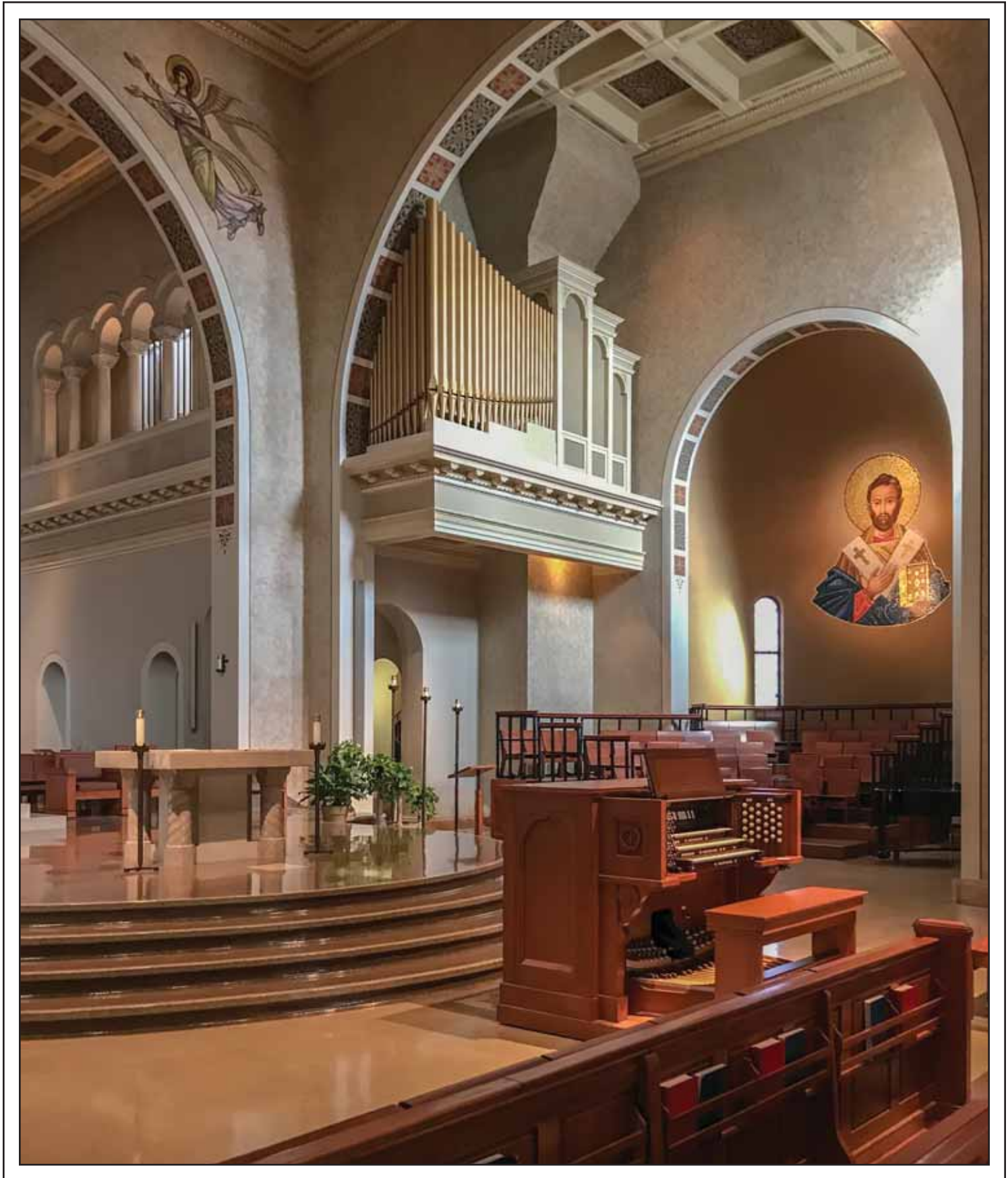


THE DIAPASON

MARCH 2019



The Cathedral of Christ the King
Superior, Wisconsin
Cover feature on pages 22–23

PHILLIP TRUCKENBROD CONCERT ARTISTS



ANTHONY & BEARD



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



CONTE & ENNIS DUO



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



DAVID HURD



SIMON THOMAS JACOBS



MARTIN JEAN



HUW LEWIS



RENÉE ANNE LOUPRETTE



LOUPRETTE & GOFF DUO



ROBERT MCCORMICK



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



ROBIN & LELEU DUO



BENJAMIN SHEEN



HERNDON SPILLMAN



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



JOSHUA STAFFORD
2016
LONGWOOD GARDENS
WINNER



THOMAS GAYNOR
2017
ST. ALBANS WINNER

IT'S ALL ABOUT THE ART

www.concertartists.com
860-560-7800

Charles Miller, President / Phillip Truckenbrod, Founder

THE DIAPASON

Scranton Gillette Communications

One Hundred Tenth Year: No. 3,
Whole No. 1312
MARCH 2019
Established in 1909
ISSN 0012-2378

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

CONTENTS

FEATURES

- The new Dobson organ at Saint Thomas Church, Fifth Avenue, New York by Scott Cantrell 16
- Organ Historical Society 2018 Convention, Rochester, New York: A review by Jonathan Orloff and Kola Owolabi 20

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3
- Appointments 4
- Nunc Dimittis 6
- Carillon News 8
- Harpsichord Notes by Larry Palmer 11
- In the wind . . . by John Bishop 12
- On Teaching by Gavin Black 14

REVIEWS

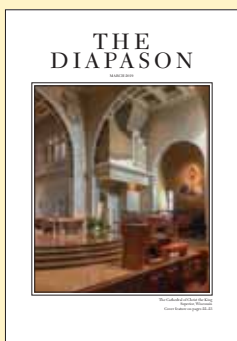
- New Organ Music 10
- New Recordings 10
- New Handbell Music 11

ORGAN PROJECTS 24

CALENDAR 25

RECITAL PROGRAMS 29

CLASSIFIED ADVERTISING 30



COVER

Sebastian M. Glück, New York, New York;
The Cathedral of Christ the King,
Superior, Wisconsin 22

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 **ROSE GERITANO**
rgeritano@sgcmail.com
847/391-1030

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 **Jay Zoller**
John L. Speller
Leon Nelson

Editor's Notebook

Our website and more vintage issues

We have uploaded more digitized issues from our 110 year history at our website, www.thediapason.com. At this time, subscribers can view most issues from 1944–1945, 1966–1993, and 2005 to the present. There are some gaps within these years, and we are interested in acquiring missing issues, should you have them. The project of digitization will continue, with the goal at the end of phase 1 to offer PDFs of issues between 1944 and the present. A feature article on this project is forthcoming.

Don't forget!

A subscription to THE DIAPASON makes the perfect gift at any time! Many of our readers have been subscribers for many years. Start a new tradition with your friend, student, or colleague with the monthly remembrance that brings so much to your mailbox or email account. Visit www.thediapason.com and click on Subscribe at any time, or contact Rose Geritano, our subscription manager, at rgeritano@sgcmail.com or 847/391-1030.

In this issue

Scott Cantrell provides an introduction to the new Dobson Pipe Organ Builders organ in St. Thomas Church, Fifth

Here & There

Events



Cathedral of St. Mary of the Assumption, San Francisco, California, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: March 3, Laura Wiley, flute, and David McFarland, guitar; 3/17, Oliver Brett, organ; 3/24, Polyphonic concert choir, directed by Scott Glysson; 3/31, Friedrich Ebelmann, bassoon, Rebecca Rust, cello, Monica Chew, piano;

April 7, Hanna Tarley, violin; 4/14, Thomas Mellan, organ, Espen Aas, clarinet; 4/21, Jeanette Wilkin Tietze, piano; 4/28, David Ball, organ. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.



First Presbyterian Church, Ypsilanti, Michigan, Martin Ott organ

The Ypsilanti Organ Festival, hosted by First Presbyterian Church, Ypsilanti, Michigan, announces events for 2019, Sundays at 4:00: March 10,

Kola Owolabi; April 8, Stephen Warner, silent film accompaniment, *Our Hospitality*; June 2, Colin Knapp and friends.

The organ at the church is Opus 110 by Martin Ott: three manuals, 35 stops, 41 ranks. <http://www.martinottpipeorgan.com/opus-110>. Also see THE DIAPASON, September 2009, p. 32, <https://www.thediapason.com/sites/thediapason/files/September2009FullIssue.pdf>. For information: www.fpcy.org.



Zion Lutheran Church, Wausau, Wisconsin, Kegg organ

Zion Lutheran Church, Wausau, Wisconsin, announces organ recitals, Sundays at 3:00 p.m.: May 5, Craig Cramer; October 6, Isabelle Demers. The three-manual, 49-rank organ was built by Kegg Pipe Organ Builders of Hartsville, Ohio, and was featured in the January 2011 issue of THE DIAPASON. For information: <https://zionlutheranwausau.com>.

Competitions

Handbell Musicians of America Area 3 welcomes entries from composers to a composition to be premiered at the organization's 2020 Adult Spring Handbell Festivals. Original compositions should not be based on any other tune, should be suitable for massed ringing, and consist of two compatible handbell scores of a single piece in 2–3 and 3–5+ octave versions. Winning composition prize is \$1,500. Deadline for submissions is March 23. For information: www.areaiii.org.



Stephen Schnurr
847/954-7989; sschnurr@sgcmail.com
www.TheDiapason.com

Avenue, New York City. Jonathan Orloff and Kola Owolabi report on the Organ Historical Society 2018 national convention, headquartered at Rochester, New York.

In "Harpsichord Notes," Larry Palmer brings to our attention a new book by Beverly Jerold as well as a new CD, *Telemann Sonatas for Violin and Harpsichord*. John Bishop, in "In the Wind . . .," muses on the words of Charles Brenton Fisk, "The organ has to appear to be alive." In "On Teaching," Gavin Black continues his discussion of the various meanings of repetition.

Our cover feature focuses on the new organ by Sebastian M. Glück of New York, New York, for the Cathedral of Christ the King, Superior, Wisconsin. In "Organ Projects," the Bennett Organ Co. instrument at St. Paul's Memorial United Methodist Church, South Bend, Indiana, as rebuilt by the Berghaus Organ Company of Bellwood, Illinois, is featured. ■

The seventh **International Organ Competition Dudelage 2019** will take place September 8–13 at St. Martin's Church, Dudelage, Luxembourg, on the Stalhuth-Jann organ of four manuals, 78 ranks. The jury includes Bernard Focroule (president, Belgium), Paul Breisch (Luxembourg), Kay Johanssen (Germany), and Monica Melcova (Spain). Jury members will present a masterclass. Application deadline is July 15. For information: www.orgue-dudelage.lu.

Conferences and seminars

The **United Church of Christ Musicians' Association** announces its biennial conference, "Uniting Church and Community through Music and Art," June 25–28. The conference will be hosted at First Congregational Church, Madison, Wisconsin. Clinicians include **John Behnke, Bruce A. Bengtson, Greg Zelek**, and others. For information: www.uccma.org/conference2019.

The **French Organ Music Seminar** announces its 2019 summer offerings, July 4–19, including four days in England, eight in Paris, and three in Alsace. Time in England features visits to Royal Festival Hall, Westminster Abbey, Westminster Cathedral, and St. Paul's Cathedral, London. Highlights of Paris include Notre Dame, Sacré Coeur, St. Etienne du Mont, Radio France, St. Sulpice, La Trinité, and La Madeleine. Hosting the tour in Alsace will be **Daniel Roth, Yannick Merlin, and Beatrice Pierrot**. Organs visited include those of Strasbourg and Ebersmünster. There will be a concert given by FOMS members.

All seminars include playing time and instruction on each organ. Registrants may sign up for individual segments or for all three. For information: www.bfoms.com.

The **American Kodály Institute at Loyola University Maryland** announces its summer master's degree programs. Programs include endorsed

► 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. \$43; 2 yr. \$77; 3 yr. \$106 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$43 + \$10 shipping; 2 yr. \$77 + \$15 shipping; 3 yr. \$106 + \$18 shipping. Other foreign subscriptions: 1 yr. \$43 + \$30 shipping; 2 yr. \$77 + \$40 shipping; 3 yr. \$106 + \$48 shipping. Digital subscription (no print copy): 1 yr. \$35. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign). Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

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

Copyright ©2019. 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.



Here & There

► page 3

Kodály certification levels 1, 2, and 3, an M.Ed. in Kodály Music Education, and other options. Courses run July 6–26 in Baltimore. For information: www.loyola.edu/kodaly.

First-Plymouth Church, Lincoln, Nebraska, announces “Sing Your Faith—Refresh Your Spirit: A Choral and Spiritual Retreat in the Heartland,” July 19–21. Clinicians include **Tom Trenney**, **Ariel Merivil**, **Rev. Barbara Crafton**, and **Michael Hawn**. For information: www.firstplymouth.org/singyourfaith.

The Choristers Guild announces its Choristers Guild Institute, a certificate program for directors of young singers in churches and church schools. The conference will be held July 22–26 at First United Methodist Church, Fort Worth, Texas. Faculty members include **Michael Burkhardt**, **Andrea Baxter**, and **Emily Floyd**. For information: www.choristersguild.org.



Sibelius Summer Academy

The Helsinki Organ Academy takes place August 1–7 in Helsinki, Finland. The academy is organized by the Sibelius Academy, Uniarts Helsinki, as part of the Sibelius Summer Academy. The event will highlight organ music in its diversity and the organs of Helsinki and Janakkala. Participants experience Finnish organ culture and the possibilities of studying organ and church music at the Sibelius Academy. In addition to individual instruction, lectures, seminars, and workshops are offered. Participants also perform in matinees and the final concert. One of the focus areas of the week will be improvisation for silent movies.

Visiting teachers will be **Peter Krasiniski** and **Balázs Szabó**. The Sibelius Academy church music and organ faculty includes **Olli Porthan** and **Timo Kiiskinen**. Participants will visit the organbuilding factory of **Martti Porthan** in Janakkala. Enrollment deadline is March 30. For information: www.sibeliussummeracademy.fi.

People

Stephen Hamilton announces his tenth European concert tour: March 22,



Stephen Hamilton

St. Matthäus Lutheran Church, Munich, Germany; 3/31, Saint Paul Within the Walls, Rome, Italy; April 7, St. Giles Cathedral, Edinburgh, Scotland; 4/9, St. Salvator's Chapel, University of St. Andrew; 4/12, Crail Parish Church, Crail-Fife, Scotland; 4/16, Cathedral, Glasgow, Scotland; 4/17, University of Scotland. For information: www.stephenjonhamilton.com.



Townes Osborn Miller, Moonyeen Albrecht, and Nicholas Schmelter

Nicholas Schmelter performed the premiere of *Psalms for Flute and Organ* (Set 2), by **Moonyeen Albrecht**, with flutist **Townes Osborn Miller**, on January 11 at First Presbyterian Church, Caro, Michigan. The composition was written for Schmelter and Miller. Schmelter has commissioned and premiered new music by Albrecht, Robert Powell, Philip Rice, Bernard Wayne Sanders, and others. For information: www.schmeltermusic.com.

Concert management

Seven Eight Artists announces the additions of **Jacob Benda** and **Eric Plutz** to its roster. Jacob Benda is featured as solo recitalist at cathedrals, festivals, and universities throughout the United States. Recent engagements include performances at the Basilica of St. Mary (Minneapolis), Christ Church Cathedral (New Orleans), St. Andrew's Episcopal Cathedral (Jackson, Mississippi), Plymouth Congregational Church (Seattle), the 2018 East Texas Pipe Organ Festival, Wesleyan University, and the University of Texas.

Since 2010 he has promoted the music of American organist and composer Clarence Mader (1904–1971). He has lectured on the life and music of Mader at Yale

Appointments



Jillian Gardner

Isabelle Demers and James David Christie. Additional studies have been at the McGill Summer Organ Academy and as organ scholar at St. Peter's Church in New York City.

Having given recitals throughout the United States and abroad, she has earned prizes in multiple competitions and is a member of THE DIAPASON's 20 Under 30 Class of 2015. She serves as convener for American Guild of Organists' Young Organists division and has previously served as director of music and organist for Austin Avenue United Methodist Church, Waco, Texas. For information: www.jillianguardner.net.



Arvid Gast

Jillian Gardner is appointed director of music and organist for Huntsville First United Methodist Church, Huntsville, Alabama, where her responsibilities include overseeing the music department consisting of 11 ensembles, choirs, and children's music while providing leadership of two adult choirs and serving as choir-master for two traditional services.

Gardner holds degrees in organ from Baylor University and Oberlin Conservatory, having studied with

Arvid Gast is appointed visiting professor of organ, Oberlin College Conservatory, Oberlin, Ohio, February through May. He is a sabbatical replacement for **Jonathan Moyer**, who assumes Gast's duties as professor at the Hochschule für Musik in Lübeck, Germany, and titular organist of the historic Stellwagen organ in St. Jakobi, Lübeck. Gast is noted as an interpreter of German Romantic organ music and as a pedagogue and jurist.



Christa Rakich

Christa Rakich is appointed visiting professor of organ, Oberlin College Conservatory of Music, Oberlin, Ohio, effective through academic year 2019–2020. An Oberlin graduate, she has served on the faculties of Westminster Choir College and New England Conservatory. Her performing career has taken her throughout North America, Europe, and Japan.

She maintains artist-in-residencies at St. John's Episcopal Church, West Hartford, and the Congregational Church, Somers, Connecticut. Currently serving as vice-president of the Boston Clavichord Society, she will teach organ and clavichord at Oberlin. For information: www.christarakich.com. ■



Jacob Benda

University and at the 2014 American Guild of Organists convention in Boston. He earned a Doctor of Musical Arts degree from Louisiana State University where he studied with Herndon Spillman. Benda currently serves as director of music and liturgy at Nativity of Mary Catholic Church, Bloomington, Minnesota.

Princeton University Organist Eric Plutz performs across the United States and abroad. A recording artist, Plutz has released four solo albums on the Pro Organo label as well as two recordings on the Princeton University Chapel organ. To mark the sesquicentennial of the birth of Louis Vierne, Plutz will perform the composer's six organ symphonies in the 2019–2020 and 2020–2021 seasons.



Eric Plutz

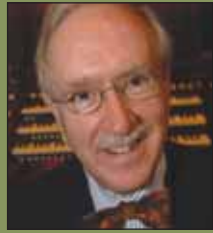
Originally from Rock Island, Illinois, Plutz earned a Bachelor of Music degree from Westminster Choir College and a Master of Music degree from the Eastman School of Music. For information: www.seveneightartists.com.

