seminary, Denver, Colorado

INTER-DIVISIONAL COUPLERS
Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Choir to Great 4
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4
Great/Choir Transfer

ADJUSTABLE COMBINATIONS
14 General pistons (1–14 thumb, 1–10 toe)
6 Great pistons (thumb)
6 Swell pistons (thumb)
6 Choir pistons (thumb)
4 Pedal pistons (toe)
General Cancel (thumb)
Set (thumb)
Range (thumb)
Undo (thumb)
Clear (thumb)
Next (General piston sequencer, 4 thumb, 1 toe)
Previous (2 thumb)
30 memories per User, unlimited Users

REVERSIBLES
Great to Pedal (thumb and toe)
Swell to Pedal (thumb)
Choir to Pedal (thumb)
Full Organ (thumb and toe)
32' Harmonics (toe)

ACCESSORIES
Balanced Swell expression pedal
Balanced Great/Choir expression pedal
Balanced Crescendo pedal (2 memory adjustable, with numeric indicator)
Full Organ indicator
Transposer
Concave and radiating pedal clavier
Adjustable bench

TONAL RESOURCES
19 Stops, 25 Ranks, 1,529 Pipes

Organbuilder website: www.keggorgan.com

Seminary website: <http://sjvdenver.edu>

Organ Projects

American Organ Institute, University of Oklahoma, Norman, Oklahoma Trinity Lutheran Church, Norman, Oklahoma

Built in 1909, this Hinners organ was originally installed in the Eighth Street Methodist Church in Oklahoma City and is believed to be one of the first pipe organs installed in Oklahoma. The bombing of the nearby Murrah Federal Building in 1995, along with water damage and wear, made the organ unusable by the time the church converted the building's primary function to be the home of Skyline Urban Ministries. John Schwandt, director of the American Organ Institute (AOI) at the University of Oklahoma, Norman, arranged for the organ to be removed and put in storage, awaiting restoration at the AOI shop if a new home for it could be found. Under the careful leadership of Pastor David Nehrenz, Trinity Lutheran Church in Norman decided to purchase the organ and to become that new home.

At the AOI shop, the full-time staff along with students in the organ technology program lovingly restored as many of the existing parts as possible. Pieces that had been damaged beyond reliable repair were replaced with new, replicating the old. The reservoir and feeder bellows were completely releathered, as were the pallets of the slider windchests. All bushings on the keyboards, squares, and other action parts were replaced, along with any broken trackers.

As one of the Hinners Organ Company's stock model instruments, the organ had been made with casework for both sides, which had then been removed or substantially altered to install it in a partial chamber. In its new home, the organ would be freestanding, requiring suitable casework on either side. Using details from some surviving pieces of casework, completely new sides were designed and built to match the front casework that remains unchanged. The façade pipes were stripped and repainted with an elegant pale gold color.

One of the great assets of the AOI program is the opportunity to bring in experts from the organbuilding community for some aspects of a particular project. Not only does this yield excellent work, it also allows students to learn details by working directly with a master. On this project, the windchest retabling and pallet restoration were accomplished by Brad Rule from Tennessee. Releathering of the large double-rise reservoir and feeder bellows was done by Richard Nickerson of Massachusetts.

The Great 2' Super Octave replaces the original 8' Dulciana (from tenor C), which shared 12 basses with the 8' Melodia. New bass holes were drilled in the chest for the Super Octave. The Dulciana pipes were carefully wrapped and stored in the organ for future restoration, if desired.

The entire organ was assembled in the shop for testing before being dismantled and transported to the church for final installation. On its final weekend in the shop, the AOI welcomed church members and the community



Eighth Street United Methodist Church, Oklahoma City, Oklahoma (photo credit: Jeremy Wance)



The Hinners organ in Trinity Lutheran Church, Norman, Oklahoma (photo credit: Fred Bahr)

for an open house celebration. Several students played pieces, and the entire group joined in hearty hymn singing. The organ was delivered on November 28, 2017, and was used for the first time in worship on the evening of December 19, and was dedicated with a recital by Silviya Mateva on February 11, 2018. Evan Bellas, a graduate student at the AOI and part of the restoration team, is organist and choir director of Trinity Lutheran Church.

The staff and students of the American Organ Institute are proud to have had a part in bringing this instrument back to life and reinforcing the role of the pipe organ in Oklahoma.

—Fredrick Bahr, Shop Manager



The open house for the Hinners organ at the American Organ Institute (photo credit: Fred Bahr)



Hinners toeboards before restoration (photo credit: Fred Bahr)



Hinners organ, Eighth Street Methodist Church (photo credit: Jeremy Wance)

Hinners Organ Company

Trinity Lutheran Church, Norman, Oklahoma

GREAT

- 8' Open Diapason (61 pipes; 1–27 zinc in façade; 28–61 metal)
- 8' Melodia (61 pipes; 1–12 stopped wood; 13–49 open wood; 50–61 metal)
- 4' Principal (61 pipes; 1–7 zinc; 8–61 metal)
- 2' Super Octave (61 pipes; metal)

SWELL (enclosed)

- 8' Violin Diapason (61 pipes; 1–19 zinc; 20–61 metal)
- 8' Salicional (TC, 49 pipes; 1–12 common with Lieblich Gedackt; 13–19 zinc; 20–61 metal)
- 8' Lieblich Gedackt (61 pipes; 1–49 stopped wood; 50–61 open metal)
- 4' Flute Dolce (61 pipes; 1–7 zinc; 8–61 metal)
- Tremolo

PEDAL

- 16' Bourdon (30 pipes; wood)

Couplers

- Great to Pedal
- Swell to Pedal
- Swell to Great
- Swell to Great 4

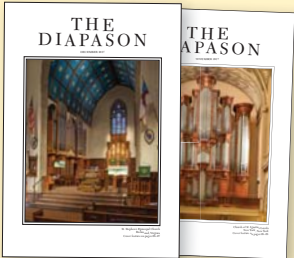
Accessories

- Balanced Swell expression shoe
- MF combination pedal (draws Melodia, Salicional, and Gedeckt, double-acting)
- FF combination pedal (draws all manual stops, single-acting)

- Mechanical key and stop action
- Wind pressure 4 inches

Subscribers can view the digital version of this issue (as well as selected past issues) at our website.