Publishers

Augsburg Fortress announces a new publication, *Music Sourcebook for Life Passages: Healing, Marriage and Funeral* (ISBN 9781506447643, \$49.95). The book assists church musicians and leaders in planning for weddings, funerals, and healing services. It contains music originating in different cultures and varying accompaniment styles, including

► page 6

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



Colin Andrews
Organist/Lecturer
Recording Artist



R. Monty Bennett
Organist/Presenter
Charlotte, North Carolina



Elisa Bickers
Organist/Harpsichordist
Prairie Village, Kansas



Shin-Ae Chun
Organist/Harpsichordist
Ann Arbor, Michigan



Leon W. Couch III
Organist/Lecturer
Austin, Texas



Joan DeVeve Dixon
Organist/Pianist
Hutchinson, MN



Rhonda Sider Edgington
Organist
Holland, Michigan



Laura Ellis
Organ/Carillon
University of Florida



Faythe Freese
Professor of Organ
University of Alabama



Simone Gheller
Organist/Recording Artist
Oconomowoc, WI



Justin Hartz
Pipe/Reed Organist
Philadelphia, PA



Sarah Hawbecker
Organist/Presenter
Atlanta, GA



James D. Hicks
Organist
Califon, NJ



Michael Kaminski
Organist
Brooklyn, New York



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



David K. Lamb
Organist/Conductor
Clarksville, Indiana



Mark Laubach
Organist/Presenter
Wilkes-Barre, Pennsylvania



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



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



Colin Lynch
Organist/Conductor
Boston, Massachusetts



Philip Manwell
Organist
University of Nevada, Reno



Katherine Meloan
Organist/Faculty
Manhattan School of Music



Scott Montgomery
Organist/Presenter
Fayetteville, Arkansas



Shelly Moorman-Stahlman
Organist/Pianist
Lebanon Valley College



David F. Oliver
Organist
Morehouse College



Brenda Portman
Organist/Presenter/Composer
Cincinnati, Ohio



Ann Marie Rigler
Organist/Presenter
William Jewell College



Edward Taylor
Organist/Choral Conductor
Carlisle Cathedral, UK



Tom Winpenny
Organist/Choral Conductor
St Albans Cathedral, UK



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



Beth Zucchini
Organist/Harpsichordist/Pianist
Sebastopol, California



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



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



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

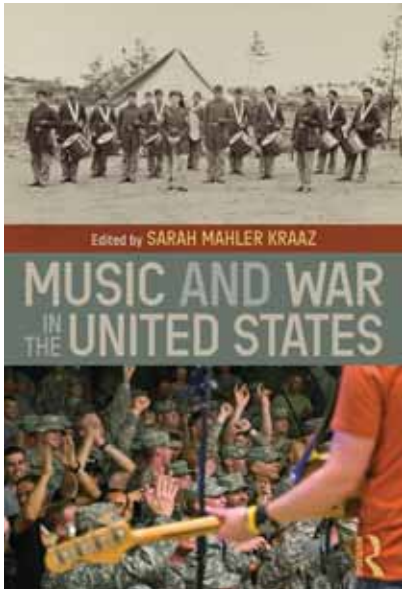
www.ConcertArtistCooperative.com

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

► page 4

reproducible pages, an appendix of additional resources, and a CD-ROM of files to assist in the creation of service folders. For information: www.augsburgfortress.org.

Breitkopf & Härtel announces new publications. *Kleine Geistliche Chormusik* (ChB 5344, €19.50), by Karl Thomas, op. 25, is a collection of 20 motets covering the liturgical year. Most selections are for a cappella choir; a few are accompanied by organ, violin, and/or flute. G. F. Handel, *Concertos for Organ and Orchestra* are available, edited by Ton Koopman: op. 4, HWV 289–294 (PB 5680, €15.90); op. 7, HWV 306–311 (PB 5681, €16.90); and nos. 13–16, HWV 295, 296a, 304, and 305a (PB 5682, €15.90). Franz Liszt, *Sonata in B Minor*, is transcribed for organ by Bernhard Haas (EB 8989, €28.90). For information: www.breitkopf.com.

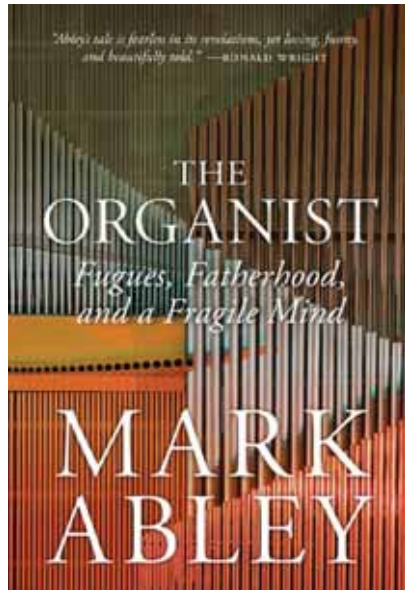


Music and War in the United States

Routledge announces a new book by Sarah Mahler Kraaz, *Music and War in the United States*. The book introduces the long and varied history of music's role in war. Spanning the history of wars involving the United States from the American Revolution to the Iraq war, with contributions from other scholars, this edited volume brings together themes in this area of study. The chapters address topics such as military music, commemoration, music as propaganda and protest, and the role of music in treating post-traumatic stress disorder (PTSD). For information: www.routledge.com.

GIA Publications announces new publications. *Heinrich Schütz:*

Thirty-Two Psalms from the Becker Psalter (G-9799, \$9.95), edited by Alice Parker with English texts by Gracia Grindal and Jean Janzen, includes commentary by Parker for each setting. *Bach Duets* (G-9879, \$19.95), arranged by Noel Jones, is a collection of eleven works for piano and organ, drawn from organ chorale preludes of J. S. Bach, augmented by selections by C. P. E. Bach and Vivaldi. *Five Organ Preludes on Plainsong Tunes* (G-9657, \$16), by Robert J. Powell, provides selections for two- and three-manual organs. *New Plainsong Mass III* (G-9683, \$5.25), by David Hurd, is a setting of the Mass that first appeared in 1980 and has been revised for use with the *2010 Roman Missal*. For information: www.giamusic.com.



The Organist: Fugues, Fatherhood, and a Fragile Mind

University of Regina Press announces a new book, *The Organist: Fugues, Fatherhood, and a Fragile Mind* (978-0-88977-581-7, \$19.95), by Mark Abley. The book tells the story of how the author grew up with a father who struggled with depression and was both emotionally unstable and artistically gifted. For information: www.uregina.ca.

Recordings

Acis announces new CDs. *Dupré: The American Experience* (APL67062). **David Baskeyfield** performs on the organ of St. Mary the Virgin, Times Square, New York City. Repertoire includes works of Dupré, featuring the premiere recording in the United States of Dupré's transcription of Paul Dukas' *The Sorcerer's Apprentice*.

► page 8

Nunc Dimittis



Jean Guillou (photo credit: Jean-Michel Franchet)

Jean Victor Arthur Guillou, 88, died January 26 in Paris, France. Titular organist at Saint-Eustache Church in Paris from 1963 until 2015, he was an international concert organist and pianist, prodigious improviser, teacher, composer, poet, and writer.

Born in Angers on April 18, 1930, Guillou taught himself to play piano at home. Fascinated by improvisation, he began organ studies with Raphaël Fumet. At age twelve, he was named organist at the local Saint-Serge Church. In 1947, he took private organ lessons in Paris with Rolande Falcinelli, becoming one of her first disciples. In 1953, he entered the Paris Conservatory and studied harmony with Maurice Duruflé, music analysis with Olivier Messiaen, and organ with Marcel Dupré. In 1954, he

was awarded first prizes in organ, harmony, counterpoint, and fugue.

Guillou was well known for his interpretations of the music of Liszt, Mozart, Schumann, Mussorgsky, Franck, and Bach (recorded by Philips). On June 1, 1982, the New York City Chapter of the American Guild of Organists presented him its "International Performer of the Year" award during a recital he gave at The Riverside Church. In 1985, during the third centenary of J. S. Bach's birth, Guillou performed the complete organ works of Bach in ten concerts, in France and other countries.

From 1955 to 1957, Jean Guillou taught at the Escola Diocesana de Musica Sacra in Lisbon, Portugal. He then lived in western Berlin until 1963. From 1970 to 2005, he gave masterclasses in Zurich, teaching interpretation and improvisation to over 300 organists from all over the world.

At Saint-Eustache Church in Paris, the organ had two consoles, one in the organ loft and another on the ground floor, where the organist was visible. Jean Guillou was assisted by a co-titular organist, André Fleury, and by Jean-Paul Imbert and his students. From 1977 to 1989, this organ underwent a series of renovations, until the Dutch firm Van den Heuvel entirely reconstructed it, retaining Victor Baltard's organ case. This new organ, with its 101 stops, was inaugurated on September 21, 1989.

With the German organ builder Detlef Kleuker, Jean Guillou designed the organs at Notre-Dame des Neiges Church in Alpe d'Huez, France; Chant d'Oiseau Church in Brussels, Belgium; the Tonhalle in Zurich, Switzerland; Naples Conservatory; and Tenerife Auditorium in Santa Cruz. In his book, *L'Orgue, souvenir et avenir* [The Organ, Past and Future] (Buchet-Chastel, 1978/Symétrie, 2010), Jean Guillou expressed his strong belief that organs should be found elsewhere than in churches. He conceived a portable organ with a variable structure that could be performed anywhere, even in the middle of a forest. In *La Musique et le Geste* [Music and Gesture] (Beauchesne, 2012), Guillou explained his conception of music as a sonorous gesture. He even wrote a collection of poems entitled *Le Visiteur* [The Visitor] (Christophe Chomart, 2009).

In addition to his composition of organ works, Guillou also made numerous transcriptions for organ and composed works for organ with piano, flute, trumpet, mixed choir, soprano, narrator, as well as seven concertos for organ and orchestra, chamber music, and symphonies for large orchestra, etc., mostly published by Schott. Over 100 recordings were released by Philips, Dorien, Festivo, Decca, and other labels.

Jean Guillou remained an active performing artist until the end of his life. In 2015, when he was forced to retire from Saint-Eustache, he wanted to designate his successor, but the church held a competition to name his two successors. In 2016, at the age of 86, he continued to give concerts (by memory). On June 26, he performed on the historic Cavallé-Coll at the Saint-Ouen Abbey Church in Rouen, where his former student, Jean-Baptiste Monnot, had just been appointed co-titular. After giving concerts in Korea, on September 23, he played Liszt's *Ad nos* at Notre-Dame Cathedral in Paris.

Thanks to Jean-Michel Franchet, president of the Organ Association in Melun (in the Seine-et-Marne, south of Paris), I was privileged to know Jean Guillou personally. He had invited both of us to celebrate the 25th anniversary of this association on October 15, 2016. We gave a daylong series of presentations on Pauline Viardot's former house organ, built by Aristide Cavallé-Coll in 1851 and installed in Notre-Dame Collegiate Church in Melun in 1885. Since this was Cavallé-Coll's first organ to include a German pedalboard with thirty notes and two independent pedal stops, we performed together Charles-Valentin Alkan's *Bombardo-Carillon* for four feet on this occasion. Jean Guillou then gave an eclectic concert of works by Vivaldi/Bach, Franck, Guillou, and Liszt. I remember his warm, friendly personality and his vigorous interpretations.

Jean Guillou is survived by his wife, Suzanne Varga, and a daughter. A memorial Mass for was celebrated February 5 at Notre-Dame Cathedral in Paris.

—Carolyn Shuster Fournier



Quality Pipe Organ Building and Service

since 1969

bedient

pipe organ company

bedientorgan.com | 402.420.7662 | Lincoln, Nebraska



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



Milnar Organ Company

Largest selection of excellent used pipes
Like new Austin actions
Solid-state systems
Excellent used swell shades

610-274-6400/dennis@milnarorgan.com
www.milnarorgan.com

Innovation and Excellence

To make the pipe organ accessible to everyone, we work every day on improving and refining our technology. Thanks to this constant innovation, the classical pipe organ and the advanced digital organ converge more closely than ever before in the new LiVE.



With the LiVE you can play dozens of famous pipe organs all in a single instrument.

For fifty years we've been saying that the greatest pipe organs in the world should be accessible to everyone. With the LiVE, an innovative three-manual digital organ with a high-end 8.1 audio system, Johannus once more delivers convincingly on this promise.

The world at your feet

The LiVE comes with USB sample sets containing dozens of complete, high-quality recordings of pipe organs from all over the world, recorded by Johannus itself. When you activate the organ of your choice, the standard stoplist (50 stops including display) takes on the stoplist of your chosen organ. The display on each stop makes the organ completely dynamic, so you can sit at your LiVE and switch effortlessly back and forth between famous pipe organs with the wave of a hand. The organ has enough capacity to store five complete organs.

Customize your organ

Not only can you choose from a range of different pipe organs, there are also four unique playing positions, giving your individual organ an extra four dimensions. Select the position from which you'll play your instrument: on the organ bench, close to the front of the organ, in the middle of the church, and at the back of the church. The sound reproduction of the Johannus LiVE has been substantially optimized using Johannus Digital Room Correction (JDRC). Specially developed software ensures that the sound can be precisely adjusted to suit the room in which your organ is located.

Our mission: to innovate the organ world

As one of the world's largest organ builders, we work daily on our mission to innovate the organ world. In the LiVE, that ambition comes to life.

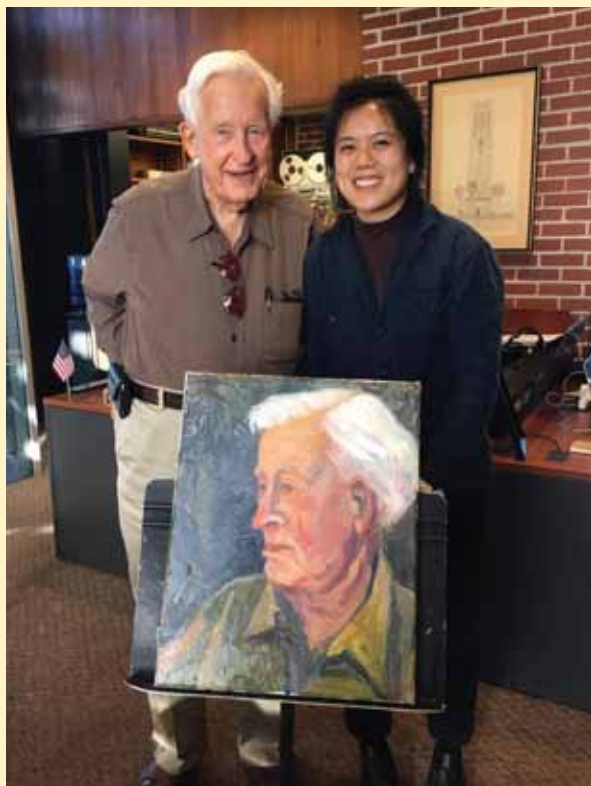


Johannus has dealers throughout the United States. Visit johannus.com to find a dealer near you. If you have any questions, or would like more information about any of our organs, you can contact us at inform@johannus.com

JOHANNUS

The sound of excellence

Carillon News by Brian Swager



Milford Myhre with fellow carillonneur Julie Zhu who completed his portrait in December (photo credit: Geert D'hollander)

Bok Tower Gardens honors Milford Myhre

Bok Tower Gardens in Lake Wales, Florida, will honor Milford Myhre who was the Bok Tower carillonneur from 1968 to 2004. The gardens will be the venue for the congress, dubbed "Congress in Paradise," of the Guild of Carillonneurs in North America, June 10-14.

To celebrate Myhre's commitment to the carillon community, the gardens will name its new and improved listening area, positioned beneath a canopy of trees near the foot of the "singing tower," in his honor. A plaque will be prominently displayed to honor Myhre. Additional improvements will include a permanent foundation, new benches, a high-definition screen enclosed in a weatherproof cabinet, and new camera technologies that will make it possible for visitors to watch the carillonneur play in real time.

Bok Tower Gardens is seeking donations to finance the project. For more information, contact current carillonneur Geert D'Hollander (863/734-1208) or associate director of philanthropy Kelsey Jaffer (863/734-1212).

Carillon for sale

A carillon of 48 bells is available for purchase. Originally a mobile carillon, the bells were cast by the Royal Eijsbouts Bellfoundry in Asten, Netherlands. It toured in Europe from 1992 through 2006. The Chime Master Systems firm brought the carillon to the United States in 2007 where it has toured to numerous cities. The instrument can be installed in a permanent location. The price is \$225,000, not including truck and trailer. The instrument comprises four octaves (minus the lowest semi-tone) from a 2,000-pound bourdon that sounds "F" and is keyed to "C." Contact Jeff Crook, 800/344-7464.

Royal Dutch Carillon Association

On the 100th anniversary of the founding of the Dutch Carillon Association, the designation "Royal" was given to the organization by His Royal Highness King Willem-Alexander. Ada Boerma, president of the association, accepted the award from the King's Commissioner of Utrecht, Willibrord van Beek, in a festive ceremony during a symposium in the Speelklok museum in Utrecht on October 1, 2018.

In further celebration of the jubilee, several other special events were scheduled throughout the year including a bus excursion to carillons in the province of Utrecht, a carillon playing competition in Kampen and Zwolle, a carillon canal trip in Amsterdam, and a masterclass on carillon composition. June 20 was the official anniversary, so a week of Dutch carillon music was organized for June 18-24 during which all carillonneurs in the Netherlands were invited to participate in playing Dutch music on all 185 carillons in the country. Leo Samama composed *Centenary Bells* for the occasion.

Poles in mourning

The Polish people, and perhaps especially Polish carillonneurs and carillon enthusiasts, are in mourning following the January 14 assassination of Pawel Adamowicz, the mayor of Gdansk. Adamowicz was a major supporter of the carillon culture that grew considerably in Gdansk in the last 20 years of his tenure. There are now three carillons in Gdansk. In November 2018, Mayor Adamowicz personally presented medals to several carillonneurs to honor their contributions to the carillon art in Gdansk: Gert Oldenbeuving of the Netherlands, Frank Deleu of Belgium, Giedrius Kuprevicius of Lithuania, and Malgosia Fiebig of Poland.

Immediately after the tragic attack, Polish composer Katarzyna Kwiecien-Dlugosz composed *Epitafium* (Epitaph) for carillon, which was distributed internationally so that carillonneurs throughout the world could render homage.

Send items for "Carillon News" to Dr. Brian Swager: brian@allegrofuoco.com. For information on the Guild of Carillonneurs in North America: www.gcna.org.



A Neapolitan Stabat Mater



Towards the Light

Towards the Light (ICSM 013), features the Helsinki Chamber Choir conducted by Nils Schweckendiek. Works include Einojuhani Rautavaara, *Missa a cappella* and *Our Joyful's Feast*; Lotta Wennäkoski, *Valossa* and *Ommel*; and Paolo Livorsi, *Lamenti*. For information: http://icsmrecords.com.

Organbuilders



First United Methodist Church, Lubbock, Texas, where Létourneau Opus 135 will be installed

Orgues Létourneau of Saint-Hyacinthe, Québec, Canada has signed an agreement with First United Methodist Church, Lubbock, Texas to extensively rebuild the church's pipe organ. Known as the Forrest Memorial Organ, the present instrument began life in 1954 as an M.P. Möller with 38 ranks spread over seven divisions. The organ was enlarged in 1980 and 1988, with further additions coming later to bring the total number of ranks to 54.

Létourneau's Opus 135, the rebuilt Forrest Memorial Pipe Organ, will have 75 ranks over eight divisions, including some 28 ranks retained and rescaled from the previous instrument. Mechanically, the instrument will be all-new, with electric slider windchests and two consoles. The first phase of the project will be the completion of the Antiphonal and Echo divisions in May 2019; the Chancel divisions of the organ are expected to be finished in December 2019. For information: http://letourneauorgans.com.

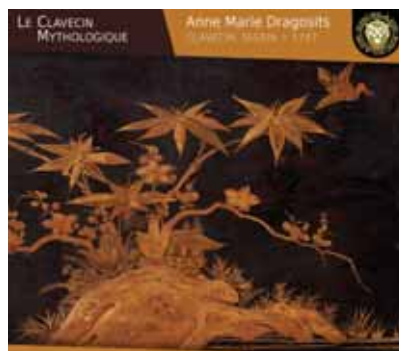
page 6

Beneath the Incense Tree: Music for Advent, Christmas & Epiphany features the choir of Trinity College, Melbourne, conducted by Christopher Watson. The choir performs works by Mathias, Brahms, Bach, Pachelbel, Locklair, and others. For information: www.acisproductions.com.

Gothic announces a new CD, *O Beauty Ever Ancient, Ever New*

(G-49319, \$18.98), featuring the choir of St. James's Episcopal Church, Los Angeles, California, under the direction of James Buonemani. The disc features works by Bairstow, Walton, Morales, Gjello, Poulenc, and Buonemani. For information: www.gothic-catalog.com.

L'Encelade announces a new CD, *Le Clavecin Mythologique* (ECL 1801, €15), featuring Anne Marie Dragosits performing on an 1787 Taskin harpsichord.



Le Clavecin Mythologique

Featured are works by d'Anglebert, Lully, Couperin, Rameau, and Duphly. For information: www.ancelade.net.