Visit www.TheDiapason.com to experience this!



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 MARCH

Nancy Siebecker; Christ Church, Bradenton, FL 12:15 pm
HyoJin Moon & Dean Robinson; First Baptist, Ann Arbor, MI 12:15 pm

16 MARCH

Erwin High School Chorus; St. Patrick's Cathedral, New York, NY 4 pm
Maxine Thévenot; Emmanuel Episcopal, Chestertown, MD 7:30 pm
Katherine Johnson; St. Paul's Episcopal, Greenville, NC 7:30 pm
Tom Trenney, improvisations on the Stations of the Cross; First Presbyterian, Saginaw, MI 8 pm

17 MARCH

Simon Thomas Jacobs, masterclass; Bower Chapel, Naples, FL 4 pm

18 MARCH

Renée Anne Louprette; College of the Holy Cross, Worcester, MA 3 pm
Paolo Bougeat; Brown University, Providence, RI 4 pm
Virginius Barkauskas; St. Patrick's Cathedral, New York, NY 3:15 pm
Benjamin Sheen; Cathedral of St. John the Divine, New York, NY 5 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Colin MacKnight; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Chelsea Chen; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
Neil Harmon; Longwood Gardens, Kennett Square, PA 1 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
Scott Atchison & Zachary Fritsch-Hemenway; Peachtree Road United Methodist, Atlanta, GA 7 pm
Michael Bahmann & Paul Cienniwa, harpsichord, Bach, *Art of the Fugue*; St. Paul's Episcopal, Delray Beach, FL 3 pm
Simon Thomas Jacobs; First Presbyterian, Naples, FL 4 pm
Joshua Stafford; Holy Trinity Episcopal, Gainesville, FL 4 pm
Craig Cramer; Christ Episcopal, Bradenton, FL 4 pm
Henry Glass; St. Michael & All Angels Episcopal, Sanibel, FL 6 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Jonathan Oblander; Loyola University, Chicago, IL 3 pm
Music Institute of Chicago Chorale, Mozart, *Mass in c*; Nichols Concert Hall, Evanston, IL 3 pm
Karen Beaumont; St. John's Lutheran, Milwaukee, WI 2 pm

19 MARCH

David Schrader; Presbyterian Homes, Evanston, IL 1:30 pm

20 MARCH

Choir concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
Stephen Tharp; First Presbyterian, Waynesboro, VA 7 pm
Bryan Dunnewald; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

21 MARCH

Choir concert, works of Bach; St. Ignatius Loyola Catholic Church, New York, NY 8 pm

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Bellarmine University Schola Cantorum; Calvary Episcopal, Louisville, KY 12:05 pm
Wolfgang Rübsum; Valparaiso University, Valparaiso, IN 7:30 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

22 MARCH

Brahms, *German Requiem*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Manhattan School of Music choirs and orchestra; Riverside Church, New York, NY 7:30 pm
James Walton; Christ Church, Bradenton, FL 12:15 pm

23 MARCH

Herndon High School Choir; St. Patrick's Cathedral, New York, NY 1:30 pm
Hopkins High School Choir; St. Patrick's Cathedral, New York, NY 4 pm
David Higgs; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Monty Bennett; Holy Trinity Lutheran, Kingsport, TN 7 pm
Martin Jean; Second Presbyterian, Indianapolis, IN 7:30 pm

24 MARCH

Bach, *St. Mark Passion*; Trinity Lutheran, Worcester, MA 7:30 pm
TENET; St. Vincent Ferrer Catholic Church, New York, NY 8 pm

25 MARCH

CONCORA, Bach, *St. Matthew Passion*; Immanuel Congregational, Hartford, CT 4 pm
Bach, *St. Matthew Passion*; Madison Avenue Presbyterian, New York, NY 3 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Nathan Laube; First Presbyterian, Allentown, PA 3 pm
Robert Parkins; Duke University Chapel, Durham, NC 5 pm
Choir concert; Cathedral Church of St. Paul, Detroit, MI 4 pm
Bach, *St. John Passion*; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

26 MARCH

Benjamin Sheen; St. Thomas Church, Fifth Avenue, New York, NY 7 pm

27 MARCH

Students of St. Olaf College; Central Synagogue, New York, NY 12:30 pm
Daniel Hyde; St. Thomas Church, Fifth Avenue, New York, NY 7 pm

30 MARCH

Tenebrae; Duke University Chapel, Durham, NC 7:30 pm

1 APRIL

Bach, *Easter Oratorio*; Holy Trinity Lutheran, New York, NY 5 pm
Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

4 APRIL

Bountiful High School A Cappella Choir; St. Patrick's Cathedral, New York, NY 4 pm
David Baskeyfield, masterclass; Kravis Center for the Performing Arts, West Palm Beach, FL 4:15 pm
Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm

5 APRIL

Karen Beaumont; St. Mary's Episcopal, New York, NY 6:30 pm
Three Choirs Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm
David Baskeyfield & Thomas Gaynor; Kravis Center for the Performing Arts, West Palm Beach, FL 7:30 pm
Katelyn Emerson; Principia College, Elmhurst, IL 7 pm

6 APRIL

Stephen Buzard; Church of the Advent, Boston, MA 8 pm
University of Mississippi Concert Singers; St. Patrick's Cathedral, New York, NY 4 pm
• **Clara Gerdes**; First United Methodist, Hershey, PA 7 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

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

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

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



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

Your professional card could appear here!

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

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
philipcrozier@sympatico.ca

LARRY PALMER

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

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 Ebony Fendley, 847/391-1028; efendley@sgcmail.com. Or visit www.thediapason.com and click "subscribe."