ICSM Records announces new recordings. *A Neapolitan Stabat Mater* (ICSM 012), features Le Concert l'Hostel Dieu, with Franck-Emmanuel Comte, conductor and organist, performing Giovanni Battista Pergolesi's *Stabat Mater*. Other settings of the text are included.

MANDER ORGANS

New Mechanical Action Organs

Exquisite Continuo Organs

Imaginative Reconstructions

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

WEEKEND ORGAN MEDITATIONS

Grace Church in New York

www.gracechurchnyc.org

JL WEILER, INC.

Museum-Quality Restoration of Historic Pipe Organs

jlweiler.com

UNITING TRADITION AND INNOVATION

The Organ at St. Timothy Catholic Church LUTZ, FLORIDA

In 1996, The Cathedral of St. Jude the Apostle in the Diocese of St. Petersburg, Florida purchased a new Rodgers 4-manual digital organ to replace the Rodgers analog instrument bought in 1963.

The old Rodgers console was still working fine but lacked "all the bells and whistles" available on the new organs of the day. Rather than trading the organ, the Cathedral donated it to the newly formed St. Timothy Parish in Lutz.

As St. Timothy outgrew that first property, a newer, albeit pre-owned Rodgers was purchased in 2002 to be installed at the new location and the Rodgers 330 was donated once again to yet another church in central Florida. The first new organ in the history of their church was purchased at the end of 2016.

The new hybrid organ for St. Timothy was designed by Central Music of Clearwater, Florida and built by a renowned pipe organ builder and Rodgers Instruments.

First, a custom finished Rodgers Infinity Series 4-manual organ was installed. Later, 7-ranks of breathtaking pipe-work was added. The tonal specification includes a horizontal brass Trumpet en Chamade. The mahogany casework is accented by three dazzling "embossed" pipes. Each of the embossed pipes bears a name stamped into its languid. The foundation of the pipework is the Pedal Octave 8' and the largest pipe in that rank bears the name of Fr. Kenneth Malley, Pastor of St. Timothy's.

The pipe in the center of the facade bears the name of Bishop Robert Lynch. Finally, the pipe closest to the organ's console bears the name of the late Msgr. Harold Bumpus who was a champion of the organ within the St. Petersburg Diocese for decades.

Critically important to the organ committee at St. Timothy's was a digital organ's ability to seamlessly blend with real wind-blown pipework for both the listening enjoyment of the congregation and the functions and features for the organist.



New Organ Music

Three Apostolic Preludes for Organ, by Carson Cooman. Zimbel Press, Subito Music Corporation, #80101400, \$12.95. Available from www.subitomusic.com.

I am always amazed when looking at one of Carson Cooman's scores at how versatile the music is. I regularly play a two-manual Hook organ without much in the way of mechanical assists, and I am always able to play one of Cooman's pieces. The music works on a small organ as well as a large one. Most pieces are in the range of difficulty that an average organist can play adequately. In addition, Cooman normally indicates that movements of a suite can be played either together or as individual pieces as the situation warrants. It all works together for greater versatility.

This collection, *Three Apostolic Preludes*, composed in 2017, is a case in point. The three pieces are based on plainchants that are appointed for the feast days of three of the Apostles. They are: *Praeludium in festo S. Andreae apostoli* (St. Andrew, November 30); *Praeludium in festo S. Thomas apostoli* (St. Thomas, July 3); and *Praeludium in festo S. Philippi apostoli* (St. Philip, May 3). Although Cooman gives the dates of the feast days, there is no reason why one could not play them anytime for services or for a concert. The composer asks that if one uses them as a suite, one play them in the given order. This gives the suites a generally ascending dynamic order. The plainchants over the centuries have provided gist for the imaginations of many composers. There is no exception here as each prelude uses the chant appointed for the day in its own way.

I am much enchanted with this set of preludes as, not only are they interesting, well constructed pieces, they can be used at many different functions. This is innovative music that I am not hesitant to recommend.

—Jay Zoller
Newcastle, Maine

New Recordings

A Year at Bristol. The Choir of Bristol Cathedral; Paul Walton, organ; Mark Lee, director. Regent Records compact disc, REGCD 514. Available from www.regentrecords.com.

Advent: *Vigilate*, William Byrd; *O radiant dawn*, James MacMillan; Christmas: *In the stillness*, Sally Beamish; *Hodie*, James Whitborn; Candlemas: *Videte miraculum*, Thomas Tallis; Lent: *In exile*, Herbert Sumsion; *Drop, drop slow tears*, Kenneth Leighton; Maundy Thursday: *Christus factus est*, Anton Bruckner; Good Friday: *O vos omnes*,

Pablo Casals; *The Reproaches*, John Sanders; Easter, *Surrexit a mortuis*, Charles-Marie Widor; Assumption: *Ave, Maria*, Anton Bruckner; All Saints' Day: *Valiant-for-Truth*, Ralph Vaughan Williams; Christ the King: *O clap your hands*, David Bednall.

Bristol Cathedral originated as an Augustinian abbey in the middle of the twelfth century. As it was a collegiate church of Augustinian Canons, it was long called simply "The College," and indeed its location in Bristol is still known as College Green. At the beginning of the sixteenth century the abbey was in the process of being rebuilt, but only the choir and transepts had been completed before the abbey was dissolved by Henry VIII in 1539, and for over three centuries there was no nave.

In 1542, however, Henry VIII established the former abbey as the cathedral of the newly created Diocese of Bristol. The fine organ was built on the pulpitum or choir screen by Rhenatus Harris in 1685 and retains its casework with carvings by Grinling Gibbons.

Sadly, around the time the nave and western towers were built in the second half of the nineteenth century, the organ was removed from its commanding position on the pulpitum and rebuilt in the north choir aisle, resulting in considerable mutilation of the casework. The original polished tin façade pipes and a few wooden flute pipes, however, happily remain in the present four-manual organ, built by J. W. Walker & Sons in 1907, an outstanding instrument of its time. On this recording most of the repertoire is *a cappella*, but a couple of the pieces, marked above with an asterisk, include organ accompaniment.

When I was an undergraduate at the University of Bristol in the late 1960s and early 1970s, I frequently attended services at Bristol Cathedral and have to say I was underwhelmed by the standard of the music in those days. I was accordingly astonished when I played this compact disc and heard the superb sound produced by the present-day choir. Had my memory been failing me with regard to how the choir sounded fifty or sixty years ago? Apparently not. I found an archived BBC recording of Choral Evensong from Bristol Cathedral in 1957 on YouTube, and judging by this the choir in those days was every bit as mediocre as I remember it.

Mark Lee, director of music since 1998, is to be congratulated for bringing about such a magnificent transformation in the quality of the cathedral's music over the last twenty years. At the same time there have been radical changes in the makeup of the choir. There are now

both boy and girl choristers, and the choir includes four choral scholars from local universities, one of whom is the first woman alto to sing in the choir in its 500 years of existence. Another first for Bristol is that Bristol Cathedral Choir School, formerly a boys' independent school at which I was a student teacher in the spring of 1971, has now become the first government-funded choir academy in England, where of course the Church of England is the established church. This is the British equivalent of an American performing arts academy. It is open to anyone, but obviously only the most musical students get to be Cathedral Choristers. Furthermore, judging by the repertoire on this compact disc, the choir is singing music in a much wider variety of styles than the rather narrow class of music that it used to sing.

On this recording, we begin the church's year with an Advent piece from the golden age of English choral music, William Byrd's *Vigilate, nescitis enim quando dominus domus veniat*. This Latin motet sounds very fine in the spacious acoustic of Bristol Cathedral. We move on next to another Advent piece by the modern Scottish composer James MacMillan (b. 1959), his motet, *O radiant dawn*, based on the "O" antiphon for December 21. "O Oriens" is one of a collection of twenty-eight pieces that make up MacMillan's *Strathclyde Motets*, composed between 2005 and 2010 for the Chamber Choir of Strathclyde University in Glasgow. It is a very pleasant piece whose compositional style reminds me somewhat of Francis Poulenc's Christmas motet, *Quem vidistis pastores*. MacMillan's composition is an excellent example of how much more venturesome the repertoire of Bristol Cathedral has become over the last quarter of a century.

Sally Beamish (b. 1956) is a London-born violist and composer who now lives in Scotland. Her Christmas carol, *In the stillness*, is a setting of a poem of the same name by Katrina Shepherd. The carol is quite short, and its quiet character reflects Beamish's religious persuasion as a Quaker. Bristol Cathedral Choir's gentle, meditative treatment of the piece is entirely appropriate and shows their sensitivity to the nuances of such music. The other Christmas piece on the recording is by James Whitborn (b. 1963), an English composer who is best known for his *Annelies*, a choral setting of the diary of Anne Frank. His *Hodie* begins with a single unaccompanied chorister, Ben Saunders, singing a mysterious and rather medieval-sounding solo, followed by a rhythmic and energetic

setting of the phrase, "Hodie Christus natus est," sung over and over by the full choir, accompanied on the organ, and building up to a climax at the end. It is modern in its character, but nonetheless extremely pleasant and accessible.

February 2 is Candlemas, the Feast of the Purification of the Blessed Virgin Mary, or the Presentation of Jesus in the Temple, when candles are traditionally blessed for the church's year. For Candlemas we return to the Tudor period with music by Thomas Tallis. The featured composition is Tallis's *Videte miraculum*, which celebrates the miraculous Virgin Birth of Jesus as Mary stands holding him in the Temple. This is a complex motet for six voices (SATTBB), but Bristol Cathedral Choir takes it in its stride, and the result is very successful, notwithstanding that Tallis himself probably had a much larger choir at his disposal at Waltham Abbey before the Reformation.

After Candlemas we move on to Lent with a composition by Herbert Sumsion, who was organist of Gloucester Cathedral for nearly forty years in the middle of the twentieth century. *In Exile* is a motet for double choir using the text of Psalm 137 ("By the waters of Babylon"). Again this is quite an adventurous piece for a relatively small cathedral choir—forming a double choir means that there are only two people on each of the lower three parts. Sumsion's music is enjoying something of a revival and *In Exile*, which produces a numinous effect in the warm acoustics of Bristol Cathedral, is a particularly fine example. The second motet for Lent is from the pen of a composer belonging to the generation following Sumsion, viz., Kenneth Leighton, who was Reid Professor of Music at the University of Edinburgh. *Drop, drop slow tears* is the final movement of his cantata *Crucifixus pro nobis*, op. 38, which he wrote for David Lumsden and the Choir of New College, Oxford, in 1961.

Coming into Holy Week, for Maundy Thursday we hear Anton Bruckner's well-known motet *Christus factus est*, a staple part of the repertoire of many choirs. For Good Friday we then hear a more recent work, Pablo Casals' setting of *O vos omnes*. One thinks of Casals primarily as a cellist; his *O vos omnes* is a plaintive and mystical work that again comes off. We then hear a suitably somber setting of *The Reproaches* by John Sanders (1933–2003), Sumsion's successor as organist of Gloucester Cathedral.

For Easter we hear Widor's joyful anthem *Surrexit a mortuis*, where the full choir and the majestic full organ make a happy combination, and the sound of the trebles really soars to the

JUGET-SINCLAIR
MONTREAL

Facteurs d'orgues - Organbuilders

1 866 561 9898 - www.juget-sinclair.com

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.

Schantz
Organ Company

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

Harpsichord Notes

By Larry Palmer

A fascinating book by Beverly Jerold, *Music Performance Issues: 1600–1900*

Readers of THE DIAPASON's July 2018 issue most likely remember Beverly Jerold's article about two eighteenth-century concerts of Handel's music as reviewed by the Berlin Court *Kapellmeister* Johann Friedrich Reichardt, who attended the programs during his 1785 visit to London. Ms. Jerold has spent much of her life researching for period information about musical performances as reported by the persons who experienced them. One could see in the stunning color headshot of this intrepid author that she has a firm chin and twinkling eyes, ever on the lookout for authentic information about the topic that she is researching. These period verifications serve as guides for those who seek stylistic authenticity in their own present-day performances.

From the many varied essays that Jerold has published in a wide range of journals she has selected nineteen articles for her book *Music Performance Issues: 1600–1900*, issued in 2016 by Pendragon Press, Hillsdale, New York, as a paperback edition comprising 359 pages of useful knowledge (ISBN 978-1-57647-175-0, list price: \$65, available from www.pendragonpress.com).

I would enjoy sharing many of her remarkable discoveries and observations with you, but it would be unfair for me to present you with Jerold's discoveries, and it might rob you, the readers, of the surprises that you may have when you read the book for yourselves. I do encourage you to access the volume and to enjoy Jerold's findings, offered with the utmost clarity and complete references to her sources. To whet your curiosities, here are the titles of the book's chapters:

- Dilettante and Amateur: Our Evolving Language
- Bach's Lament about Leipzig's Professional Instrumentalists
- Choral Singing Before the Era of Recordings
- Why Most a cappella Music Could Not Have Been Sung Unaccompanied
- Fasch and the Beginning of Modern Artistic Choral Singing
- What Handel's Casting Reveals About Singers of the Time
- Intonation Standards and Equal Temperament
- Eighteenth-Century Stringed Keyboard Instruments from a Performance Perspective [LP: You may be surprised about the clavichord!]
- The Tromba and Corno in Bach's Time
- Maelzel's Role in Beethoven's Symphonic Metronome Marks
- The French Time Devices Revisited
- The Notable Significance of **C** and **C** in Bach's Era
- Numbers and Tempo: 1630–1800
- Overdotting in Handel's Overtures Reconsidered
- *Notes inégales*: A Definitive New Parameter
- Distinguishing Between Artificial and Natural Vibrato in Premodern Music
- A Solution for Simple (*secco*) Theater Recitative
- How Composers Viewed Performers' Additions
- The Varied Reprise in Eighteenth-Century Instrumental Music—A Reappraisal

Telemann Sonatas for Violin and Harpsichord

Totally unfamiliar music by the most prolific baroque composer Georg

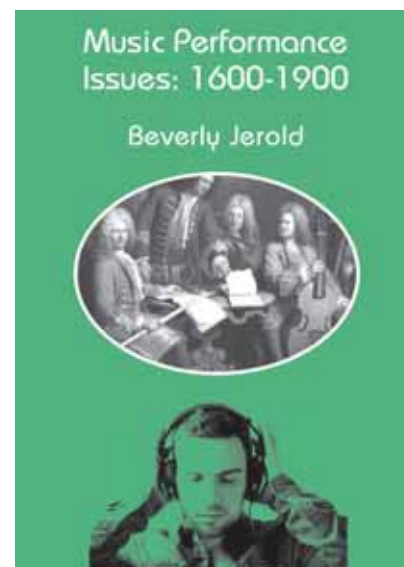


Telemann Sonatas For Violin and Harpsichord

Friedrich Telemann (1681–1767) fills a recent compact disc featuring violinist **Dorian Komanoff Bandy** and harpsichordist **Paul Cienniwa** (Whaling City Sound, WCS 108). Originally published in Frankfurt-am-Main in 1715, these six four-movement works, each comprising alternating slow-fast-slow-fast movements, were composed with the burgeoning amateur house music musician in mind. A seventh sonata of similar style and length that has survived only in the composer's manuscript preserved in the Dresden State Library receives its world premiere recording to fill out the program.

In disc and numerical order the sonatas are in G Minor, D Major, B Minor, G Major, A Minor, and A Major; the extra seventh sonata is in F-sharp Minor. Each composition bears the TWV (Telemann Werke Verzeichnis ["work catalogue"]) number 41, followed by an indication of its individual key (in German style: g, D, h, G, a, A, fis).

I had met the harpsichordist during a long-ago Boston Early Music Festival visit. He has recently relocated to the warmer climes of Florida where (now Dr.) Paul Cienniwa is music director of St. Paul's Episcopal Church in Delray. Thus it was not difficult to locate an email address for this fine artist. I especially wanted to learn who had built the harpsichord used for this recording and to ascertain whether the works were being played from a realized score or from the more probable two-line original engraving. It turned out to be the latter, which made my admiration for such beautiful collaborative musician-ship ascend even several units higher.



Music Performance Issues: 1600–1900

Especially an elegant solo harpsichord introduction to the "Cantabile" of the *B-minor Sonata* had moved me deeply, and I appreciate the sensitive musical realization of the figured bass throughout. It also pleased me that Cienniwa lists among his musical mentors Jerome Butera, a longtime editor of THE DIAPASON and currently the magazine's sales director. (File that in your "Small World" folder, please.)

The fine-sounding instrument, it turned out, is a single-manual 2 x 8 example inspired by the unique 1681 Vaudry harpsichord (an instrument that our readers encountered briefly last month through the illustration for Jane Clark's article on François Couperin). It was built in 2008 by Kevin Spindler. For those who might wish to acquire this music, violinist Bandy suggests IMSLP for downloading (<https://imslp.org>), or, even better, a facsimile of the 1715 edition published by Anne Fuzeau Productions (<http://www.editions-classique.com/en/index.php>). With such a fine example of the collaborative harpsichord line for consultation, one might not be so reluctant to realize that figured bass. ■

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

lierne-vaulted roof of the cathedral. Bypassing the Ascension, Pentecost, and Trinity Sunday, etc., we move next to the Feast of the Assumption of the Blessed Virgin Mary on August 15. For this another Anton Bruckner motet is chosen, the most popular of his three settings of *Ave Maria*.

For the feast of All Saints, Mark Lee chooses one of Ralph Vaughan Williams's lesser-known choral works, *Valiant-for-Truth*, based on a passage from John Bunyan's *The Pilgrim's Progress*. Much of this is a sort of dialog between the trebles and the rest of the choir. Its seriousness reflects the fact that it was written at the height of the horrors of World War II. The final work on the compact disc is for Christ the King Sunday and is the premier recording of another joyous piece, *O clap your hands*, by David Bednall (b. 1979), who is the Bristol University Organist. This completes an altogether very interesting recording of a small English cathedral choir at its best, and I thoroughly recommend it.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Essential Classics for 3–5 Octaves of Handbells. Agape (a division of Hope Publishing Company), Code No. 2852, Level 3 (M–D-), \$49.95.

This collection includes nine of Agape's best-selling arrangements in recent years. These traditional settings come from an array of well-known, seasoned composers and arrangers using a wide range of styles useful throughout the church year. Single copies of these titles would greatly exceed the cost of this one book, which is reproducible for your ringers. A great bargain and highly recommended. Titles include *Praise to the Lord, the Almighty, The Strife Is O'er, We Gather Together, Christ the Lord is Risen Today, Now the Green Blade Riseth, Ding Dong! Merrily on High, O Holy Night, Celebrate with Joy, and O Come, O Come, Emmanuel*.

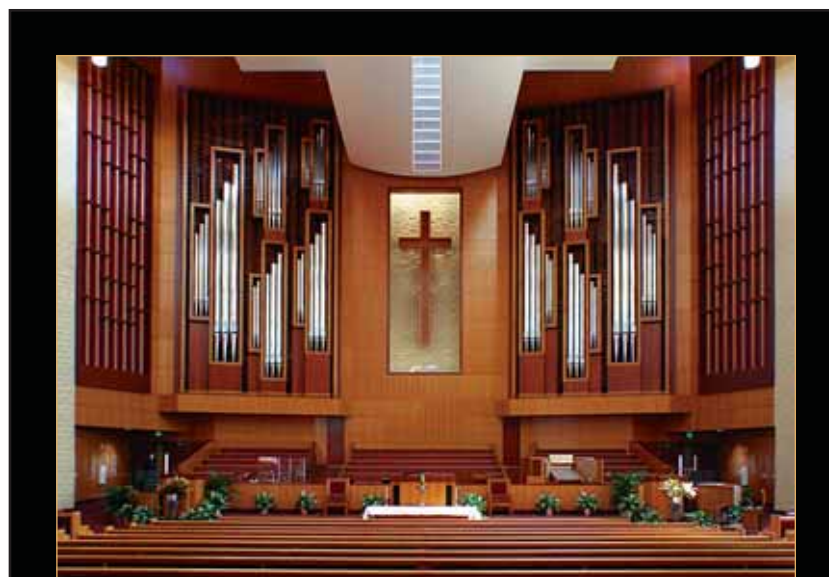
Now Thank We All Our God, J. S. Bach, arranged for 5-octave handbell choir, 2-octave handchime choir, and optional timpani/malleted G3 and D4, by Michael Burkhardt. MorningStar Music Publishers, MSM-30-610, Level 2 (M-), \$32.00.