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

Calendar

Raúl Prieto Ramírez; St. Paul the Apostle Catholic Church, Westerville, OH 7:30 pm
Nathan Laube, with Huntsville Symphony Orchestra, Barber, *Toccata Festiva*, Saint-Saëns, *Symphonie III*; First Baptist, Huntsville, AL 7:30 pm
Leah Martin; First Presbyterian, Evansville, IN 7 pm
Chelsea Chen; Trinity International University, Deerfield, IL, worship service 11 am, class 4 pm & 7 pm
Bine Bryndorf; House of Hope Presbyterian, St. Paul, MN 8 pm

7 APRIL

Stephen Buzard, masterclass; Church of the Advent, Boston, MA 10 am
Parker Ramsey; St. John's Episcopal, Savannah, GA 12 noon
Chelsea Chen; Trinity International University, Deerfield, IL 3 pm
Bine Bryndorf, masterclass; House of Hope Presbyterian, St. Paul, MN 9:30 am

8 APRIL

Harold Stover; St. Luke's Episcopal Cathedral, Portland, ME 3 pm
Beau Baldwin; St. Patrick's Cathedral, New York, NY 3:15 pm
Stephen Buzard; Cathedral of St. John the Divine, New York, NY 5 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Jonathan Schakel; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Eric Plutz, works of Bach; Princeton Seminary Chapel, Princeton, NJ 3 pm
Adam Brakel; St. Matthew Lutheran, Hanover, PA 4 pm
James Kealey; Washington National Cathedral, Washington, DC 5:15 pm
J. Samuel Hammond, carillon; Duke University Chapel, Durham, NC 1 pm
John Ferguson, hymn festival; Duke University Chapel, Durham, NC 5:15 pm
Bryan Dunnewald; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Lynne Davis; First United Methodist, Orlando, FL 4 pm
Daryl Robinson; Stambaugh Auditorium, Youngstown, OH 4 pm

9 APRIL

Janet Yieh; Christ Church, New Haven, CT 7:30 pm
Bine Bryndorf, masterclass; Christ Church, Rochester, NY 6 pm
Joshua Stafford; Westminster Presbyterian, Nashville, TN 7:30 pm

10 APRIL

Jakob Lorentzen; Central Synagogue, New York, NY 12:30 pm
Bine Bryndorf; Christ Church, Rochester, NY 7:30 pm
Jack Mitchener; Stetson University, Deland, FL 7:30 pm
Wesley Roberts; Campbellsville University, Campbellsville, KY 12:20 pm

11 APRIL

Daniel Roth; St. John's Episcopal, Portsmouth, VA 7:30 pm
Canterbury Cathedral Choir of Men & Boys; St. Paul's Episcopal, Greenville, NC 7:30 pm
Florence Mustric; Trinity Lutheran, Cleveland, OH 12:15 pm
Vincent Warnier; Winnetka Congregational, Winnetka, IL 7:30 pm

12 APRIL

Wesley Roberts; Gethsemani Abbey, Trappist, KY 6:30 pm

13 APRIL

Daniel Roth; Church of the Transfiguration, Orleans, MA 7:30 pm
Fairfield Country Day Touring Choir; St. Patrick's Cathedral, New York, NY 4 pm
Students of Manhattan School of Music; Madison Avenue Presbyterian, New York, NY 7:30 pm
Bine Bryndorf; Cornell University, Ithaca, NY 8 pm
Nathan Laube; St. John's Episcopal, Chevy Chase, MD 7 pm
Parker Ramsey; Emmanuel Episcopal, Chestertown, MD 7:30 pm
Joel Bacon; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

14 APRIL

Bine Bryndorf, masterclass; Cornell University, Ithaca, NY 10 am
Choir Boys of St. Paul's Cathedral, London; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Bálint Karosi, masterclass; Zion Lutheran, Wausau, WI 9:30 am

15 APRIL

Josiah Hamill; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
David Higgs; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Andrea Trovato; St. Patrick's Cathedral, New York, NY 3:15 pm
Harold Stover; Cathedral of St. John the Divine, New York, NY 5 pm
Bach, *Mass in B Minor*; Holy Trinity Lutheran, New York, NY 5 pm
Margaret Harper; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gail Archer; United Church of Canandaigua, Canandaigua, NY 3 pm
Joshua Stafford; Christ Episcopal, Philadelphia, PA 4 pm
Katelyn Emerson; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Axel Flierl; Washington National Cathedral, Washington, DC 5:15 pm
Ahreum Han; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Jason Roberts; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Jeannine Jordan, with media artist; Fairlawn Lutheran, Akron, OH 7 pm
Renée Anne Louprette; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Jeremy David Tarrant; Basilica of St. Adalbert, Grand Rapids, MI 3 pm
Easter Lessons & Carols; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Lafayette Master Chorale; St. Boniface Catholic Church, Lafayette, IN 4 pm
Bálint Karosi; Zion Lutheran, Wausau, WI 3 pm
Grant Nill; Loyola University, Chicago, IL 3 pm

16 APRIL

Hamilton Civic Choir; St. Patrick's Cathedral, New York, NY 4 pm
Bálint Karosi, masterclass; Lawrence University, Appleton, WI 10 am

17 APRIL

Marilyn Keiser; St. Mark's Episcopal, Louisville, KY 7:30 pm
Isabelle Demers; Overture Center for the Arts, Madison, WI 7:30 pm

18 APRIL

James Kennerley; Merrill Auditorium, Portland, ME 7:30 pm
Mark Dwyer; Mechanics Hall, Worcester, MA 12 noon
Wesley Roberts; Trinity Episcopal, Covington, KY 12 noon

19 APRIL

South Mecklenburg High School Choirs; St. Patrick's Cathedral, New York, NY 4 pm
Highland Consort; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Spring choral concert; Cathedral Church of St. Paul, Detroit, MI 7 pm

20 APRIL

Villanova University Pastoral Musicians; St. Patrick's Cathedral, New York, NY 4 pm
Robert McCormick; St. Peter's Episcopal, Morristown, NJ 7:30 pm
David Briggs; St. James's Episcopal, Richmond, VA 7:30 pm
Rodney Ward; Holy Trinity Lutheran, Kingsport, TN 7 pm
Richard Newman; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

21 APRIL

TENET; Metropolitan Museum of Art, New York, NY 7 pm
Alan Morrison; Longwood Gardens, Kennett Square, PA 8 pm
Lafayette Master Chorale; Immanuel UCC, Lafayette, IN 4 pm

22 APRIL

Canticum Novum Singers; St. Luke's Episcopal, Katonah, NY 3 pm
Pauline & Jérôme Chabert; St. Patrick's Cathedral, New York, NY 3:15 pm

Calendar

Steven Patchel; Cathedral of St. John the Divine, New York, NY 5 pm
Christian Gautschi; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jamila Javadova-Spitzberg; Washington National Cathedral, Washington, DC 5:15 pm

Jonathan Ryan; Grace Episcopal, The Plains, VA 5 pm
David Briggs; Duke University Chapel, Durham, NC 5 pm

Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 3 pm

Stefan Kagl; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

Raúl Prieto Ramírez; Christ Church Cathedral, Nashville, TN 4 pm

Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Christine Kraemer, with instruments, works of Messaien; St. Luke's Episcopal, Evanston, IL 3:30 pm

Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm

Gail Archer; St. Mark's Episcopal, Glen Ellyn, IL 4 pm

23 APRIL

Yale Repertory Chorus; Marquand Chapel, Yale University, New Haven, CT 5 pm

Jackson Borges; Presbyterian Homes, Evanston, IL 1:30 pm

24 APRIL

Students of Vassar College; Central Synagogue, New York, NY 12:30 pm

Isabelle Demers; St. Bridget Catholic Church, Richmond, VA 7:30 pm

Jory Vinokour, harpsichord, with mezzo-soprano; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

25 APRIL

St. Ignatius High School Chorus; Trinity Lutheran, Cleveland, OH 12:15 pm

26 APRIL

Raymond Nagem; Cathedral of St. John the Divine, New York, NY 7:30 pm

Katelyn Emerson; Siesta Key Chapel, Sarasota, FL 7 pm

27 APRIL

Yale Schola Cantorum, Bach, *St. John Passion*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Renée Anne Louprette; Trinity Church, Wall Street, New York, NY 1 pm

Moon Area High School Honors Choir; St. Patrick's Cathedral, New York, NY 1:30 pm

The Salvatores; St. Patrick's Cathedral, New York, NY 4:30 pm

Barnard-Columbia Chorus & Choir of University of Bolzano, Italy, Verdi, *Messa da Requiem*; Church of the Ascension, New York, NY 8 pm

Isabelle Demers; Zion Lutheran, Baltimore, MD 7:30 pm

Quire Cleveland; St. Noel Catholic Church, Willoughby Hills, OH 7:30 pm

Katherine Meloan; First Centenary United Methodist, Chattanooga, TN 7:30 pm

Samford University A Cappella Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

28 APRIL

Bach, *Mass in B Minor*; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Desoff Choirs; Church of St. Paul & St. Andrew, New York, NY 4 pm

Canticum Novum Singers; St. Ignatius of Antioch Episcopal, New York, NY 8 pm

Taylor Festival Choir; St. John's Episcopal, Savannah, GA 7 pm

Quire Cleveland; Lakewood Congregational Church, Lakewood, OH 8 pm

Katherine Meloan, masterclass; First Centenary United Methodist, Chattanooga, TN 10 am

Bella Voce; Buchanan Chapel, Fourth Presbyterian, Chicago, IL 7:30 pm

29 APRIL

Jeannine Jordan, with media artist; Nelson Hall, Cheshire, CT 3 pm

CONCORA, Mozart, *Requiem*; St. James's Episcopal, West Hartford, CT 4 pm

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

Yuejian Chen; Cathedral of St. John the Divine, New York, NY 5 pm

Daniel Hyde; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Gail Archer; Palmyra Church of the Brethren, Palmyra, PA 3 pm

Bruce Neswick, hymn festival; Christ Church Christiana Hundred, Wilmington, DE 5 pm

Joseph Ripka; Washington National Cathedral, Washington, DC 5:15 pm

David Henning; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

Ken Cowan; St. Paul's Lutheran, Savannah, GA 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Quire Cleveland; Plymouth Church, Shaker Heights, OH 4 pm

Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

Bella Voce; St. Luke's Episcopal, Evanston, IL 7:30 pm

Handel, *Messiah*, Parts II & III; First Presbyterian, Evansville, IN 4 pm

30 APRIL

Matthew Buller; First Unitarian, Worcester, MA 7 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
First Presbyterian Church, Grand Prairie, Texas
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

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

A two-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

AMERICAN PUBLIC MEDIA®

Pipedreams®

CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

MARCH 2018

1810 - Working Women . . . in celebration of Women's History Month and International Women's Day (3/8/18), a collection of women composers and performers.

1811 - Buxtehude, Before and After . . . Danish recitalist Bine Bryndorf provides an in-depth assessment of the greatest organ composer before Bach

1812 - Bach, Abroad and At Home . . . whether in his own country or in Switzerland, Japan or the USA, Bach's music thrills, unequivocally.

1813 - To Rise and Shine . . . celebrations and reflections for the Easter season.