The popular tune, NUN DANKET ALLE GOTT, by Johann Crüger, is given a wonderful, festive treatment by Burkhardt with a 5-octave handbell choir, a 2-octave handchime choir, and optional timpani, with malleted G3 and D4 handbells. Players should enjoy pulling out all the stops in this inspiring rendition. Full score is included with reproducible parts for everything else.

O Sacred Head, Now Wounded, arranged for 3–6 octaves of handbells by Matthew Compton. Agape (a division of Hope Publishing Company), Code No. 2825, Level 3 (D), \$4.95.

The PASSION CHORALE by Hans Leo Hassler opens with an expressive motive that resonates throughout the piece. The melodic and rhythmic material inspires a wealth of text painting. In fact, to aid the performers, the biblical text of the passion story, taken from the four gospels, is set over the music as a reference in ringing that particular passage. The profound treatment of this music and text should be extremely meaningful during the Lenten season.

—Leon Nelson
Vernon Hills, Illinois



Fratelli Ruffatti

www.ruffatti.com

In the wind...

Music as community . . .

When I was offered the opportunity of joining the Organ Clearing House during the summer of 2000, I faced a critical choice. In addition to working independently as an organbuilder and technician, renovating and maintaining a gaggle of organs in the Boston area, I was also director of music at a large suburban Congregational church. I knew that the Organ Clearing House would sweep me into a busy travel schedule, and that I would have to make a choice.

That was a difficult decision on many levels. I had developed many friendships over my nearly twenty-year tenure at the church. For the first sixteen years, it was a privilege to work with the senior pastor, a kind and wise man and fellow sailor who preached beautifully and supported the music program vigorously. The privilege diminished after his retirement with a string of short-term successors who ranged from silly to terrible, but I valued my relationship with the choir enormously. We were fortunate to have a superb professional quartet joining the twenty or so volunteers, and we had a blast preparing and presenting all sorts of music from simple unaccompanied hymns to great oratorios with orchestra.

Each Thursday night, we opened our home after rehearsal, and at least half, sometimes all of the choir would show up. BYOB was the order of the day (though we made sure to have extra on hand, just in case), and we would order pizza or some appropriate substitute and spend a couple hours discussing the music we had worked on that evening, projects that various members were involved in outside the church, and simply nourishing our friendships. I have no doubt that the camaraderie of those many evenings enhanced our music-making by building special levels of trust and respect among that cheerful group of musicians.

Almost twenty years have passed since I faced and made the decision to leave all that and join the Organ Clearing House. I do not regret the choice, but I miss the fun and richness of working with that choir. Of all the aspects of playing the organ for worship, I miss most the pageantry of processional and recessional hymns—the movement of the sound of the choir through the building, the relationship between the choir and congregation, the ebb and flow

of the poetry, and the wonderful feeling of producing all that acoustic sound to surround, lead, encourage, and inspire the congregation. As the choir mounted the chancel steps and split into the rows of center-facing choir stalls, I loved having eye contact with them as I played and they sang. Sometimes an exchanged wink would remind us of a joke, sometimes we simply reveled in the joy of it.

The living organ

Charles Brenton Fisk (1925–1983) was an innovative and inquisitive organbuilder and founder of the venerable firm C. B. Fisk, Inc. Charlie was revered by his coworkers for his Socratic teaching, inspiring creative thought by posing questions. He famously said, “The organ is a machine, whose machine-made sounds will always be without interest unless they can appear to be coming from a living organism. The organ has to appear to be alive.” I have often written that it is the challenge, even the responsibility of the organbuilder to remove the mechanics from the equation. Practically, it is impossible. Every organ has some elusive click, buzz, or hiss. But careful attention to fabricating techniques and quality control, especially being sure that moving parts are identical in form and function can tame the wild beast within.

Some organs, especially undistinguished organs with electro-pneumatic action, can seem like industrial products with lifeless tone, but when I am working inside an instrument, there is a big difference in the sensations I feel whether the blower is running or not. When the blower is not running, the organ is static and lifeless. When the blower is turned on, I hear and feel the air surging through the windlines, filling the reservoirs and pressurizing windchests. There may be a few creaks and groans as wind vessels fill. The organ gains breath and comes alive.

Organs that are conceived, intended, and built to seem alive are those that can become part of a community of music making in a church. They join the choir in air-driven acoustic musical leadership, that unique type of tone that carries and blends so well.

At one with the machine

In his book, *Violin Dreams* (Houghton Mifflin, 2006), Arnold Steinhardt, the now retired first violinist of the Guarneri



Don Verkuilen with Double Open Wood CCC, a half-ton note (photo credit: Keith Hillier)

String Quartet, wrote sensually about his relationship with his violin: “When I hold the violin, my left arm stretches lovingly around its neck, my right hand draws the bow across the strings like a caress, and the violin itself is tucked under my chin, a place halfway between my brain and my beating heart.” (page 5)

I have shared this quote in these pages several times over the years. When I first read it, I was touched by his eloquence about the intimacy of his relationship with his instrument, and I wondered further, what about the clarinetist or bassoonist who puts the business end of his instrument in his mouth. It does not get much more personal than that.

Compare that to the organist sitting on the bench at one end of a large room. She draws a simple stop, perhaps the most beautiful Diapason voice on the instrument, and plays a single note. If the organ has tracker action, the motion of her finger has moved a few levers to open a valve, releasing stored pressurized air to move into the pipe and produce tone.

If it is an electro-pneumatic organ, her finger has closed an electric contact (switch) sending current through a wire to an electro-magnet. The energized magnet moves a metal armature (valve), which opens one end of a pressurized channel to the atmosphere. The other end of that channel is closed by a leather pouch with a valve glued to it. When the pressure is released from the channel, the pouch collapses, pulling open the valve. It takes a lot more words to describe simply the motions of an electro-pneumatic action, and if it is a large instrument, there can be many more steps between key and valve including intermediate relays and switching. But in a well-built and well-regulated action, it all happens instantaneously.

That one motion of the organist's finger sends a single tone across the vast space. It is similar to flipping a switch to turn on a light. But the lively thrill of playing the organ comes in the clever and seamless operation of the machine. Touch a button with your thumb and that single note releases a roar. Hold the note and flex your ankle, and the note gets softer. And to think you have done all this with a single note. Multiply those gestures exponentially, and you create a musical whole with an expressive range greater than that of a symphony orchestra, deftly

skipping from one family of instruments to another, combining them, giving them solos, filling the room with complex tones.

Mr. Steinhardt is one of our greatest violinists. He can produce magic from that pound of spruce, producing a kaleidoscope of colors. He can shift from stentorian majesty to nimble coloratura. But Steinhardt's kaleidoscope is miniscule when compared to the organist shifting from a mighty chorus of Tubas to a distant Aeoline. And the organist's ability to superimpose a variety of tone colors simultaneously is unique in the world of music. The contrast between a Diapason and a Trumpet is the perfect example. The two voices may have the same volume level, but they are significantly different in harmonic structure. They can be compared one after the other, they can be contrasted, each being given an independent line of music, or they can be combined and played together. And that is just two stops. Multiply that by dozens or even hundreds, and the organist has a seemingly limitless variety of tone available at the touch of a finger. Or thousands of touches of fingers.

And that is where the seamless machine comes in. Recently, a colleague mentioned that he was using a sequence of forty-five pistons for a single decrescendo. What does that statement mean to a knowledgeable organist? First, it must be a huge organ to have that many pistons and enough stops to make that many meaningful changes in a single passage. Second, the organist is seeking a very grand, sweeping effect. Third, the organist is putting in a lot of work to prepare. Does it take an hour, two hours, or more of practice time to create such a sequence? Did he need to have a friend present to share in the listening as he made decisions? And we can assume (or hope) that this monumental organ is in a huge acoustic space. And that is one of the singular aspects of playing the organ—creating vast tonal structures in vast acoustic spaces. (I was right on all counts. It was David Briggs working on registrations for his new transcription of Bruckner's *Seventh Symphony* at the Cathedral of Saint John the Divine in New York City on February 26.)

§

A violin typically weighs less than a pound—400 grams is usual. The luthier

Scattered leaves ... from our Scrapbook

I am not ashamed of sentiment, without which no one, I think, can really love music with his whole heart. Cleverness in musical form and development may make a certain appeal, but one who is devoid of sentiment or sympathy can never get to the heart of music.

Alfred Hollins

SCHOENSTEIN & CO.

Established in San Francisco • 1877
www.schoenstein.com (707) 747-5858

labors for months with a half dozen pieces of wood, each of which weighs a few ounces. We weigh pipe organs by the ton, and the process of building an organ involves thousands of hours of managing hundreds of components, some of which weigh as much as a ton. You see that big tower crown with moldings and carvings, sitting on top of a forty-foot organ case? And how did it get there? That's right. People put it there. Notice how it is just a foot or two from the ceiling arch? And what does that mean? Right. There could be no hoisting point above it. People put it there without mechanical assistance.

How do we build a ten-ton machine whose mechanical presence can vanish under the fingers of an artist? Here are a few of the myriad issues to be considered by the organbuilder.

Architectural design

The excellent monumental organ should claim a commanding architectural presence in its surroundings. The organ relies on the building for the projection and blending of its tone, and the symbiotic relationship should include visual harmony. In that sense, the organ is the mouthpiece of the building.

Tonal structure

If an organ is intended for liturgical use in a large space, it must include:

- a wide dynamic range with individual voices carefully planned so as to allow subtle gradation between different levels of volume;
- enough variety of tone to satisfy the requirements of congregational leadership, expressive accompaniment of solo voices and choruses, festival outbursts, and the realm of solo organ literature;
- multiple keyboard divisions, each with a specific purpose and individual character, and each blending seamlessly with all the others.

Limitless lungs

A mentor and colleague once shared his mantra with me, "Air is the fuel we burn to produce organ tone." If we are setting out to produce monumental tone in a monumental space, we are going to need a lot of fuel. It takes a hurricane of air to make one big bass pipe go. Once in a while, when servicing an organ, I have occasion to lift one of those big babies from its hole, and let me tell you, until you have experienced ten or fifteen inches of wind blasting through that six-inch hole, you cannot have full appreciation of the amount of energy involved in the speech of that pipe.

Add to that one toehole the hundreds involved in the last *fortissimo* chord of French toccata, and you might get a sense of what's going on. A six-note chord with a hundred stops playing equals how many toeholes? A large organ blower might be able to move ten thousand cubic feet of air per minute at whatever pressure the organ is running on. How big is ten thousand cubic feet? It's fifty by twenty by ten feet. A professional bowling lane is sixty feet long.

The machines and reservoirs that create and store the pressure are accurately regulated to provide pressure at a steady and constant rate. If the pressure varies, so does the pitch and intensity of the tone.

Sensitive mechanics

I have stressed several times the importance of silence of the organ's mechanical systems. Once again, it is impossible, practically, to make such a complex and monstrous machine disappear. The listener may hear a "thump" from the console during a big registration change, a squeak from an expression shutter, a click from a distant primary valve. The organist and

the organbuilder or maintenance technician cooperate to correct and repair those conditions as they arise. I know I have spent hundreds of hours crawling around in organs looking for extraneous mechanical noises. On more than one occasion, it has turned out not to be the organ at all, but a light fixture above the nave ceiling that rattles when low FFF# is played. The last time the bulb was changed, the custodian did not tighten all the screws.

The keyboards are regulated so that all feel alike, and the "strike point" of each is at precisely the same level. All the keys travel the same distance and have the same spring tension and weight.

Windchest actions are silent and consistent. Precision is essential in fabricating the mechanical parts of a pipe organ. Each must have exactly the dimensions, density, and weight in order to ensure that each note performs the same as the rest. The standard for the best pipe organ actions is the repetition rate. In both tracker and electro-pneumatic organs, the action must be free and capable of repeating faster than any human fingers can move. While many musicians assume that speed of attack is essential to rate of

repetition, the offending issue is more often the (lack of) speed of release.

With all these factors faithfully executed and carefully balanced, the pipe organ becomes the perfect extension of the musician. It is an acoustic pantograph, expanding the scale of musical thought according to physical settings.

Community spirit

That organ, so beautifully balanced and scaled to its environment, is not only an extension of the thoughts and inspirations of the organist, but for the entire community of listeners and singers. While plant life takes in oxygen and produces carbon dioxide, a transformation that is essential to the balance of life, a pipe organ takes in air and exhausts air. The same air that runs through the works and the pipes of the organ is inhaled by the singers, soloists, choristers, and congregants alike, who in turn produce musical tone in harmony with the instrument. The inspiration and exchange of air enables the inspiration and exchange of musical ideas, emotional responses, worshipful experiences, and the range of human interaction. Those sensations are measured in goose bumps.



The organ in the church where I played last was not extraordinary, but it was a good, solid, pretty complete three-manual electro-pneumatic organ. It was in good condition and everything worked, and the independent voices blended nicely into choruses, with solo singers, the choir, and with the congregation. It was a familiar part of the family, and together we rode its broad back through countless adventures. It was a magic carpet ride with plenty of seats and cup holders. I loved it. ■

DISCOVER 21ST CENTURY ORGAN BUILDING IN NORTH AMERICA

A · P · O · B · A

Associated Pipe Organ Builders of America

BUILDER MEMBERS:

ANDOVER ORGAN COMPANY
BEDIENT PIPE ORGAN COMPANY
BERGHAUS PIPE ORGAN BUILDERS, INC.
BOND ORGAN BUILDERS, INC.
BUZARD PIPE ORGAN BUILDERS, LLC
CASAVANT FRÈRES
DOBSON PIPE ORGAN BUILDERS
RANDALL DYER & ASSOCIATES, INC.
C.B. FISK, INC.
FOLEY-BAKER, INC.
PAUL FRITTS & CO. ORGAN
GARLAND PIPE ORGANS, INC.

GOULDING & WOOD, INC.
HOLTKAMP ORGAN COMPANY
KEGG PIPE ORGAN BUILDERS
LÉTOURNEAU PIPE ORGANS
MULLER PIPE ORGAN COMPANY
PATRICK J. MURPHY & ASSOCIATES
PARSONS PIPE ORGAN BUILDERS
PASI ORGANBUILDERS, INC.
QUIMBY PIPE ORGANS, INC.
SCHOENSTEIN & CO.
TAYLOR & BOODY ORGANBUILDERS
A. THOMPSON-ALLEN

SUPPLIER MEMBERS:

INTEGRATED ORGAN TECHNOLOGIES, INC.
OSI - TOTAL PIPE ORGAN RESOURCES
PETERSON ELECTRO-MUSICAL PRODUCTS
SOLID STATE ORGAN SYSTEMS
SYNDYNE CORPORATION

APOBA provides a simple way for you to take advantage of the expertise of the top people in the field, many of whom bring the experience of several generations who have preceded them.

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



Please watch and share our short video at:
www.apoba.com/video

CONTACT US

11804 Martin Rd.
Waterford, PA 16441
800-473-5270
apoba.com

Repetition II

During the week after I finished writing my previous column, I had several experiences, each of which had some bearing on what I wrote about, so I will describe these before continuing and expanding the discussion from last month. One of them was a delightfully well-timed refutation of something that I wrote last month, the others more in sync with my thoughts.

First, a student asked me to review some of the music of Johann Caspar Ferdinand Fischer with him. We started with the *Musicalischer Parnassus*, a collection of nine suites published in 1738. I was reminded by reading through the collection that the prelude to the first of those suites follows almost exactly the same harmonic progression as the first prelude from the *Well-Tempered Clavier*, and it is in triple time. Thus it sounds a lot like my tripled version of that passage from last month: probably more so than the Bruhns excerpt that came to my mind when I contemplated my altered version of the Bach. The relevant measures of the Fischer are found in **Example 1**.

It is widely accepted that Bach knew Fischer's music and was influenced by him. Fischer, about whose life not much is known, was probably nearly thirty years Bach's senior. However, the collection that contains this passage was not published until twenty years or so after Bach wrote the WTC prelude that seems to echo it. Did Bach know this piece in manuscript? Did Fischer know the WTC, which of course was not actually published until decades later? Probably not. This is probably coincidence, and this passage is possibly just another interesting example of the use of repetition to create an aesthetic effect.

Next, I was coaching some musicians on a chamber music project, and I was surprised to be told that they had decided to make cuts to one of the pieces they were to play at an upcoming concert. Specifically, they were going to leave a movement or two out of the very long piece. However, in the longest movement, they were snipping out bits: a few measures here, a few measures there, based on a sense that the movement was too long and repetitive. This caught my attention since I had just written in my

February column that, "... we essentially never find ourselves wanting to omit any part of a piece that *isn't* a repeat. I have never had a student ask me about a through-composed piece 'should I or should I not play mm. 9-16?' or anything like that." And indeed I cannot remember any previous instance of this.

A hypothetical discussion of the ramifications of this choice by these musicians would probably start by invoking respect for the composer and go on to talk about the shape and arc of the piece. It might emphasize "right" and "wrong," or just attempt to characterize the nature of the changes brought about by this sort of editing. Some people would say that if they didn't like this piece as is, they should play something else. I did not engage in very much of that discussion with these performers, at least not then. The choices had been made, practiced, and rehearsed. And I am not sure what I would say, beyond just that I was surprised and that I tip my hat to the Fates for delivering this to me at that exact moment.

I have heard debate from time to time about whether or not a performer should take the repeat in the long first movement of Schubert's *Piano Sonata in B-flat Major*. Performers and musicologists talk about the length and raise questions about balance. But since there is a fairly long first ending as part of the section that we either do or do not decide to repeat, part of the discussion is about the material in that first ending. I have heard people use it as a reason to take the repeat—so that one does not entirely omit material that the composer wrote. But I have also heard it given as a reason *not* to take the repeat—on the grounds that the first ending material is boring, not up to the standard of the rest of the piece. This again touches on the question of when we do and when we do not give ourselves permission to second-guess a composer.

Then a student of mine, a former player of a melody instrument, just now getting into keyboard playing, spontaneously asked why so much keyboard music has repeats: is it just because they want to make the pieces longer? I touched on that a bit in the February column as well. It is an idea that we tend to resist, since in a way it could be taken to be disparaging or belittling of the work of



Example 1, Johann Caspar Ferdinand Fischer, *Musicalischer Parnassus*

composers. That does not mean that it is not true. And whatever the intent, the effect of repeats on length is real. I found it interesting that the question came up naturally for someone whose take on this repertoire was fresh and unspoiled.

The last of these chance occurrences was about the Widor "Toccata" from *Symphony V*. I wonder how different this piece would seem if the first measure were repeated exactly as is before the (actual) second measure. That second measure starts out as a repeat of the first, but crucially changes on the final beat.

Further questions regarding repetition

One question that I find fascinating in repeat situations is whether the two instances of the same material, one after another, are *a statement of something and then a restatement of it*, or are *a question and an answer*. This question itself will not always or often have an answer. However, in some cases for us as players, and for our students, observing our own feelings about this, one case at a time, might be revealing.

It might seem counterintuitive that the exact same notes could be both the question and the answer. However, this is not impossible even with words:

"Really?"

"Really!"

or even more extended:

"Really?"

"Really."

"For certain?"

"For certain."

Each of these question and answer groups works. Furthermore, each word or phrase has its own particular feeling. The "really" answer in the second grouping feels different to me from that in the first, because it is not being asked to express finality.