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. 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

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

Calendar

UNITED STATES West of the Mississippi

16 MARCH

Guy Whatley; Trinity Episcopal Cathedral, Phoenix, AZ 12:10 pm
Brett Oliver; Christ Episcopal, Tacoma, WA 12:10 pm

18 MARCH

Ryan Mueller; Our Lady of Good Counsel Chapel, Mankato, MN 2 pm
Stainer, *The Crucifixion*; Church of the Holy Family, St. Louis Park, MN 3 pm
Angela Kraft Cross; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

21 MARCH

Paul Kosower; First Presbyterian, Rochester, MN 12:15 pm

23 MARCH

Karen Taylor; Trinity Episcopal Cathedral, Phoenix, AZ 12:10 pm
Fred Swann; St. Margaret's Episcopal, Palm Desert, CA 12 noon
John Walker; Campbell United Methodist, Campbell, CA 7:30 pm

24 MARCH

John Walker, workshop; First United Methodist, Palo Alto, CA 4:30 pm

25 MARCH

Choral Vespers; Gethsemane Lutheran, Hopkins, MN 4 pm
Philip Manwell; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

6 APRIL

Bruce Neswick; Cathedral of St. John Berchmans, Shreveport, LA 7:30 pm

8 APRIL

Diane Bish; University of Oklahoma, Norman, OK 3 pm

Peter Richard Conte; South Main Baptist, Houston, TX 4 pm

Gregory Peterson; Pacific Lutheran University, Tacoma, WA 3 pm

Isabelle Demers; Southern Oregon University, Ashland, OR 3 pm

Jeannine Jordan, with media artist; First United Methodist, Portland, OR 3 pm

Temple Hill Choir & Orchestra, Gardner, *Lamb of God*; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Michael Hey; St. James's Episcopal, Los Angeles, CA 4 pm

13 APRIL

Jonathan Ryan; Trinity Episcopal, Tulsa, OK 7:30 pm

14 APRIL

Christopher Houlihan; Cathedral of St. Paul, Des Moines, IA 7 pm

Raúl Prieto Ramírez; Spreckels Organ Pavilion, San Diego, CA 7:30 pm

15 APRIL

Lynne Davis; St. Philip's Episcopal, Beeville, TX 3 pm

Christopher Keady; Grace Episcopal Cathedral, San Francisco, CA 4 pm

Alexander Ffinch; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

18 APRIL

Katelyn Emerson; Cathedral of St. Mary of the Assumption, San Francisco, CA 7 pm

Carole Terry; Stanford University, Stanford, CA 7:30 pm

20 APRIL

De Angelis Vocal Ensemble; Christ Cathedral, Garden Grove, CA 7:30 pm

22 APRIL

Ken Cowan; Meyerson Symphony Center, Dallas, TX 2:30 pm

The Chenault Duo; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

Wyatt Smith, with flute; St. Mark's Cathedral, Seattle, WA 2 pm

Bruce Neswick; Trinity Lutheran, Lynnwood, WA 7 pm

Cherry Rhodes & Ladd Thomas; Claremont United Church of Christ, Claremont, CA 4 pm

Choir concert; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 APRIL

Katelyn Emerson; Cathedral of St. John, Albuquerque, NM 3 pm

Anthony & Beard Duo (Ryan Anthony, trumpet; Gary Beard, organ); Our Lady of Lourdes Catholic Church, Sun City West, AZ 3 pm

INTERNATIONAL

17 MARCH

Thomas Trotter; Bloomsbury Central Baptist, London, UK 4 pm

18 MARCH

Gail Archer; Basilica of Santa Maria, Igualada, Spain 8 pm

21 MARCH

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

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

24 MARCH

James Johnstone; St. Albans Cathedral, St. Albans, UK 5:30 pm

26 MARCH

Jonathan Holl; Christchurch, Woking, UK 12:40 pm

28 MARCH

Johannes Trümpler; Kulturpalast, Dresden, Germany 8 pm

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

30 MARCH

Ex Cathedra, Bach, *St. Matthew Passion*; Symphony Hall, Birmingham, UK 2 pm

2 APRIL

Oliver Hancock; Christ Church, Skipton, UK 11 am

4 APRIL

Jaroslav Tuma; Kreuzkirche, Dresden, Germany 8 pm

5 APRIL

Reitze Smits, with saxophone ensemble; Sint-Katharinakerk, Hoogstraten, Belgium 8 pm

8 APRIL

Scott Dettra, with OSM Chorus, Mozart, *Mass No. 17 in c*, K. 427; Maison Symphonique de Montréal, Montréal, PQ, Canada 2:30 pm

Rachel Mahon; Westminster United Church, Winnipeg, Manitoba, Canada 2:30 pm

11 APRIL

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

Gail Archer; University of Alberta, Edmonton, AB, Canada 12 noon

13 APRIL

Gail Archer; Holy Rosary Cathedral, Regina, SK, Canada 7:30 pm

15 APRIL

Daniel Roth; St. Joseph's Oratory, Montréal, PQ, Canada 3 pm

Edward Norman, with French horn; Ryerson United Church, Vancouver, BC, Canada 3 pm

16 APRIL

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

18 APRIL

Christoph Schöner; Frauenkirche, Dresden, Germany 8 pm

21 APRIL

Jonathan Scott; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

Geerten Liefing, with soprano; St. Albans Cathedral, St. Albans, UK 5:30 pm

Leicester Philharmonic Choir, Handel, *Samson*; De Montfort Hall, Leicester, UK 7:30 pm

22 APRIL

Kit Armstrong; Berliner Philharmoniker, Berlin, Germany 11 am

25 APRIL

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

27 APRIL

Denis Bédard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

29 APRIL

Greg Morris; Westminster Abbey, London, UK 5:45 pm

30 APRIL

Jonathan Holl; Reading Town Hall, Reading, UK 1 pm

AB PIPE ORGAN SERVICE

QUALITY - INTEGRITY - EXPERIENCE
Complete Pipe Organ Service, Restoration, Additions, and Custom Instruments
www.abpipes.com
(844) 722-7473

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



ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA 92020

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

Duchon's Organ Pipes

New Reeds & New Flues
Additions & Repairs

330/257-0491

tduchonpipes@gmail.com

Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

11561 Edmonston Rd.

Beltsville, MD 20705

800/952-PIPE



David E. Wallace

AND COMPANY, L.L.C.

Pipe Organ Builders

New Organs

Restoration / Renovation / Relocation
www.wallacepipeorgans.com

CORNEL ZIMMER ORGAN BUILDERS



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

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

WWW.ZIMMERORGANS.COM

ADMINISTRATION@ZIMMERORGANS.COM

Visit The Diapason website: www.TheDiapason.com



Like The Diapason on Facebook:

www.Facebook.com/TheDiapason

Experience
ATOS
American Theatre Organ Society
Preserving a unique art form.