In the realm of music without words, the question and answer attribute is more abstract, more elusive. Attributing this to a passage almost certainly cannot ever be *right* or *wrong* or subject to proof, or even perhaps to analysis. But because it cannot ever be wrong, it can always be potentially useful. If thinking of a repetition situation as a question and answer, or as a statement and restatement, perhaps in a different mood or by a different "person," seems useful or

seems to enliven the experience of playing the passage, then it is a fruitful and correct way of looking at it.

With words, the vast majority of attempts to use the same word or phrase as a question and its answer will fail:

"Would you like some toast?"

"Would you like some toast."

and so on.

The possibility that a repeat will seem like a question and answer can never be subject to failure as such; it can just seem like an interesting idea or not. This brings us to one of the fascinating things about repetition, both signed repeats and the repetition or recurrence of any material, whatever the structure. The fact that we can accept the amount of repetition in music that we do accept invites us to think about the ways in which music resembles or does not resemble those forms of expression that use words or concrete visually based images.

In a work of theater—play, movie, television episode—if a structure in which something happened and then was literally repeated, then something else happened and was also literally repeated, and so on, were to be used, it would be at best some sort of special effect. It is not necessarily the case that this has never been done. But it is not routine or remotely common. It would be possible to go to dozens of plays and movies per year for a lifetime—and watch an almost infinite amount of television—without ever once encountering this form.

But in music it is routine. Why is this so? It should not be that the repetition is inoffensive—acceptable—because it is meaningless. If it were meaningless, then we would not have a vast repertoire in which a substantial amount of repetition has been perceived as valuable by a vast audience over many centuries. (At least that is a fair assumption or a reasonable hope.) But the meaningfulness is abstract, and that seems to be the big difference. The extent to which repetition in music engages our "why are they doing that again?" reflex is limited.

Perhaps because the repetition is abstract, it can also evoke a response to the very idea of repetition itself. That idea is powerful. As much as we like newness, we also like familiarity, and repetition gives a sense of connection to the past and future. It is possible that

A RUSSIAN JOURNEY

ORGANIST
Gail Archer

"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

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

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

OrganMasterShoes.com
44 Montague City Rd
Greenfield, MA 01301

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



sometimes, at least when we hear the repeat of a passage, we react as we do when we see an old friend or go back to our favorite restaurant. Repetition may suggest something like resurrection or reincarnation, or hint at some of the things that we wonder about and crave having to do with eternity and infinity. This is especially true of recurrence in composition, as in rondo technique or recapitulation. Certainly these images are overblown and should not be taken too literally or even too seriously. But I am pretty sure that some of these sorts of feelings are there much of the time. It is part of the picture of what repetition can feel like or mean.

In music that has words and is in verses, we expect the music to repeat, but not the words. We can sing any number of verses in a row of a hymn and happily accept that the musical notes will be the same for every verse. However, if the words were exactly the same for each verse it would seem bizarre. A phrase in words might recur. But any sameness of that sort has to be dealt out very differently with words than with music.

The term “repetitive” is, in everyday usage, almost a synonym for “boring.” You never hear someone say “that was a wonderful book: really repetitive” or “that movie was the most repetitive I

have seen in a long time. I loved it!” So that suggests that we need to feel a bit of caution about whether repetition, whatever its power, can lead to boredom. This is to some extent the domain of the composer. If we think that a composer’s use of repetition in a particular piece creates boredom, we might just not want to play that piece. But nonetheless as players, we need both to make sure that we do what is necessary to make repeated material interesting and to refrain from overreacting.

I believe that a lot of students tend to overreact to the fear that repeated or recurrent material will be boring. This can manifest itself in wanting to add ornamentation or change stops. There is a kind of fruitful paradox, that if you always change ornaments or change stops on repeats, that in itself becomes repetitive and potentially boring. So everyone should be motivated to limit those sorts of gestures or to think carefully and in an individually tailored manner about when they are the most valuable.

If a repeat—or material that comes back or resembles other material—seems intrinsically boring to you, is there a way of framing it aesthetically, philosophically, or through imagery, that brings it to life? Is there a way of playing it with more energy, or less

energy, like a response, like an echo, like a reaffirmation, like something thoughtfully reconsidered? A serious engagement with ideas such as these should probably precede choices about out-and-out changes. Any changes in the notes (ornamentation) or the sound (registration) or performance values (articulation, phrasing, use of timing devices, rubato, and so on) will be based on taking the passage as seriously as it warrants, not on halfway giving up on it in advance.

A very practical though mysterious aspect of playing repeated passages or identical material is that the same exact notes can seem easier or more difficult to play depending on whether you are playing them for the first or second time. Sometimes, in a long piece in which something comes back after a long interval, this can be explained by stamina and concentration issues. This is something that I have to remember to think about consciously when I am playing the Bach *Prelude and Fugue in E Minor*, BWV 548, for example. In each movement there is an extended true *da capo*. And when the opening material comes back it manifestly does not feel the same. I need to remember consciously to give it an extra dose of concentration to compensate for the effects of playing non-stop for a long time. Also the return of familiar material in a case like that creates the danger of a letdown: “oh, it’s just that old passage again; I did that fine ten minutes ago.”

One way to avoid that letdown is to focus on the possible rhetorical differences alluded to above. Try to remember, whether it is an instant repeat or a return after a good deal of other musical



wandering, that by virtue of its not being the initial statement it is a different thing that is going on and needs attention and interest. On a very practical note, if the fingering and pedaling of two passages that are identical in notes can also be identical, that should save time and work and lead to greater security. This is something that seems like it could go without saying, but that is also worth remembering consciously.

As I said last month, a lot of this is speculation or ideas that I find interesting to try on for size. I would encourage students to think for themselves as much as possible about what it means to take an interesting and important musical idea and just plain do it again. The ways in which I have framed some of my thoughts about it might be useful to some people, but all the more so if they invite people to come up with their own.

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by email at gavinblackbaroque@gmail.com.

STUDY AT



AMERICAN ORGAN INSTITUTE

The UNIVERSITY of OKLAHOMA

Auditions for the 2019-20 academic year

February 1-2, 15

Degrees in Performance

at all levels

Degree emphases

in organ technology, sacred music, and theatre organ

Contact

Dr. Adam Pajan, Instructor of Organ and Organ Technology
adam.pajan@ou.edu
 (405) 325-7829

<http://www.ou.edu/aoi>

2101 W. Tecumseh Road, Suite C
 Norman, OK 73069



The University of Oklahoma is an equal opportunity institution. www.ou.edu/eoo

The new Dobson organ at Saint Thomas Church, Fifth Avenue, New York

By Scott Cantrell

It was an organbuilder's dream assignment, and a formidable challenge: a monumental instrument in a grand church renowned for elegant music and liturgy—as well as architecture—with the generous acoustics most church musicians only dream of. Because of its high visibility, it was sure to draw high-intensity attention from organists—and others—with widely varied experiences, tastes, and expectations. Sure enough, the crowd that packed Saint Thomas Church on New York's Fifth Avenue for the October 5 dedicatory recital on the new Dobson organ was well littered with the *glitterati* of the organ world. Other crowds filled the nave for the October 7 Sunday morning Solemn Eucharist, afternoon Solemn Evensong, and an ensuing recital by Saint Thomas associate organist Benjamin Sheen.

Aside from thirteen stops recycled from the previous Saint Thomas instrument, the Irene D. and William R. Miller Chancel Organ is completely new. It is dedicated to the memory of former organist and director of music John Scott, whose tragically early 2015 death, at age 59, deprived the world, as well as the parish, of a brilliant organist and choral director. The instrument's clear and dramatic contrast from its predecessor certainly represents Scott's own tastes and vision, from an English heritage including earlier appointments at London's Southwark and Saint Paul's cathedrals. If the former chancel organ, incorporating multiple generations of pipework and changing tonal conceptions, was the product of some Franco-American imaginations, the new organ is more Anglo-American, although incorporating French-style reeds. In particular, it provides far better accompanimental resources in the English choral repertory central to Saint Thomas's musico-liturgical identity.

Mongrel that it was, the previous Saint Thomas instrument, known as the Arents Organ after its lead donors, had its glorious effects—especially after the church's acoustics were dramatically improved in the 1970s by removing tapestries that had hung on the north wall of the nave and sealing sound-muffling Guastavino tile on the ceilings. The massive “crash” of its rich, reedy full-organ sound was justly beloved, and the plush foundations had a velvet-textured purr unlike any other. Hearing ten seconds of either of those sonorities, you would immediately say, “Ah, Saint Thomas.” There were also bold flutes of quite special beauty. During Gerre Hancock's tenure as organist-choirmaster, from 1971 to 2004, he and a succession of assistant organists worked wonders with the resources at

hand. Who will ever forget those post-Evensong improvisations?

But with only one expressive division, the Swell, and no Romantic solo stops, the previous instrument was handicapped for the more elaborately orchestrated accompaniments of Anglican choral music. It was not an organ designed for the smooth crescendos and decrescendos of Hubert Parry and Herbert Howells. It had no English horn or French horn, let alone a crowning, hot-coals tuba. And, mechanically it was failing, to an extent that at the very least a major renovation was urgent.

Below are some personal first impressions from those two recitals and two services. But first, a bit of history.

From Skinner to Dobson

The elegant building we admire today, blending French and English Gothic elements, replete with elaborate stone and woodcarvings, was the final collaboration between architects Ralph Adams Cram and Bertram Grosvenor Goodhue. Opened in October 1913, it originally had an organ by the Ernest M. Skinner Company, Opus 205, over which organist T. Tertius Noble, recruited from York Minster in England, presided until his retirement in 1943. By the time another Englishman, T. Frederick H. Candlyn, succeeded Noble, the relatively dense, dark tone of the thirty-year-old Skinner organ had fallen out of fashion, and Candlyn found it especially frustrating for leading congregational singing. By now, Skinner had been edged out of the merged Aeolian-Skinner Organ Co. and set up his own firm, E. M. Skinner & Son.

Meanwhile, G. Donald Harrison, an Englishman formerly with Willis, had assumed tonal direction of Aeolian-Skinner and was creating a stir with newly brightened and clarified choruses. Candlyn was keen to clarify the Saint Thomas organ's sound, but he remained faithful to Skinner, who in 1945 was contracted to rework and replace mixtures and chorus reeds and make other changes to brighten the sound, plus make a number of changes to the console. Although still healthy and vigorous, Skinner now was 79 years old, and his work was apparently less than satisfactory. Only three years later, further brightening and clarification were carried out by M. P. Möller, in an effort to produce, as Candlyn wrote, “a Willis organ with all the brilliance of the French.”

Candlyn's successor, William Self, arrived in 1954 with decidedly Francophilic inclinations. Doubtless perceiving the existing Saint Thomas organ as a dated mishmash, he arranged for Harrison and Aeolian-Skinner, by now the Cadillac of American organbuilders, to create a



The new organ case by Dobson Pipe Organ Builders (photo credit: Benjamin Hoskins)

virtually new instrument, retaining just a few hundred pipes and some windchests from its predecessor. Tragically, Harrison, long in precarious health, died of a heart attack during the installation. The crew rushed to complete most of the organ for a planned recital by Pierre Cochereau at the 1956 national convention of the American Guild of Organists.

The new instrument was nominally French, complete with front-and-back Grand Choeur divisions of reeds bolder than usual with Aeolian-Skinner. I say “nominally,” as recordings made in October 1957 by Marcel Dupré (recently reissued in a boxed set of his Mercury and Philips recordings) capture a fairly taut American Classic instrument that had, as it were, taken a first-year French course. Although it was widely acclaimed a crowning masterpiece of Harrison's work, even it did not fully satisfy Self's tonal ideals, and it did not last long without major modifications.

During the 1960s, blasting for expansion of the Museum of Modern Art behind the church caused collapse of an organ chamber ceiling, and a clogged roof drain flooded the Swell division. Some of the Skinner chests were becoming unreliable. Aeolian-Skinner was unable to handle the needed work at the time, but recommended two former employees, Gilbert Adams and Anthony Buffano, who had set up their own operation.

This was a period when organbuilders all over the United States were finding pouch leathers tanned in new ways failing faster than in the past, a problem aggravated by heavy urban pollution just beginning to be addressed in those days. Attempting to provide greater durability, Adams replaced a number of the Aeolian-Skinner pitman chests with new slider chests and began extensive

tonal changes. Adams replaced Aeolian-Skinner reeds with bolder, more Frenchified examples, reconstituted mixtures, and removed the formerly expressive Choir division in favor of an exposed, quasi-baroque Vorwerk. The antiphonal divisions were removed in preparation for a separate new instrument to be installed in the rear gallery; some of the antiphonal pipework was shifted to the chancel organ.

(Inaugurated in 1969, the Loening Memorial Organ in the gallery, by Adams, was a four-manual, mechanical-action instrument based on French Classic models. Plagued with mechanical issues from the start and generally considered tonally unconvincing, it soon fell out of use. It was removed to make room for the 1996 Loening-Hancock organ, based on German and Dutch baroque models, by Taylor & Boody Organbuilders. With a third manual and additional manual and pedal stops added in 2015, this remains an elegant example of its style.)

With heavy use in multiple services each week and regular recitals, the Arents organ had ongoing mechanical issues. The organbuilding firm of Mann & Trupiano maintained it insofar as possible, making further changes, including adding new reeds to the Swell. By the time Gerre Hancock was succeeded by John Scott in 2004, it was clear that, at the least, a major rebuilding, including replacement of almost all the windchests, had become a necessity. The church commissioned independent studies of the existing organ, with consideration of the musical demands of the Saint Thomas music program, from consultants Joseph Dzeda and Jonathan Ambrosino.

One could have advanced an argument for preserving the best tonal resources of the Arents organ, replacing



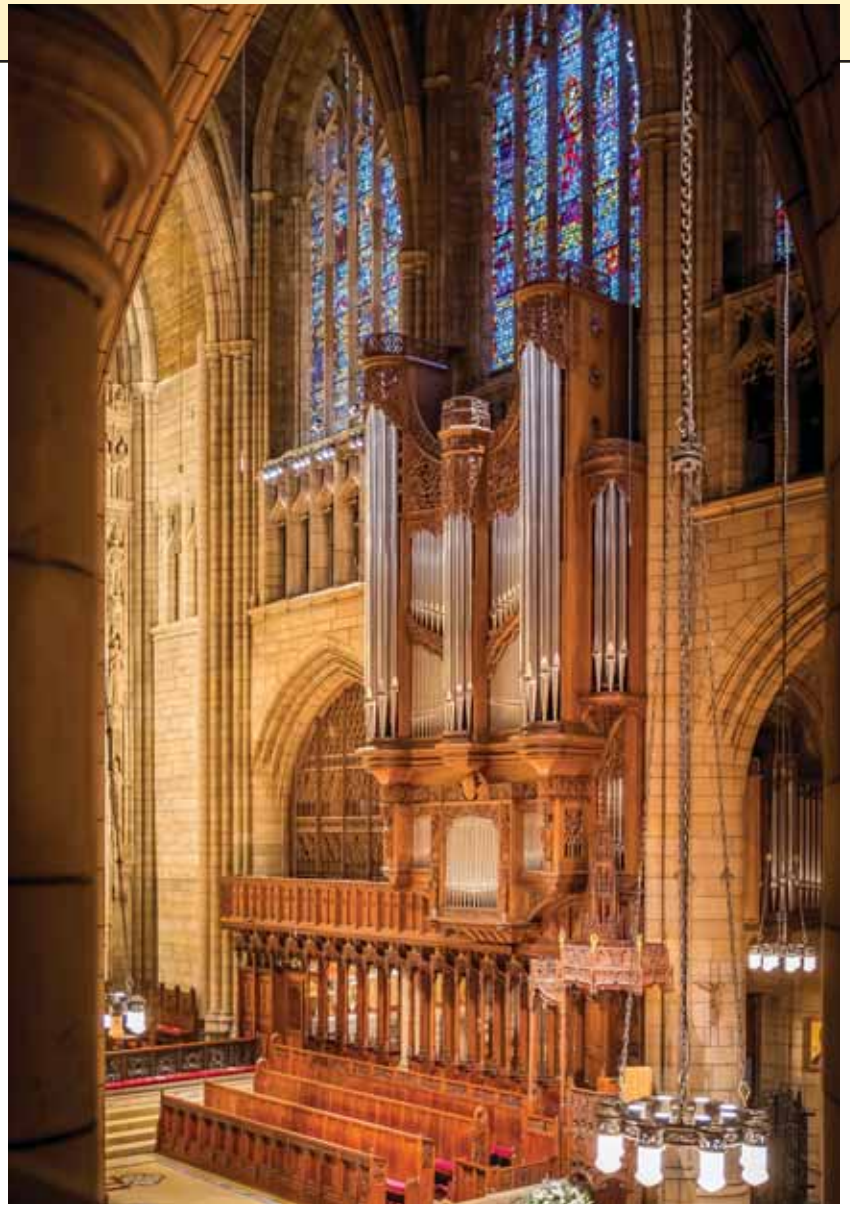
Portraits of Gerre Hancock, Fr. Andrew Mead, and John Scott in the Positive case-work (photo credit: Ira Lippke)

the windchests, replacing the Vorwerk with an expressive Choir division, and adding an expressive Solo division with more orchestral voices. But, after decades of hit-and-miss accretions and deletions, reconstitutions and revoicings, there was also a strong argument for a newly coherent conception, more specifically geared to the actual week-by-week uses of the instrument. This was the conclusion of both the Dzeda and Ambrosino studies, and Dobson Pipe Organ Builders was selected to develop conceptions for the new instrument, in consultation with John Scott and Ambrosino, who was retained as ongoing consultant.

“There is this sort of holy grail of the organ that will do anything,” says John Panning, Dobson’s vice president and tonal director. “But John [Scott] didn’t want a mishmash that had no coherence.

A lot of the basic structure was agreed on very early: Great, Swell, Choir, Solo. The arrangement of the building had a lot to do with it. John was really about trying to have as many options as possible for accompanying the choir, without losing the classical core of the organ from a literature standpoint.

Everyone admired certain aspects of the Arents organ. Yes, there was a reaction against it, but there was also a conscious effort to retain some of it. There was that iconic St. Thomas blaze of tone down the nave, and we really wanted to have the same kind of French character in the reeds, but with a little more control than before. In every manual division there is a chorus of French reeds. The Great chorus of 16’, 8’, and 4’ are made in French construction. The Swell Trompette and Clairon are French, and the trebles of the Basson in the Choir are also French construction. There are reeds with French shallots in the Solo, on 10 inches of wind.



The restored 1913 organ case with new tin façade pipes (photo credit: Benjamin Hoskins)



OREGON BACH FESTIVAL

ORGAN INSTITUTE

July 8 – 13, 2019

Led by Grammy Award-winning organist

PAUL JACOBS

Daily master classes • Seminars on music theory, history, and organ design
Tour of Portland organs • Recital performance in the Festival

A generous grant from **The Reed Foundation** provides **free tuition, room, and board** for Institute participants.

Participant auditions are due by March 20, 2019.

Auditors can enroll through June 1.

For more information about the Organ Institute please visit
OregonBachFestival.org/organ-institute



Photo by Athena Delene



UNIVERSITY OF OREGON



The major pipe shades depict the four Evangelists. (photo credit: Ira Lippke)

In the Swell, in addition to French-style 8' Trompette and 4' Clairon there are more Anglo-American chorus reeds at 16' and 8' pitch, better suited to choral accompaniments. The surprise is perhaps that the Great includes no Germanic 8' trumpet stop as an alternative to the 16', 8', and 4' chorus of French reeds. The Solo has not one but two very English tubas; one registers "merely" a hearty *forte*, while the Tuba Mirabilis, on twenty-five inches of wind, proclaims a truly heroic voice. Also new to the instrument are more orchestral voices in the Solo: a Viol d'Orchestre and companion Celeste modeled on early twentieth-century examples by the English builder Arthur Harrison, plus Cor Anglais, French Horn, and Orchestral Oboe.