Concerts, education, silent film, preservation,
fellowship and more. www.atos.org
Jim Merry, Executive Secretary, merry@atos.org
P.O. Box 5327, Fullerton, CA 92838

Recital Programs

ADAM BRAKEL, Cathedral Basilica of St. Augustine, St Augustine, FL, September 1: *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Trio Sonata in c*, BWV 526, *Fantasie and Fugue in g*, BWV 542, Bach; *Introduction, Passacaglia, and Fugue*, Willan; *Tu es petra et portae inferi non praevalerunt adversus te (Esquisses Byzantines)*, Mulet.

JOHN BROCK, Cathedral of St. Peter the Apostle, Jackson, MS, September 22: *Praeludium in e*, Bruhns; *Toccata I (2nd Book)*, Frescobaldi; *Canzona*, Froberger; *Ciacconna*, Muffat; *Tierce en taille, Dialogue in C*, Marchand; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Schmücke dich, O liebe Seele*, BWV 654, *Prelude and Fugue in G*, BWV 541, Bach.

CRAIG CRAMER, Basilica of the Sacred Heart, South Bend, IN, September 10: *Toccata in D*, BuxWV 155, Buxtehude; *Partita diverse sopra De Lofzang van Maria*, Post; *Tierce en Taille en D (Livre d'Orgue de Montréal)*, anonymous; *Hommage*, Bédard; *Impetuoso*, Wiedermann.

PHILIP CROZIER, Wallfahrtskirche, Andechs, Germany, July 23: *Air*, *Gavotte*, Wesley; *Trio Sonata in c*, BWV 526, Bach; *Pastourelle*, Gagnon; *Praeludium in e*, BuxWV 143, Buxtehude; *Epigrams*, Kodály; *Partite diverse sopra De Lofzang van Maria*, Post; *Tierce en Taille en D (Livre d'Orgue de Montréal)*, anonymous; *Hommage*, Bédard; *Impetuoso*, Wiedermann.

Sankt Nikolai, Kiel, Germany, July 28: *Impetuoso*, Wiedermann; *Andantino* (op. 51, no. 2), *Toccata* (op. 53, no. 6), Vierne; *Pastourelle*, Gagnon; *A Mighty Fortress Is Our God*, op. 69, no. 10, Peeters; *Epigrams*, Kodály; *Kyrie (Messe Double, Livre d'Orgue de Montréal)*, anonymous; *Hommage*, Bédard; *Sonata Eroica*, op. 94, Jongen.

PETER DUBOIS, Third Presbyterian Church, Rochester, NY, September 29: *Choral in a*, Franck; *Psalm Prelude*, op. 32, no. 2, Howells; *Sonata in G*, BWV 530, Bach; *Trio en Passacaille*, Raison; *Passacaglia in c*, BWV 582, Bach; *Andante sostenuto (Symphonie Gothique)*, op. 70, Widor; *Suite*, op. 5, Duruflé.

JILLIAN GARDNER and ISABELLE DEMERS, First Lutheran Church, Duluth, MN,

August 11: *Ciacconna*, Storace; *Allegro, Adagio (Sonata cromatique)*, Barnes; *Étude héroïque*, Laurin; *Selections from Water Music*, Handel; *Final (Sonata No. 5)*, Daveluy; *Scherzo (Symphonie V*, op. 47), Vierne; *Trio Sonata in C*, BWV 529, Bach; *Marche au supplice*, Songe d'une nuit du Sabbath (*Symphonie fantastique*, op. 14), Berlioz, transcr. Demers.

JONATHAN GREGOIRE, First Lutheran Church, St. Peter, MN, August 7: *Prelude in D*, BuxWV 139, Buxtehude; *Die helle Sonn leucht jetzt herfür*, Walcha; *What is this lovely fragrance*, Manz; *Prelude and Fugue No. 16 in A-flat*, Martin; *Sonata No. 3 in a*, Ritter.

LAURA GULLETT and EMERSON FANG, Old West Church, Boston, MA, August 22: *Variations on Est-ce Mars*, SwWV 321, *Ballo del Granduca*, SwWV 319, Sweelinck; *Joie et clarté des corps glorieux (Les Corps Glorieux)*, Messiaen; *Wir glauben all' an einen Gott*, BWV 680, Bach; *Offertoire sur les Grands Jeux*, Elevation, *Tierce en Taille (Messe pour les Couvents)*, Couperin; *Andante sostenuto (Symphonie IX*, op. 70), Widor; *March on Handel's Lift Up Your Heads*, Guilmant.

STEPHEN HAMILTON, St. Nicholas Church, Stuttgart, Germany, August 13: *Transports de joie d'une âme devant la gloire du Christ qui est la sienna (L'Ascension)*, Messiaen; *Partite Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cinque Mutanze*, Valente; *Prelude and Fugue in c*, BWV 546, Bach; *Toccata, Villancico, y Fuga*, op. 18, Ginastera; *Litanies*, JA 119, *Le jardin suspendu*, JA 71, Alain; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

DAVID HURD, Loyola University, Chicago, IL, August 20: *Sinfonia (Cantata 29)*, *Dona nobis pacem (Mass in b)*, Bach; *Fantasia on Wondrous Love, Four Spiritual Preludes*, Hurd; *Overture (St. Paul)*, Mendelssohn; *Faneuil Hall*, Decker; *Suite in Three Movements, Toccata*, Hurd.

JAMES HAMMANN, First Congregational United Church of Christ, Menomonie, WI, August 5: *Festival Prelude on Old Hundredth*, Eddy; *Communion in e*, Batiste; *Melody in C*, Silas; *Andante (Sonata, op. 2)*, Gleason; *Prelude and Fugue in a*, Eddy; *Adagio in G*, Volckmar; *Andante in F*, Lefébure-Wély; *Gavotte (Mignon)*, Thomas; *Marche Pontificale*, Lemmens.

FRANZ HAUKE, Westminster Cathedral, London, UK, August 30: *Fantasia in f*, K. 608, Mozart; *Wer nur den lieben Gott lässt walten*, BWV 647, Bach; *Poème lyrique Ex oriente lux*, Helmschrott; *Choral No. 1 in E*, Franck; *In paradisum*, Dubois; *Fantasia and Fugue in d*, op. 135b, Reger.