Designing a new organ also presented the opportunity to rationalize placement of the divisions, which had been shifted over the years, not always to advantage, and to improve tonal egress from chambers. The all-important Great division formerly had been exposed in front of the northwest chamber, in the bay beyond the glorious 1913 case, hardly advantageous for leading congregational singing. (Directions here are physical rather than liturgical; reversed from traditional orientation, the church's altar is at the physical west end of the building.)

In the new dispensation, the Great is in the new case on the southeast end of the chancel, opposite the 1913 case, with the new Positive division below. The Swell remains in the 1913 case, but physically pushed forward more than before. The expressive Choir division is in the

southeast chamber behind the new case; the expressive Solo is in the southwest chamber, beyond the new case. Pedal pipework is divided between the 1913 case and the northwest chamber beyond; the bottom octave of the 32' Contrabass, in Haskell construction, lies horizontally, out of sight, on the galleries in front of the Solo and Pedal chambers. In physically laying out the organ, priorities included lowering some chamber ceilings to reduce sound traps and installing thick and tightly sealing shutters on the three expressive divisions.

By the time Daniel Hyde succeeded John Scott, in 2016, the new organ was already under construction. "John had very specific ideas of what the Arents organ couldn't do, and what he wanted the new organ to do," Hyde says. "The specification was already locked down. I was able to have some input of specifics of the console layout and console design, and various gadgets for the convenience of the player. I was very much involved in the tonal finishing, as it was voiced in the church."

A few words about the two organ cases, old and new, are in order. The elegant 1913 case, part of Bertram Goodhue's original design for the church and executed by the Boston firm of Irving & Casson, speaks in more of a French accent, with its curved pipe towers and frilly pipe shades. Gleaming tin façade pipes now replace the duller zinc pipes that had been there for generations. As ideas for a new organ evolved, it was eventually decided to reject the previous "flowerpot" displays of pipes and fit the opposite side of the chancel with a new case of commensurate grandeur.

Lynn Dobson, president and artistic director of the firm bearing his name, designed the new case, in collaboration with Saint Thomas's then-new rector, Fr. Carl Turner, and the Bangor, Pennsylvania, woodworking shop of Dennis O. and Dennis D. Collier. The new case has a flatter, more Renaissance look, capped with a trumpeting angel. Pipe shade carvings include likenesses of current and past musicians and rectors, members of the organ committee and donors. Fears that it would be overly intrusive have proved unfounded; the two cases carry on a subtle dialogue of complementarity, like the *decani* and *cantoris* sides of a chancel choir.

How does the new organ sound?

Below are initial, and necessarily personal, impressions of the new Dobson organ. At various times, among the two recitals and two services, I sat on different sides of the middle aisle about ¼ and ½ of the way down the nave. Others in different seats, obviously, will have had different impressions—especially of an organ speaking from chambers, its sound having to turn a corner to project down a long nave. The sonic impact varied, of course, from a packed nave for the opening recital to a more normal congregation for the Sunday Evensong and recital.

Right from the start of Daniel Hyde's inaugural recital, in the Edwin Lemare arrangement of Wagner's *Die Meistersinger Overture*, it was clear that the new organ had a well-knit finesse hardly characteristic of its predecessor. (Live video transmission from the console to a large screen in the choir revealed that one of Hyde's socks was decorated with the American flag, the other with the Union Jack.) There was a decent suggestion of the reedy richness of the Arents organ, but on far better behavior, with massive pedal tone. Hyde effortlessly cycled through what seemed a gazillion registration changes, demonstrating the new instrument's dynamic and coloristic range and its ability to manage seamless crescendos and decrescendos of timbre as well as volume. Fanfare figures sounded fore and aft, from the hot-coals tubas and the newly energized Aeolian-Skinner Trompette en Chamade. Strings and celestes purred. Indeed, it was such a virtuoso demonstration that one wished for individual sounds to linger a little longer!

Four Bach settings of the chorale "Allein Gott in der Höh sei Ehr" demonstrated more classical sonorities, including a silvery plenum, a Sesquialtera, 8' and 4' flutes, and 8', 4', and 2' principals. A campy, carnival-esque Karg-Elert *Valse mignonne* briefly displayed the sizzling Solo Viol d'Orchestre and Celeste, elsewhere foundations and chimes(!). In the opening dialogues of the Franck *E-Major Choral*, Hyde added the Swell's more English Trumpet to the Oboe, which overdid the reedy effect; in the "chorale" proper a 4' flute oddly joined the Vox Humana. In the reprise of the theme of Sweelinck's *Mein junges Leben* variations we heard the Voce Umana, an Italian-style principal celeste, on the Positive. Hyde's playing was brilliant where called for and everywhere fastidious, although it was a surprise to hear the earlier music played with such unrelenting legato.

At the Sunday morning Solemn Eucharist the new organ was unheard until after the official blessing at the beginning of the service. The prelude, Bach's *G-Major Prelude and Fugue*,

BWV 541, and opening hymn, "Come, thou Holy Spirit, come" (VENI SANCTE SPIRITUS), were played on the Taylor & Boody instrument in the rear gallery. But then the Miller-Scott organ got to show off big reedy blasts and purring foundations in the Gloria of the Langlais *Messe solennelle*. The anthem was Candlyn's *Christ, whose glory fills the skies*, the postlude Gigout's *Grand choeur dialogué*, with fiery fanfares on the antiphonal Trompette en Chamade.

At Solemn Evensong, the new organ displayed plush grandeur in Edwardian music: George Dyson's sturdy *Magnificat and Nunc dimittis in D* and the virtually orchestral drama of Edward Bairstow's *Blessed city, heavenly Salem*. The subtlety of registration changes certainly could not have been achieved on the previous organ (although former assistant organist Michael Kleinschmidt certainly whipped up an exciting accompaniment for the Bairstow on a CD from Gerre Hancock's era). At the end, as clouds of incense rose, the choir sang the plainsong "Te Deum" with full-organ thunderings between verses. The concluding voluntary was the Langlais *Hymne d'Actions de grâces "Te Deum,"* the antiphonal Chamade's new 16' extension joining in the opening statement.

Associate organist Benjamin Sheen, who had done heroic accompanimental duties during the two services, brought no less authority to the post-Evensong recital. Perhaps redressing the surprising absence of English music on Hyde's opening recital, he opened with Tom Winpenny's transcription of Walton's *March for A History of the English-Speaking Peoples*, composed for a stillborn English TV series based on Sir William Churchill's four-book collection. He closed with the great *Introduction, Passacaglia, and Fugue* of Healey Willan, composed three years after the English native emigrated to Canada. Again, the new organ supplied idiomatic richness of tone and subtly elaborate "orchestrations." Bold flutes—the Great 8' Harmonic Flute and the Solo Flauto Mirabilis—sang out in Vierne's water-splashed *Naiades*, and the Tuba Mirabilis was heard in very loud full cry in Lionel Rogg's transcription of Liszt's *Saint François de Paule marchant sur les flots*.

Some overall, and necessarily provisional, impressions now. Certainly the new Miller-Scott organ is carefully considered and fastidiously voiced. The overall effect is elegant and cohesive in ways the Arents organ, for all its excitement, never could be. The full organ is rich and stirring, although, at least in these first hearings, individual voices and lesser combinations tended to feel understated. The three swell boxes have enormous dynamic ranges.

Projecting organ tone out of chancel chambers down a long nave will always be a challenge. A bit of grit and texture in a chancel can register as a subtler, but enlivening, energy in a nave. With the new organ, at least from the nave perspective, I personally would welcome a bit more texture, a bit less absolute smoothness, to the flues.

Another thing that struck me was a certain difficulty in hearing the soprano line in hymn accompaniments, a tendency for tone to cluster around the middle of the keyboards. This may have had more to do with accompanimental registrations chosen, which almost across the board struck me as too reserved. But I did find myself wanting more ascending energy in the treble, especially from the all-important

Great division. For all the stated aims of projecting more sound from the Great, especially, I did wonder if the new left-side case, relatively flat and densely filled in with carvings, were not a more inhibiting factor than had been expected. The Positive division seemed very reticent, although again that may have been more a matter of registrations chosen, and where I was sitting at the time. Some Pedal notes stuck out more than others.

Although in rehearsals the Saint Thomas organists had taken advantage of the built-in playback system to check registrations and balances in the nave, the opening recital and Sunday services were their first chances to hear the full resources of the organ with full congregations. There is no way to gauge an organ's real-life effect without adding the acoustical impact of bodies in the pews.

With so lavishly appointed an instrument, organists will need time to discover what works best in what situations. The console, necessarily sequestered in a recess under the new left-side case, is the worst possible place to judge balances. Already, Hyde, Panning, and Ambrosino all acknowledge that some balances need readjusting. "I think the main structure of the choruses we're happy with," Hyde says. "I might want to look at a little different balance in the bass department. When the building is as full as it was, it probably needs a little bit of thinning out of the bottom of the texture. The room sort of balloons the sound slightly."

Panning says, "There are still things to do to the organ that were not complete for the dedication. Chief among those, we've decided to remake the bottom octave of the 32' Swell reed extension. We want to bring up the Swell and Solo trumpets. And we noticed that some notes of the 32' flues do really bloom.

"I noticed in a couple places that some of the registrations sounded a little bland, sort of homogenizing, although there are some quite lovely and individual sounds. As for the balance, it is true that there is quite a lot of tenor and mid-octave energy. Some of that comes from the reeds that we want to re-balance."

Happily, and especially for an instrument of this size and complexity, there are plans to revisit these and other issues in the summer, at the end of the choir season. Hyde himself will leave after Easter, to succeed Stephen Cleobury at King's College, Cambridge. Saint Thomas has named British-born American organist Jeremy Filsell as Hyde's successor.

"For me, personally, as a voicer, I really welcome the ability to edit," Panning says. "It's wonderful to be able to do something, consider it for a while, and come back. We are planning to come back after the organ has been used in a number of ways, and consult with Dan and Ben and see what needs adjustment. We want to accommodate real-world conditions. We don't presume that we have the full picture when we say the organ is done." ■

Scott Cantrell began a 45-year career as a classical music critic writing for the precursor of The American Organist. An organist and choirmaster in earlier years, he has often written about organs, organ music, and organists. Since 1999 he has been classical music critic of The Dallas Morning News, on a freelance basis since 2015. He holds degrees from Southern Methodist University and Rensselaer Polytechnic Institute.

Builder's website: www.dobsonorgan.com
Church's website: www.saintthomaschurch.org

Dobson Pipe Organ Builders Opus 93 (2018)

GREAT (Manual II, in new case)

- 32' Diapason (ext 16')
- 16' Diapason (partly in façade, 73 pipes)
- 16' Bourdon (61 pipes)
- 8' First Diapason (61 pipes)
- 8' Second Diapason (61 pipes)
- 8' Harmonic Flute (61 pipes)
- 8' Gamba (1956 pipework, 61 pipes)
- 8' Chimney Flute (61 pipes)
- 4' First Octave (61 pipes)
- 4' Second Octave (61 pipes)
- 4' Spire Flute (61 pipes)
- 3 1/2' Grosse Tierce (61 pipes)
- 2 3/4' Twelfth (61 pipes)
- 2' Fifteenth (61 pipes)
- 1 3/4' Seventeenth (61 pipes)
- V Cornet (8', mounted, TG, 185 pipes)
- IV Mixture (2', 244 pipes)
- III Cymbal (3/4', 183 pipes)
- 16' Bombarde (61 pipes)
- 8' Trompette (61 pipes)
- 4' Clairon (61 pipes)
- Tremulant

SWELL (Manual III, enclosed in northeast chamber)

- 16' Bourdon (61 pipes)
- 8' Diapason (61 pipes)
- 8' Viola (61 pipes)
- 8' Viola Celeste (61 pipes)
- 8' Flûte Traversière (1956, Flûte Harmonique, revoiced, 61 pipes)
- 8' Lieblich Gedeckt (61 pipes)
- 8' Flûte Douce (1956 pipework, 61 pipes)
- 8' Flûte Céleste (1956 pipework, 61 pipes)
- 4' Octave (61 pipes)
- 4' Fugara (61 pipes)
- 4' Flûte Octaviante (1956 Gr. Flûte Harmonique, revoiced, 61 pipes)
- 2 3/4' Quint (61 pipes)
- 2' Fifteenth (61 pipes)
- 2' Octavin (61 pipes)
- 1 3/4' Tierce (61 pipes)
- IV Cornet (4', mounted, TG, 148 pipes)
- IV Plein Jeu (1 1/2', 244 pipes)
- 16' Double Trumpet (61 pipes)
- 8' Trompette (61 pipes)
- 8' Trumpet (61 pipes)
- 8' Hautbois (61 pipes)
- 8' Vox Humana (61 pipes)
- 4' Clairon (61 pipes)
- Tremulant

CHOIR (Manual I, enclosed in southeast chamber)

- 16' Quintaton (61 pipes)
- 8' Diapason (61 pipes)
- 8' Spire Flute (61 pipes)
- 8' Flute Celeste (61 pipes)
- 4' Gemshorn (61 pipes)
- 4' Flute (1956 Enc. Positiv pipework, 61 pipes)
- 2 3/4' Nazard (61 pipes)
- 2' Doublette (61 pipes)
- 2' Recorder (61 pipes)
- 1 3/4' Tierce (61 pipes)
- 1 1/4' Larigot (61 pipes)
- 1 1/2' Septième (61 pipes)
- 1' Piccolo (61 pipes)
- 16' Basson (61 pipes)
- 8' Trompette (61 pipes)
- 8' Clarinet (61 pipes)
- 4' Clairon (61 pipes)
- Tremulant
- 8' Tuba Mirabilis (Solo)
- 8' Trompette en Chamade (existing, with new 16' and 4' octaves, 85 pipes)

POSITIVE (Manual I, in new case)

- 8' Principal (partly in façade, 61 pipes)
- 8' Voce Umana (21-61, partly in façade, 41 pipes)
- 8' Gedeckt (61 pipes)
- 4' Octave (61 pipes)
- 4' Chimney Flute (61 pipes)
- 2' Super Octave (61 pipes)
- II Sesquialtera (2 3/4', 122 pipes)
- IV Sharp Mixture (1 1/2', 244 pipes)
- 8' Cromorne (61 pipes)
- Tremulant

SOLO (Manual IV, enclosed in southwest chamber)

- 16' Contra Gamba (61 pipes)
- 8' Flauto Mirabilis (61 pipes)
- 8' Gamba (61 pipes)
- 8' Gamba Celeste (61 pipes)
- 8' Viole d'Orchestre (61 pipes)
- 8' Viole Celeste (61 pipes)
- 4' Orchestral Flute (61 pipes)
- 4' Viole Octaviante (61 pipes)
- III Cornet des Violes (3 1/2', 183 pipes)
- 16' Cor Anglais (61 pipes)
- 8' French Horn (61 pipes)
- 8' Orchestral Oboe (61 pipes)
- Tremulant

- 16' Trombone (61 pipes)
- 8' Tuba (61 pipes)
- 8' Trompette (61 pipes)
- 4' Clairon (61 pipes)
- 8' Tuba Mirabilis (unenclosed, 25" wind pressure, 61 pipes)
- 8' Trompette en Chamade (Choir Chimes (25 tubes)

PEDAL (in northwest chamber and existing case)

- 32' Contrabass (44 pipes)
- 32' Diapason (Great)
- 32' Subbass (56 pipes)
- 16' Contrabass (ext 32')
- 16' First Diapason (partly in façade, 32 pipes)
- 16' Second Diapason (Great)
- 16' Subbass (ext 16')
- 16' Contra Gamba (Solo)
- 16' Bourdon (Great)
- 16' Echo Bourdon (Swell)
- 10 3/4' Quint (fr Ct 16' Bourdon)
- 8' Octave (partly in façade, 32 pipes)
- 8' Bass Flute (56 pipes)
- 8' Gamba (Solo)
- 8' Gedeckt (ext 32')
- 8' Bourdon (Sw 16')

- 6 3/4' Grosse Tierce (1956 pipework, 32 pipes)
- 4 1/2' Grosse Septième (1956 pipework, 32 pipes)
- 4' Super Octave (partly in façade, 32 pipes)
- 4' Flute (ext 8')
- 3 1/2' Seventeenth (1956 pipework, 32 pipes)
- 2' Flute (ext 8')
- IV Mixture (2 3/4', 128 pipes)
- 32' Contre Bombarde (1956 pipework, 44 pipes)
- 32' Trombone (ext Sw 16', 12 pipes)
- 16' Bombarde (ext 32')
- 16' Posauze (32 pipes)
- 16' Trumpet (Sw)
- 8' Trompette (32 pipes)
- 4' Clairon (32 pipes)
- 4' Schalmey (32 pipes)
- 8' Tuba Mirabilis (So)
- 8' Trompette en Chamade (Ch) Chimes (So)

Total number of ranks: 126
Total number of stops: 102
Total number of pipes: 7,069

SOLID STATE ORGAN SYSTEMS



1970

1980

1990

2000

2010

2020

MultiSystem II

The world's most advanced and intuitive pipe organ control system

5600 General Washington Dr., Suite B211, Alexandria, VA 22312
t: +1 (703) 933 0024 e: ussales@ssosystems.com

Organ Historical Society 2018 Convention, Rochester, New York

A review

By Jonathan Ortloff and Kola Owolabi

When I reviewed the 2009 Organ Historical Society Convention in Cleveland, Ohio, I remarked on the evolution of such gatherings from their mid-century beginnings: long gone were the days of the un-air-conditioned school bus with bad springs on dusty back roads visiting a bevy of two-manual, nineteenth-century Hooks, Simmonses, or Johnsons. The feel of the modern OHS convention is one altogether more sleek and polished, and the Rochester convention, ably led by co-chairs **Myles Boothroyd** and **Nathan Laube**, continued this trend in spades. As over 400 attendees discovered between July 28 and August 4, Rochester's OHS convention was a delicious buffet of thirty-six instruments spanning four centuries of organbuilding, demonstrated by thirty-five recitalists.

First and foremost, the tremendous number of young people at the Rochester convention must be mentioned. Thanks in large part to continued generous financial support from Paul Fritts, the E. Power Biggs Fellowship program was able to grant twenty-eight fellowships this year, providing travel, lodging, and convention registration to those attending an OHS convention for the first time. Bravo to the OHS and Mr. Fritts for the dedication to this important program that brings new, younger members to the OHS.

Unlike other national or regional organ gatherings, the intent of OHS conventions has always been to focus on the organs. To that end, the successful OHS recital is one that puts the instrument first, presents it in its best and fullest light, and approaches it on its own (often historic) terms. By and large, most recitals heard in Rochester

fit this bill. Thirty-three events cannot be adequately covered here, so a sampling of those that stood out in this mission will have to suffice.

Saturday, July 28

The pre-convention day took attendees to Ithaca, home to a number of new instruments in recent years. The newest instrument heard at the convention, the 2016 Juget-Sinclair at Saint Luke Lutheran Church, was played by Belgian organist and musicologist **Joris Verdin**. An unwelcome acoustic and placement presented the builders with a challenge to be sure in building a French Romantic-style instrument. Mr. Verdin's program was a welcome surprise for this reviewer. Rather than choosing a typical program of large works by Widor, Franck, Guilment, and their ilk, Verdin programmed no fewer than ten smaller pieces by less-celebrated composers including Lemmens, Benoist, and Théodore Dubois, all played with sensitive expressivity, demonstrating his thorough mastery of this music. Excepting the *Troisième Choral* of Franck, none was longer than four to five minutes; all of different characters, they were a superb demonstration of the organ's many guises. With mature reserve, Verdin held the organ's *tutti* back until fully the fifth piece of the program, finally washing the audience in the rich, but hardly overpowering full organ. The convention's first recital was indeed a primer on the perfect OHS demonstration.