JÓZEF KOTOWICZ, First Presbyterian Church, Ypsilanti, MI, August 31: *Study in b-flat*, op. 4, no. 2, Szymanowski; *Chaconne*, Surzynski; *Aria*, Strej; *Sonata in c*, BWV 526, Bach; *Hommages*, Lindblad.

NATHAN LAUBE, Basilica of St. Mary, Minneapolis, MN, August 7: *Allegro (Symphonie VI*, op. 42, no. 2), *Mystique (Trois Nouvelles Pièces*, op. 87, no. 2), Widor; *O Filii et Filiae, Hosanna filio David (Twelve Choral Preludes on Gregorian Chant Themes)*, Demessieux; *Deux Évocations*, Baker; *Salve Regina*, Latry; *Overture (Tannhäuser)*, Wagner, transcr. Warren, Lemare, Laube.

AARON DAVID MILLER and ROBERT VICKERY, House of Hope Presbyterian Church, St. Paul, MN, August 10: *Jump, Aberrystwyth Parody*, Miller; *Fantasy on BACH*, op. 46a, Reger; *Andantino*, Grand Jeu (*Suite de premier ton*), Bédard; *Kyrie (Messe Solennelle)*, op. 16, Vierne; *Still Be My Vision (Triptych)*, Paulus; *Contrapunctus 14 (Die Kunst der Fuge*, BWV 1080), Bach, completed Ferguson.

GIGI MITCHELL-VELASCO, Old West Church, Boston, MA, August 15: *Praeludium in g*, BuxWV 149, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Praeludium in d*, WV 34, Scheidemann; *Komm, heiliger Geist, Herre Gott*, Tunder; *Ach Herr, mich armen Sünder*, BuxWV 178, Buxtehude; *Prelude and Fugue in c*, BWV 537, Bach.

ROSALIND MOHNSEN, Church of St. Mary, St. Paul, MN, August 10: *Toccata*, Titcomb; *Divinum Mysterium (Chant Works*, set 1, no. 4), Near; *Ave Maris Stella (Trois Paraphrases Grégoriennes*, op. 5, no. 2), Langlais; *Roulade (Six Pieces*, op. 9, no. 3), Bingham; *Triumphal March*, op. 26, Buck.

JOSEPH RIPKA, St. John's Abbey Church, Collegeville, MN, August 9: *Toccata, Fugue, and Hymn on Ave Maris Stella*, Peeters; *Praeludium in C*, BuxWV 136, Buxtehude; *Alleluia sereins d'une âme qui désire le ciel*, *Transports de joie d'une âme devant la gloire du Christ (L'Ascension)*, Messiaen; *Master Tallis's Testament*, Howells; *A Refined Reflection (Baronian Suite)*, Impassioned (*Three Temperaments*), Paulus.

DANIEL SCHWANDT, with Cara Wilson, violin, Prospect Park United Methodist Church, Minneapolis, MN, August 7: *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Sinfonia*, Vocalise, *Mutanza Oblongata (Sketchbook 4)*, Gawthrop; *Abendlied*, Gigue (*Six Pieces*, op. 150), Rheinberger.

THOMAS SHEEHAN, Old West Church, Boston, MA, August 8: *King David's Dance*, Paulus; *Organ Sonata*, Distler; *Scherzo for the Flutes*, Cooman; *Five Dances*, Hampton.

CHRISTOPHER STROH, Sacred Heart Catholic Church, Freeport, MN, August 9: *Entrée Pontificale*, Bossi; *Capriccio (Douze Pièces)*, Lemaigre; *Florete Flores*, *Pastorale*, Downey; *Concert Study*, Yon.

KENT TRITLE, Himmerod Abbey, Grosslittgen, Germany, August 27: *Prelude and Fugue in a*, BWV 543, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *A Prophecy for Organ*, Pinkham; *Sonata V in c*, op. 80, Guilmant.

GRANT WAREHAM, First Baptist Church, St. Paul, MN, August 10: *As if the Whole Creation Cried (Triptych)*, Paulus; *Variations sur un Noël bourguignon*, Fleury; *Evening Song*, Bairstow; *Agitato—Allegro (Sonata XI in d*, op. 148), Rheinberger.

FLORIAN WILKES, St. Patrick's Cathedral, New York, NY, August 20: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Karfreitagszauber (Parsifal)*, Wagner, transcr. Wilkes; *Carillon de Westminster (Pièces de Fantaisie*, op. 54, no. 6), Vierne.

GREG ZELEK, Holy Cross Lutheran Church, Minneapolis, MN, August 7: *Fantasia*, Weaver; *Liebestraum No. 3*, Liszt, transcr. Potts; *Danza Lucumi*, Malagueña (*Suite Andaluca*), Lecuona, transcr. Zelek.

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
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

Check your listing in

THE DIAPASON Resource Directory

If changes are needed in your listing, contact Jerome Butera
608/634-6253
jbutera@sgcmail.com

DIAPASON Student Rate

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

Parkey
ORGANBUILDERS

New Instruments | RESTORATION & DESIGN
770.368.3216 • DULUTH, GA • 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
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 or
e-mail 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

THE DIAPASON
100th Anniversary Issue



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
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.

Organist/accompanist position. Northwest Covenant Church in Mt. Prospect, Illinois (Chicago's northwest suburbs) is seeking an organist to play their Schantz, 24-rank, 2-manual pipe organ. This position is part-time and would include one Sunday morning service and weekly choir rehearsal. If interested please send résumé and cover letter to the Director of Music at mikenelson71@comcast.net.

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

PUBLICATIONS / RECORDINGS

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

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.

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 Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit www.organsofoberlin.com.

Johann Sebastian Bach's S. 562, Fugue (fragment) in C-minor, prepared with a completion is featured in an occasional—and unusual—complimentary issue from Fruhauf Music Publications. The letter-sized booklet PDF file includes notes and seven pages of music. The file download will be featured throughout 2018, available from FMPs' home page Bulletin Board, to be found at: www.frumuspub.net.