Monday, July 30

The convention's highpoint occurred on Monday evening, at Saint Paul's Episcopal Church on East Avenue, Rochester, home to a recently restored



West Bloomfield Congregational Church, West Bloomfield, New York, 1880 William J. Davis organ (all photo credits: William T. Van Pelt)

Skinner organ, Opus 655. **Ken Cowan** and **Bradley Hunter Welch** shared the bench in a duet program that was, from the opening Tuba Mirabilis fanfare of the Shostakovich *Festive Overture*, positively electric. Truly sounding as one player, the two milked every possible color out of the sixty-eight-rank instrument, but in a natural way; not color for color's sake. Natural, too, was the shaping of phrases whether with swell shades or *rubato*, particularly in the "Larghetto" from Elgar's *Serenade for Strings*, played by Mr. Welch, who always seemed to leave just a little bit more box left, whether opening or closing. Mr. Cowan's maiden voyage of Karg-Elert's programmatic *Improvisation on "Nearer My God, to Thee"* showed him an equal master of expression and color, including a haunting statement of the theme on the Echo Vox Humana. With the closing duet arrangement of "Toccata" from Jongen's *Symphonic Concertante*, one might have expected the console simply to burst into flames for all the energy being pumped into it. The audience immediately leapt to its feet in a roundly deserved standing ovation. Best of all, both during the playing and in the exquisite program notes given by both Cowan and Welch, it was patently clear they were having a blast with this performance.

Tuesday, July 31

Most of the day on Tuesday was spent visiting rural communities an hour's drive south of Rochester. At Leicester Evangelical Presbyterian Church in Leicester, New York, an 1876 Steer & Turner was aptly demonstrated by **Malcolm Matthews**, currently a doctoral student at

Eastman School of Music. Matthews's program featured two selections from Joseph Jongen's *Quatre Pièces*, opus 37. His elegant performance demonstrated many of the possible combinations of 8' and 4' stops as well as the 8' Oboe and Bassoon, in a variety of musical textures. Overall, this instrument has a warm and pleasing sound that is gently present in the room. The program concluded with Mendelssohn's *Sonata No. 4*. Marked "Allegro con brío," the first movement of this sonata often comes across as bold and declamatory. This instrument led Matthews to a more nuanced rendition that balanced strong rhythmic drive with subtle flexibility to make room for interesting melodic and harmonic details.

At Rochester's Downtown United Presbyterian Church, C. B. Fisk's 1983 Opus 83, the last organ finished by Charles Fisk himself, was the vehicle for **Annie Laver**, assistant professor of organ at Syracuse University. The organ is known for its forceful presence in the room, and Laver skillfully uncovered the instrument's gentler sounds in a set of variations by Dirck Sweelinck, featuring several of the 8' flutes, solo 4' stops, and combinations such as the Swell 8' Cor de Nuit and 2' Waldflöte. Her performance of Bach's *Toccata in C*, BWV 566a, was declamatory and bold with a wonderful sense of rhetorical gesture. Her treatment of the first fugue was particularly delightful, with the Positive 8' Trechterregal and 4' Baarpijp evoking a spirited Renaissance consort. Laver worked seamlessly with her two registrants to create a kaleidoscopic sound spectrum and a grand sense of architecture while lavishing appropriate care on many expressive details.

Wednesday, August 1

Michael Unger's performance on the 2008 Taylor & Boody organ at Pittsford First Presbyterian Church was a buffet of eighteenth- and nineteenth-century music appropriate to the organ, based

**Saving organs throughout
America....affordably!**



Foley~Baker Inc.

1-800-621-2624
foleybaker.com

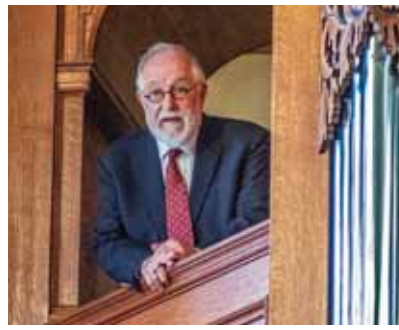
The Sound of Pipe Organs
a tour of scaling, voicing, wind,
and tuning
191 pages hardbound, \$29.95
Amazon.com books



Malcolm Matthews



Jonathan Moyer



William Porter



Annie Laver



David Peckham

on those of David Tannenberg. The organ itself is a study in miniature, both physically and tonally, with “expected” eighteenth-century sounds present, but at a volume appropriate to the small size and acoustic of the church. If the organ was a bit too *lieblich* to keep up with the roaring audience in singing “Love Divine, all Loves Excelling,” it provided delicate and exquisitely-voiced color and choruses for the literature Unger chose. Mendelssohn’s *Andante with Variations in D* was intimate and delicate, with *lieblich* strings and flutes, while Kellner’s *Prelude on Was Gott tut das ist wohlgetan* brought out the sprightly side of both organ and player, both the flute-based accompaniment, and the haunting vowel color of the *Vox Humana cantus firmus*.

Thursday, August 2

While heavily altered since its construction by Henry Erben in 1840, the fourteen-stop organ at Grace Episcopal Church in Lyons was the medium for another textbook demonstration recital by **Jonathan Moyer**, who established a congenial rapport with the audience with his good-mannered welcome. Nine pieces, none longer than five minutes, included Wesley’s *Voluntary IX*, highlighting the organ’s delicate 4’ flutes, and Mendelssohn’s *Thema mit Variationen*, whose theme was introduced nearly inaudibly by the 8’ Dulciana. Finally, it did not go unnoticed that we heard full organ exactly once, at the end of August Gottfried Ritter’s *Variationen über des Volkslied “Heil dir im Siegerkranz”* to close the program.

Friday, August 3

Friday was unit organ day, noting the rich history of Robert Hope-Jones and the import Rochester played in his early success in the United States. Eastman graduate and organbuilder **David Peckham** demonstrated Hope-Jones Opus 2 at Rochester’s Universalist Church. Under Peckham’s capable and sympathetic hand, the larger of only two Hope-Jones organs remaining in the United States was a revelation to many who expected to hear a loud, dull, lumbering octopod. Despite its horseshoe console, this decidedly non-theatre organ was the successful vehicle for a varied, colorful program, running the gamut from David Johnson’s *Trumpet Tune in D*, showcasing the organ’s spectacular

Tuba, to *Chant de Paix* of Langlais, pairing *Viols d’Orchestre* with *Tibia Clausa* to ethereal and beautiful effect. Finally, the singing of “Praise the Source of Faith and Learning,” set to the tune *PROCESSION* by William Albright, was a profoundly moving experience, given the regal nature of the tune, the rock-solid accompaniment, and the thrilling support of the organ, undergirded by the thundering 16’ Ophicleide. After a century of derision and misunderstanding, Hope-Jones and his instruments surely won some reconsideration, and much credit is due to Mr. Peckham for presenting the organ so spectacularly and sensitively.

Saturday, August 4

Saturday, the convention’s final optional day, began with a visit to Saint Mary’s Catholic Church in Auburn, New York, where **David Baskeyfield** demonstrated the Carl Barckhoff instrument (two manuals, twenty-six ranks), built in 1890. This is an exquisite instrument in a beautiful Gothic Revival church designed by Patrick Keely, with glorious acoustics. From the opening notes of Bruckner’s *Vorspiel und Fuge in C Moll*, Baskeyfield revealed his masterful artistry, creating a brooding and imposing atmosphere through careful attention to building long phrases. Works by Robert Schumann and Charles-Valentin Alkan demonstrated further color possibilities. Notable among the organ’s ten 8’ stops are the powerful Doppel Flute and Gamba on the Great. At times the Doppel Flute clearly stood out in a soloistic capacity, while elsewhere it was used in fuller combinations of foundations stops to give a melodic line subtle prominence.

Hymns

A fixture of every OHS convention is the lusty hymn singing at each recital: an opportunity for performers to demonstrate what, for most pipe organs, is their primary purpose. Good hymn playing takes work and preparation, and this discerning audience can tell when hymns have been well prepared, and when they are last-minute afterthoughts. The Rochester convention had some truly outstanding accompaniments, mostly taken from Rollin Smith’s *Empire State Hymnbook*, a compilation of texts or tunes with New York connections. Several hymns stood out: Eastman

professors **William Porter** and **David Higgs**, both performing on historic reconstructions, elected to adopt an historic approach: playing the entire hymn *organo pleno*, at what we would today consider about half tempo or slower. Both Porter’s *LASST UNS ERFREUEN* and Higgs’s *O GOTT, DU FROMMER GOTT* were rock solid—not an easy feat when accompanying several hundred singing at such a tempo—and wholly supportive, Porter’s being particularly expansive, and provided convention goers with a wholly different experience in hymn singing. On the 1893 Hook & Hastings at Rochester’s Christ Church, OHS favorite **Christopher Marks** was clearly singing along and breathing with the congregation during “Because thy Trust is God Alone,” to the tune *MARTHINA* by J. Christopher Marks (no relation!), and would absolutely not let the audience drag, despite its best efforts.

Lectures

Aside from performances, three lectures broadened the scope of offerings at the Rochester convention. Joris Verdin’s discussion of the harmonium, and particularly the historic desire for expression in keyboard instruments, was a valuable insight into an instrument that influenced many of the French Romantic composers whose organ music has become staples of our repertoire. **Joel Speerstra**, from the Göteborg Organ Art Center (GOArt), used three case studies to explore affordances—unintended consequences and discoveries of new ways to use reconstructed historic instruments. Finally, the present author delivered a review of Robert Hope-Jones’s career, and his position as the last truly forward-looking organbuilder.

In closing, a single word of criticism, particularly given the number of younger people attending and performing at this convention: at its very core, the OHS should promote approaching historic instruments on their terms, and promote an understanding of how to play them in a way that respects their builder’s intent. Apologizing for the historicity of some instruments should be anathema at an OHS convention recital, and yet I found it disturbingly common, particularly from young performers, in reference to original combination actions. Whether jokingly complaining or taking five minutes between every single piece of a program to reset pistons, some performers’ desires that these instruments be something they are not was occasionally plainly evident. This reviewer hopes the OHS will remain steadfast to its mission to foster an environment that first and foremost presents historic pipe organs in their best light and remind their performers that it is the organ’s chance to shine, not necessarily theirs. In this vein, **Robert Poovey**’s masterful use of Skinner Opus 517 at Rochester’s Church of Saint Luke and Saint Simon Cyrene deserves mention. Observing from the page turner’s position, I witnessed Dr. Poovey’s carefully planned use of the organ’s resources: with ample use of divisional pistons and hand registering, he reset the organ’s two general pistons exactly once, all the while giving a masterfully thorough demonstration of the instrument.


All in all, every attendee, whether a veteran OHSer or a Biggs fellow, must have come away from Rochester with an undeniable sense of the good health of the OHS. Kudos to all those involved in planning this lively social gathering of like-minded organ aficionados coupled with a highly polished performance program. The OHS should be rightly proud of the showing in Rochester; with events of this caliber, the future of the Organ Historical Society is in good hands. ■

Organbuilder and organist Jonathan Ortloff is president of Boston-based Ortloff Organ Company, LLC, and a graduate of the Eastman School of Music.


Kola Owolabi, associate professor of organ at the University of Michigan, Ann Arbor, reviewed Tuesday’s and Saturday’s convention events for this piece.


opus 132 – 38 RANKS
TUSCALOOSA, ALABAMA

Christ Episcopal Church



FOLLOW US ON FACEBOOK!





ORGUES
LETOURNEAU

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

Cover feature

Sebastian M. Glück, New York, New York The William and Alice Stack Cathedral Organ The Cathedral of Christ the King, Superior, Wisconsin

Ground was broken for the Cathedral of Christ the King on June 23, 1926, and the building was dedicated on Christmas Day of 1927. Elegant simplicity marks the neo-Romanesque structure and its *campanile*, built upon a raised platform and standing nobly against the Wisconsin sky. Romanesque architecture, which features thick masonry walls with small windows rather than large expanses of flexible stained glass, normally would provide ample reverberation and the preservation of most frequencies. The cathedral's interior stood unfinished until a fund drive was initiated in 1937 to complete the decorations and furnishings, installing carpet in the sanctuary and sound-absorbing materials covering the ceiling and the upper side and rear walls of the nave. Despite the great cubic volume of the building, reverberation was annihilated, with a range of .94 to 1.0 seconds. The choir sang from a low-ceilinged gallery above the narthex, its voices struggling to reach the crossing with the inadequate accompaniment of a small organ with failing digital stops.

A new acoustic

In 2003, Rev. Richard Vosko was engaged as the liturgical designer, along with architect Robert Semborski of Architectural Resources, Inc., of Duluth, Minnesota, to begin a revision of the cathedral, with Scott R. Riedel & Associates, Ltd. of Milwaukee, Wisconsin, as acoustic and organ consultants. The choir was relocated into the Epistle-side transept, and the altar, ambo, and liturgical functions onto a raised sanctuary space that extends into the crossing. The project was completed and dedicated in February of 2005.

The installation of terrazzo paving and the removal of the sound absorbing ceiling and side wall treatments were initial steps toward doubling the reverberation time. A coffered, hard plaster ceiling and hard surface clerestory walls now result in clear, intelligible speech and more than two seconds of gracious reverberation. Modest amounts of sound absorbing treatment on the rear wall prevent unwanted reflections and repetitions.

Upper-level balconies and ambulatory spaces flanking the sanctuary were redesigned as organ chambers for a future instrument, and the building was outfitted with electrical conduits and ductwork in anticipation of the installation of a new organ. The former hybrid organ was sold, and the cathedral used a piano as their primary musical instrument after the building renovation.



The Cathedral of Christ the King, Superior, Wisconsin (photo credit: John Kawa)

In 2003 the Cathedral Organ Committee had selected another organbuilder to build a new organ, but the price of the large instrument was formidable. The project was set aside until Scott Riedel recommended that I review the circumstances, since he had served as the consultant on three organs I had built across the country and believed that a different approach would lead to success. Client, consultant, and builder were in agreement that if an appropriate heritage organ could be adapted to the situation, the timeline could be compressed and the budget reduced. I made it very clear that despite the prevailing hopeful mythology, a complete restoration or reconfiguration of an existing organ might equal or exceed the cost of a new one.

Over a period of years, I located and offered three possibilities to the cathedral. The first was a late Frank Roosevelt organ that I had purchased and stored before its abandoned home was razed. Future plans had not been finalized in Superior, so I incorporated that instrument into a 62-rank double organ for another client (see THE DIAPASON cover feature, April 2018). Two substantial, serially altered Aeolian-Skinner organs subsequently were brought under consideration. Both of those situations were so heavily freighted with bureaucracy, politics, and interference by middlemen that a choice was made to redirect the search.

On another front, unforeseen circumstances made the cathedral organ project

possible. A church in the northeast had purchased, under my direction, carefully selected ranks from organs that had been dismantled and placed on the open market. That client chose to wait patiently for the time when they could build the organ I had designed for them without preparing any stops for future installation. At the point of signing a contract, Hurricane Sandy severely damaged that congregation's roof, existing organ, and organ chamber. Their pipe organ would have to wait until they restored their building, and the pipes remained in storage. An evaluation of the needs of both potential clients led to the sale of that pipework to the Cathedral of Christ the King.

The available ranks were suited to adaptation for an organ in the cathedral, with adjustments to the specification, some rescaling of the fluework, and the construction of some new pipes. The clear mission was to serve the Catholic liturgy, congregational singing, and the established organ and choral literature. There was no interest in adopting the whims of any particular temporary organbuilding trend that might prove regrettable in the future. The specifications were built upon the features held in common by the instruments of the important eras and cultures of organ composition and building. That information was filtered through the registration guidelines handed down by tradition, performance practice treatises, and the composers' scores. Such tenets distilled the stoplist toward a practical design that endures rather than frustrates.

The musical blueprint

What began as a two-manual design grew to three manuals in light of how much substantive literature called for a third, and how the nuances of choral accompaniment could be expanded. During the century and a half that Americans have placed Choir divisions under expression, these sections often have been of nebulous conception and could not serve the literature. I walked the conservative path of an unenclosed eight-rank Positiv division in the Gospel case, with the Great in the Epistle case. These divisions enjoy the spatial separation of a Baroque Positiv in a dorsal case while keeping the organ entirely on one level for the sake of tuning stability. The interior of the organ features abundant lighting, broad walkboards, sturdy tuning perches, and secure ladders to facilitate its future care and longevity.

Pipe organs of moderate size can exhibit some predictability in tonal design if the builder is a conscientious steward of a client's funds; each indulgent frill that supplants a requisite voice is an extravagant waste—a disservice to music, liturgy, and education. Instruments of this size can be conceived with measured additions to the safety of the template, increasing color and utility without being irresponsible. My ethical obligation to keep the instrument free of artificially generated voices served to focus the stoplist and curb tonal temptation.

The forthright core of the Great division is its Diapason chorus, with the bottom octave of the 8' standing in the

Sebastian M. Glück

GREAT – Manual II	
16' Bourdon (ext 8')	12 pipes
8' Open Diapason	58 pipes
8' Bourdon	58 pipes
8' Harmonic Flute (a)	49 pipes
8' Viole de Gambe	Swell
4' Principal	58 pipes
4' Spire Flute	58 pipes
2' Fifteenth	58 pipes
Chorus Mixture IV	232 pipes
8' Trumpet (b)	14 pipes
Tremulant	
8' Clarinet	Positiv
8' Herald Trumpet	Positiv
Great Silent	

SWELL – Manual III – enclosed	
8' Open Diapason	58 pipes
8' Stopped Diapason	58 pipes
8' Viole de Gambe	58 pipes
8' Voix Céleste (TC)	46 pipes
4' Principal	58 pipes
4' Harmonic Flute	58 pipes
2½' Nazard	58 pipes
2' Quarte de Nazard	58 pipes
1½' Tierce	58 pipes
Mixture III	174 pipes
16' Bassoon (ext 8')	12 pipes
8' Trumpet	58 pipes
8' Oboe	58 pipes
Tremulant	
16' Swell to Swell	
4' Swell to Swell	

POSITIV – Manual I	
8' Viole de Gambe	Swell
8' Dulciana	58 pipes
8' Holzgedeckt	58 pipes
4' Principal	58 pipes
4' Chimney Flute	58 pipes
2' Recorder	58 pipes
Sharp Mixture II	116 pipes
8' Clarinet	58 pipes
Tremulant	
8' Trumpet	Great
8' Oboe	Swell
16' Herald Trumpet (fr 8')	
8' Herald Trumpet	58 pipes
Positiv Silent	

PEDAL	
32' Untersatz (c)	
16' Open Wood Bass	32 pipes
16' Dulciana (ext Pos 8')	12 pipes
16' Sub Bass	32 pipes
16' Bourdon	Great
8' Principal	32 pipes
8' Sub Bass (ext 16')	12 pipes
8' Viola	Swell
8' Dulciana	Positiv
8' Bourdon	Great
4' Fifteenth (ext 8')	12 pipes
4' Flute	Great
16' Trombone	32 pipes
16' Bassoon	Swell
8' Trumpet (ext 16')	12 pipes
8' Bassoon	Swell
4' Clarion (ext 16')	12 pipes
4' Clarinet	Positiv



Swell pipework



View from the nave



Cathedral of Christ the King

speaking façade. The large scale 8' Harmonic Flute, which takes its lowest nine pipes from the Open Diapason to maintain open tone throughout the compass, is joined by the 16'/8' wooden Bourdon unit and the Viole de Gambe borrowed from the Swell. The 4' Spire Flute is voiced and finished such that it can be used in unconventional combinations with other flue stops for a variety of tonal colors. The firm and round Trumpet is an extension of the Pedal reed unit, and although a theoretical compromise, is not detected as such by the listener in the now-sumptuous acoustic.

The Swell division is located in the triforium of the Epistle side of the sanctuary, with shutter fronts opening into the sanctuary as well as to the transept behind the Great windchest. This second set of shutters prevents the Swell from sounding distant and directs its tone toward the choir stalls in the transept. The division is planted on a slider soundboard like the rest of the organ, with the exception of the reeds and the Viole de Gambe, which stand on an electropneumatic unit windchest.