My restoration of Weinberger's Bible Poems includes the original Foreword, Editor's Note, and Program Notes by Weinberger: Abide with Us, Lord Jesus Walking on the Sea, The Marriage at Cana, Hosanna, The Last Supper, Hear, O Israel. 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.

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.

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 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.

PUBLICATIONS / RECORDINGS

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

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.

Organ Music of René Louis Becker, Vol. 3, a new Raven CD. Damin Spritzer plays the 1938 Kimball 4-manual, its original 96 ranks restored, at St. John's Cathedral, Denver, now with a 17-rank antiphonal added. Becker (1882–1956) was an Alsatian-American composer, teacher, and organist who worked 52 years in St. Louis, Illinois, and Michigan. Spritzer's previous two volumes of Becker's works, still available on Raven, received stellar reviews. The new CD is the first to be recorded on the completed organ and contains 10 works, all not previously recorded. Raven OAR-999 \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

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



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * 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 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

Send a copy of **THE DIAPASON** to a friend! Contact **THE DIAPASON** at 608/634-6253; jbutera@sgcmail.com



Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
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

Sohson

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

NICHOLS & SIMPSON, INC.
ORGANBUILDERS

P. O. BOX 7375
LITTLE ROCK, AR 72217
501-661-0197
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

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

Reuter

785.843.2622 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
web www.TheDiapason.com

PIPE ORGANS FOR SALE

The Holtkamp Organ Company is proud to offer this fine instrument for sale. It is a **1937 Votteler-Holtkamp-Sparling**, originally located at St. Mary's Church in Millersville, Ohio. It was featured in *The Organ In Church Design*, by Joseph Edwin Blanton. It is two manuals, 7 stops, and 9 ranks. It's dimensions are roughly 12'-0" high, 8'-6" wide, and 5'-6" deep. The attached console adds another 2'-10" to the depth. After a complete restoration, it will make a beautiful organ for a small worship space. Contact the Holtkamp Organ Company for further details. 216/741-5180. chris@holtkamporgan.com.

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 1/2", 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 Database, Rieger Orgelbau, Gaspar Schulek Residence.

Kilgen Petit Ensemble, 2-1/2 ranks, two manuals, 17 stops. Full AGO pedalboard, original ivory keys. In tune, played regularly. In a church until late 1980s, refinished case, in private home since. \$14,000. Contact: 225/975-6758.

Casavant Freres Opus 3818, 2004. 3-manual drawknob, 52 ranks, E/P action in excellent playable condition. Scottsdale, AZ. Steve Beddia, 609/432-7876, acorgan@comcast.net.

PIPE ORGANS FOR SALE

Wahl two-stop first series practice organ. Oak casework. Neenah, Wisconsin. 920/725-6466. rmfreem805@gmail.com.

II/3 Kilgen Harmonic Ensemble 3 rank organ. Beautiful walnut console with full AGO pedalboard; complete with blower and cabinet: 99 by 37 by 100 inches tall plus console. Has been in our residence since 1997. Owner will help disassemble and remove from house. Unit updated with Peterson electronics in 1982. \$2000.00. Danville, VA: 434/724-3761, frankjhumphrey@yahoo.com.

54-rank Casavant-Létourneau pipe organ for sale with 10-year warranty: \$949,000. Orgues Létourneau is offering a 50-stop rebuilt pipe organ in like-new condition for US\$949,000. The core is Casavant's Opus 2518 from 1959 with electro-pneumatic wind chests; the revised specification can incorporate up to sixteen new stops built by Létourneau. Installation costs, on-site voicing, an allowance for casework in red oak, a rebuilt three-manual solid-state console, and a ten-year warranty are included. Transportation from Québec is not included. This organ requires approximately 570 sq. ft. with 20' ceiling for 16' ranks. For more details, visit www.letourneauorgans.com, e-mail info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.

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.

PIPE ORGANS FOR SALE

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. Click on News.

Rare Estey Grand Minuette (1930, Opus 2882): 2-manual, 3-rank, with newer Ventus blower. Unified 16' string, 8' flute, 4' principal, \$10,000. gail.hanson@comcast.net, 763/229-5448.

MISCELLANEOUS FOR SALE

Excellent used pipes, like new Austin actions half price, all sizes of re-leathered bellows and solid-state equipment. Milnar Organ Company, 615/274-6400, dennis@milnarorgan.com. Please visit our website for information on available inventory: www.milnarorgan.com.

Consoles, pipes and numerous miscellaneous parts. Let us know what you are looking for. E-mail orgnbldr@comcat.com (not comcast), phone 215/353-0286 or 215/788-3423.

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 (not Comcast) or call 215/353-0286.

SERVICES / SUPPLIES

Aeolian/Robert Morton-style maroon leather is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, www.columbiaorgan.com.

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.

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 and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, sschnurr@sgcmail.com.

Consider a gift subscription to THE DIAPASON for all your friends who love the organ, harpsichord, carillon, and church music. Your gift will be remembered throughout the year. (And don't forget our special bargain for students at \$20!) Visit www.thediapason.com and click "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.



BROOME & CO. LLC

PIPE ORGAN REED SPECIALISTS

860-653-2106 www.reedvoicers.com

Advertise in THE DIAPASON

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

Like THE DIAPASON
on Facebook:



[www.Facebook.com/
TheDiapason](http://www.Facebook.com/TheDiapason)



2151 Madison St. www.berghausorgan.com
Bellwood, IL EMAIL: 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



Phone: 1-800-397-1242
Web: www.levsenorg.com

Visit orgelkidsusa.org online!



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

605-335-3336 www.jfnordlie.com

Taylor & Boody Organbuilders

Staunton, VA
www.taylorandboody.com
540-886-3583
inquiries@taylorandboody.com



"Building organs since 1906"

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

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 ☐

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

Name _____ Phone _____

Address _____ Total Enclosed _____

City/State _____ Zip _____ E-mail _____

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
Web Site: 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.