The American Swell division, for decades gutted of its 8' Open Diapason, is enjoying a return of this valuable pitch base. It is included here as a hearty slotted version that is immeasurably useful in the liturgy as well as in the performance of organ and choral music. The Swell Diapason chorus is marked by a brighter Mixture than that of the Great, and although it contains only three ranks, it bears two unisons and one quint throughout the playing range to maintain clarity in voice leading. Incisive French strings of slotted construction take their traditional places, and the undulant makes a good pair with the Diapason as well. The parent rank stands behind the shutter front near the Great windchest, as it is borrowed onto the Great to

complete the quartet of stops for the *fonds d'ruit*.

The choir of flutes includes the elements of the Cornet Composé. With only one tierce combination in the instrument, I felt that the mutations should be flute scaled. Principal scaled mutations cannot weld into a Cornet, yet the 8'-2 2/3'-1 1/2' flute combination can, in a good acoustic, convince one that there is a Sesquialtera present. This places the Cornet in a position to enter into dialogue with the half-length cylindrical reed in the Positiv while still contributing to the Grand-Jeu.

The original plan called for independent ranks for the 16' Bassoon and 8' Oboe, but they were reconceived as a unit when the organ was expanded to three manuals. An unexpected feature of the capped, full-length 16' Bassoon is that when drawn in the Pedal by duplex action, it sits beautifully beneath the strings, as a surrogate Violone, and adds color and pitch identity to the Pedal line in softer combinations.

The Positiv borrows a bit from the Georgian chamber organ and a bit from the Continental Baroque, but is neither. Open flue stops at 8' pitch were common practice for the secondary manual divisions of Bach's time and culture. The chronic omission of such tone, as well as the frequent absence of the 4' Principal during the *Orgelbewegung's* American manifestation, perpetuated an imbalance between the Great and Positiv. The utility of the 8' Dulciana cannot be overstated, especially when it leans more toward an Echo Diapason than the type of neutered, bland string placed in American organs of a century ago. The two-rank mixture is not high-pitched, as the Positiv differentiates itself by its weight and texture without having the upperwork separate from the ensemble. The 8' Clarinet is made of very hard black zinc and

is notably bold and broad in tone, voiced brightly so as to work well in both French organ repertoire and its characteristic *soli* in English anthem accompaniments. The Herald Trumpet, which plays from this manual, is placed in the triforium on the Gospel side of the sanctuary and is the most brilliant stop in the organ.

The Pedal division is derived from four boldly scaled unit ranks and carefully selected mezzo-forte stops either borrowed or extended from the manual divisions, with the 8' Principal in the Gospel façade. The 16' Dulciana, extended from the Positiv, is worth its weight in gold for its utility and elegance, and allows for the forcefulness of the 16' Open Wood Bass to fully undergird the ensemble. The 16' Trombone unit, despite its brassy flair, is warm and round, and rolls down the nave dramatically. It is scaled and voiced for the Pedal, rather than being a conceptual extension of the Great Trumpet, a practice which can lead to inadequate support in the bass.

The visual element

It is a challenge to be invited to design and build an organ after another builder's recommended alterations have been made to the edifice. A freestanding organ in a resonant case, recessed slightly into one of the transepts, would have been ideal, but two factors negated that possibility. Reinforced concrete platforms projecting into each transept were already in place at the direction of the previously selected builder. Worshipers and visitors to the cathedral had been looking at those empty shelves and gaping holes in the transept walls for a decade and a half, and expected a resolution. In addition, three fine mosaics in the Byzantine style had been commissioned for each of the building's apses, and their beauty had to remain in view.

My series of concept sketches began with a sculptural "pipes in the open" array, which quickly revealed itself to be contextually inappropriate. As a preservation architect attuned to precedent and context, I felt that the mid-20th-century treatment was an evasion of artistic responsibility, so I moved forward by cataloguing the building's architectural elements. One principle of fine interior design is that if stylistically disparate furnishings are placed in a room, the gesture is most successful when they are at least two historical periods apart.

The cathedral case design, as built, combines pendant pairs of pipe stockades with wooden casework. The former is a nod to what Midwestern American builders were producing for Catholic churches at the time the cathedral was built, and the latter was

inspired by my walk-through of the permanent stage settings of Palladio's *Teatro Olimpico* of 1585, in which he used classical architectural elements in forced perspective to create the illusion of greater height and depth in the built environment. Unconventional as this treatment may be, one has the sense that the portions of the instrument that flank the liturgical focus of the building were always in place and meant to be there. Rather than being imposed distractions, they tend to sweep the eye back toward the sanctuary.

Beyond the walls

When a church or synagogue asks its membership to contribute funds toward a major project, the campaign is most successful if it enhances the lives of those beyond the circle of donors. If pipe organs are heard only during religious services and are kept under lock and key at all other times, a barrier is erected between the institution and the inquisitive listener. The organ is one of many tools that can bring the surrounding community into the congregation's sphere of ministry.

The area's organists and academics have taken note of this instrument in part because it offers a new perspective on the performance of the post-Mendelssohnian organ repertoire without rejecting any of the structure of the golden age of the organ. In a region that until recently has favored the interpretive neoclassicism of the last century, organ students are welcomed to a new pipe organ of a more inclusive academic style.

Large-scale choral works and the hundreds of pieces written for organ with solo instruments or orchestra will be more authentically experienced in this peaceful, spiritual, resonant space. The Duluth Superior Symphony Orchestra, Twin Ports Wind Orchestra, Lake Superior Chamber Orchestra, Duluth-Superior Symphony Chorus, Superior Diocesan Chorale, and myriad collegiate ensembles have a new resource through which to expand and vitalize the musical life of the region.

—Sebastian Glück

Personnel:

Sebastian M. Glück, Artistic and Tonal Director
 Albert Jensen-Moulton, General Manager
 Robert Ahlberg
 Joseph DiSalle
 Keith Goss
 Dominic Inferrera
 John Kawa
 Robert Rast
 William Wildenberg
 David Winek

Suppliers:

Organ Supply Industries, A. R. Schopp's Sons, Syndyne, Peterson Electro-Musical Products

Builder's website: www.gluckpipeorgans.com
 Cathedral website: <https://superiorcathedral.org>

Photos by Sebastian Glück, except as noted.

The Cathedral of Christ the King, Superior, Wisconsin

8' Great to Pedal	Positiv Sharp Mixture II
8' Swell to Pedal	C1 19.22
4' Swell to Pedal	C25 15.19
8' Positiv to Pedal	F#31 12.15
	A46 08.15
16' Swell to Great	Swell Mixture III
8' Swell to Great	C1 15.19.22
4' Swell to Great	C13 12.15.22
8' Positiv to Great	C37 08.12.15
	C49 01.08.12
8' Swell to Positiv	Great Chorus Mixture IV
	C1 19.22.26.29
	C13 15.19.22.26
	G#33 12.15.19.22
	F#43 08.12.15.19
	C#51 05.08.12.15
Great/Positiv Transfer	
(a) C1-G#9 from 8' Open Diapason	
(b) extension of Pedal Trombone unit	
(c) C1-B12 resultant from Open Wood Bass	

Three manuals, 37 ranks, 2,107 pipes

Organ Projects

Berghaus Pipe Organ Builders, Bellwood, Illinois Saint Paul's Memorial United Methodist Church, South Bend, Indiana

Every organ project is unique, but the unusual circumstances surrounding our introduction to the project at Saint Paul's Memorial United Methodist Church make it stand out. The opportunity came to our attention after a friend of the firm took an architectural tour of the church, and Saint Paul's was kind enough to allow us to assess the organ and provide several options for consideration.

When we inspected the 1902 Bennett Organ Co. instrument, the original leathers were deteriorating and the organ was unreliable at best. The process of converting the electro-pneumatic action to an electric-valve action had already begun, and the church was looking for a bid to continue that process and rebuild the rest of the organ in its original configuration.

In addition to furnishing the requested bid, Berghaus gave the option to convert the main chestwork to slider chests, reconfigure the chamber, build a new steel structure, new enclosures, new wind system, and new console in a much more comprehensive approach to rebuilding the instrument.

The slider chest approach appealed to Saint Paul's Memorial, providing a multitude of benefits. The simplicity of a slider chest reduces the number of moving parts from the thousands to the hundreds, lowers the maintenance costs as a result, creates less chance of malfunction or failure, and provides a common wind channel for excellent tuning stability and blend.

Reconfiguration of the chamber allows for easier access and serviceability of the instrument. The new steel structure provides sturdy support for the 1¾-inch tongue-and-groove expression chamber walls and shades. New reservoirs and wooden windlines reduce noise and turbulence, providing a steady wind supply to the chests. New electro-pneumatic offset chests support the largest bass pipes. A new custom cherry console, built to AGO standards, provides the organist with a comfortable setting from which to play the instrument.



Saint Paul's Memorial United Methodist Church, South Bend, Indiana (photo credit: Joe Lightner)

As the stoplist shows, many ranks of the original Bennett instrument still remain; however, some of the pipework was so badly damaged that Berghaus elected to replace it with vintage sources from our inventory. Our pipe specialists repaired all ranks and revoiced them to give the organ its signature sound with the new elements providing more color possibilities. The crowning of the organ is the 23-karat gold gilding of the original façade pipes, which makes the organ look as sumptuous as it sounds.

The organ was completed in November 2017. Over 200 people attended the dedicatory concert given by former Berghaus tonal director Jonathan Oblander on April 6, 2018.

—Brian Berghaus, President



The interior of the organ before work began (photo credit: Berghaus Organ Company)



A view of work being done in the Berghaus shop (photo credit: Berghaus Organ Company)



Reinstallation of the organ has begun. (photo credit: Berghaus Organ Company)

Berghaus Pipe Organ Builders/ Bennett Organ Co.

Saint Paul's Memorial United Methodist Church, South Bend, Indiana

GREAT (Manual II, unenclosed)

- 8' Open Diapason (façade, existing, 61 pipes)
- 8' Doppelflöte (existing, 61 pipes)
- 8' Gemshorn (from inventory, Ruffatti, 61 pipes)
- 4' Principal (existing, 61 pipes)
- 2½' Nasard (existing, 61 pipes)
- 2' Super Octave (existing, 61 pipes)
- 1½' Plein Jeu III (existing and Berghaus inventory, 183 pipes)
- Tremolo
- Chimes (new action, 25 bars)

SWELL (Manual III, enclosed)

- 16' Gedeckt (existing, 61 pipes)
- 8' Open Diapason (existing, 61 pipes)
- 8' Chimney Flute (existing, 61 pipes)
- 8' Salicional (existing, 61 pipes)
- 8' Voix Celeste (TC, from inventory, Wangerin, 49 pipes)
- 8' Aeoline (from inventory, Estey, 61 pipes)
- 4' Harmonic Flute (from inventory, Casavant, 61 pipes)
- 2' Flageolet (existing, 61 pipes)
- 8' Trumpet (existing, 61 pipes)
- 8' Oboe (from inventory, Wicks, 61 pipes)
- 8' Vox Humana (from inventory, Wangerin, 61 pipes)
- 4' Clarion (existing, 61 pipes)
- Tremolo

CHOIR (Manual I, enclosed)

- 8' Geigen Principal (existing, 61 pipes)
- 8' Melodia (existing, 61 pipes)
- 8' Flute Celeste (TC, new, 49 pipes)
- 8' Dulciana (existing and from inventory, Casavant, 61 pipes)
- 8' Unda Maris (TC, from inventory, Casavant, 49 pipes)
- 4' Flute Octaviante (existing, 61 pipes)
- 8' Orchestral Oboe (existing, 61 pipes)
- 8' Clarinet (existing, 61 pipes)
- Tremolo

PEDAL (unenclosed)

- 16' Open Diapason (existing and from inventory, Casavant, 56 pipes)
- 16' Violone (façade, existing, 32 pipes)
- 16' Bourdon (existing, 44 pipes)
- 16' Gedeckt (fr Sw)
- 8' Octave (ext 16')
- 8' Bass Flute (ext 16')
- 8' Still Gedeckt (Sw 16')
- 4' Choral Bass (ext 16')
- 16' Contra Fagotto (existing, 44 pipes)
- 8' Fagotto (ext 16')

Full complement of couplers
Peterson ICS-4000 combination action system
Record/Playback feature
Programmable crescendo and Tutti functions

Three manuals, 33 ranks, 1,909 pipes

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

St. John Paul II High School Choir; St. Patrick's Cathedral, New York, NY 1:45 pm
Peter Krasinski, silent film, *Ben Hur*; St. Paul's Episcopal, Greenville, NC 7:30 pm
Vivaldi, *Gloria*; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Todd Wilson, silent film, *Phantom of the Opera*; Forrest Burdette Memorial United Methodist, Hurricane, WV 7 pm

16 MARCH

Jonathan Ryan, masterclass; Covenant Presbyterian, Charlotte, NC 9 am
Alan Morrison, with trumpet; Spivey Hall, Clayton State University, Morrow, GA, 3 pm
Bach cantatas and organ works; St. Luke's Episcopal, Evanston, IL 7 pm

17 MARCH

Rosalind Mohnsen; St. Michael's Episcopal, Marblehead, MA 5 pm
Arvid Gast; Brown University, Providence, RI 4 pm
Charpentier, *Miserere*; Holy Trinity Lutheran, New York, NY 5 pm
Richard Gress; Cathedral of St. John the Divine, New York, NY 5 pm
Dana Marsh; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jonathan Ryan; Covenant Presbyterian, Charlotte, NC 3 pm
Martin Jean; Trinity Episcopal Cathedral, Columbia, SC 5:15 pm
John Fenstermaker; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm
Robert Bozeman & Lisa Lewis; Christ Church Cathedral, Lexington, KY 3:30 pm
Gail Archer; Goshen College, Goshen, IN 4 pm
Sharon Peterson; Loyola University, Chicago, IL 3 pm
Aaron Tan; University of St. Thomas, St. Paul, MN, 3 pm

19 MARCH

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

20 MARCH

James Kennerley; Merrill Auditorium, Portland, ME 7:30 pm
Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

21 MARCH

James Guyer; Christ Episcopal, Bradenton, FL 12:15 pm

22 MARCH

Katelyn Emerson; St. Stephen's Episcopal, Providence, RI 7:30 pm
San Clemente High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm
Archbishop Jordan High School Choir; St. Patrick's Cathedral, New York, NY 4 pm
David Briggs; Longwood Gardens, Kennett Square, PA 8 pm
Clara Gerdes; Trinity Episcopal, Upperville, VA 7:30 pm
Thomas Heidenreich; Fourth Presbyterian, Chicago, IL 12:10 pm
Jason Moy, harpsichord, with flute and cello; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

23 MARCH

Durufié, *Requiem*; St. John's Episcopal, West Hartford, CT 3 pm

Chelsea Chen; St. Thomas Church Fifth Avenue, New York, NY 3 pm

24 MARCH

Jeremy Filsell; First Church UCC, Nashua, NH 4 pm
Diana Chou; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Benjamin Kolodziej; St. Patrick's Cathedral, New York, NY 3:15 pm
White, *Lamentations of Jeremiah*; Holy Trinity Lutheran, New York, NY 5 pm
Shannon Murphy; Cathedral of St. John the Divine, New York, NY 5 pm
Edward Landin; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jonathan Vaughn; Washington National Cathedral, Washington, DC 5:15 pm
Christopher Reynolds; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Alan Morrison; First Baptist Church of Christ, Macon, GA 4 pm
Nathan Laube; Vanderbilt Presbyterian, Naples, FL 4 pm
Henry Glass; St. Michael & All Angels Episcopal, Sanibel, FL 6 pm
Nicholas Schmelter, with piano; Saginaw Valley State University, University Center, MI 4 pm
Bellarmine Schola Cantorum; Calvary Episcopal, Louisville, KY 3:30 pm
Vincent Dubois; Christ Church Cathedral, Nashville, TN 4 pm
Isabelle Demers; Bethel University, Arden Hills, MN 3 pm

25 MARCH

Herriman High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm
Jackson Borges; Presbyterian Homes, Evanston, IL 1:30 pm

26 MARCH

Students from Lebanon Valley College; Central Synagogue, New York, NY 12:30 pm
Vincent Dubois; St. Anne's Church, Washington, DC 7 pm
Jane Johnson; Campbellsville University, Campbellsville, KY 12:20 pm
Colleen Ames; Campbellsville University, Campbellsville, KY 8 pm
Dorothy Young Riess; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

27 MARCH

Pius X Catholic High School Choir; St. Patrick's Cathedral, New York, NY 1:45 pm
Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

29 MARCH

Academic Chamber Choir of Uppsala; Battell Chapel, Yale University, New Haven, CT 7:30 pm
Waukesha West High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm
Upper Arlington High School Symphonic 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
Nicole Keller; Emmanuel Church, Chester Parish, Chestertown, MD 7 pm
Shawn Dawson & Emily Meixner; Cathedral of the Assumption, Louisville, KY 7:30 pm
Vincent Dubois; Trinity United Methodist, Huntsville, AL 7:30 pm
David Higgs; Auer Hall, Indiana University, Bloomington, IN 8 pm
David Jonies, with Milwaukee Symphony Orchestra, Brahms, *Requiem*; Marcus Center, Milwaukee, WI 8 pm
Jackson Borges; Fourth Presbyterian, Chicago, IL 12:10 pm

30 MARCH

Jerrick Cavagnaro; Trinity Church on the Green, New Haven, CT 2 pm
Choir of New College, Oxford, UK; Christ & Holy Trinity Episcopal, Westport, CT 5 pm

Bert Adams, FAGO

Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

Christopher Babcock

St. Andrew's by the Sea,
Hyannis Port

Curator, J.W. Steere & Son Organ
The Baptist Temple, Brooklyn, NY

Keith Bigger



J.W. Steere
1825-1900

Phone 718/528-9443
E-mail k_bigger@yahoo.com

GAVIN BLACK

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

THOMAS BROWN

UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER

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

Susan Goodson

Emanuel United Church of Christ
Manchester, Michigan

A Professional Card in

THE DIAPASON

For rates and digital specifications,
contact Jerome Butera
847/391-1045; jbutera@sgcmail.com

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

organist
www.gailarcher.com

Vassar College
Barnard College, Columbia University
garcher@barnard.edu
(212) 854-5096

Promotion
SOZO Media
rika@sozomedia.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

ANDREW HENDERSON, DMA

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

RICHARD BARRICK HOSKINS

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

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

KIM R. KASLING

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

JAMES KIBBIE

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

Karen Schneider Kirner

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

DAVID K. LAMB, D.MUS.

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

David Lowry

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



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

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

THE DIAPASON announces...

20 Under 30 Class of 2019

We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday.

Winners will be announced in early March, and profiled in the May issue.

Stay up to date on all of the latest industry news and events.
Visit TheDiapason.com regularly.

20 UNDER 30

Calendar

King's College Choir, Cambridge, UK; Washington National Cathedral, Washington, DC 5 pm

David Higgs, masterclass; Auer Hall, Indiana University, Bloomington, IN 10 am
David Jonies, with Milwaukee Symphony Orchestra, Brahms, *Requiem*; Marcus Center, Milwaukee, WI 8 pm

31 MARCH

Sean Redrow; Trinity Lutheran, Worcester, MA 4 pm

Choir of New College, Oxford, UK; Christ & Holy Trinity Episcopal, Westport, CT 9:30 am worship service

Meg Cutting; Dwight Chapel, Yale University, New Haven, CT 5 pm

John Lowe; St. Patrick's Cathedral, New York, NY 3:15 pm

Buxtehude, *Fürwahr, er trug unsere Krankheit*; Holy Trinity Lutheran, New York, NY 5 pm

Phoon Yu; Cathedral of St. John the Divine, New York, NY 5 pm

Erik Wm. Suter; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Ken Cowan; Westminster Choir College, Princeton, NJ 7:30 pm

Nathan Laube; Kimmel Center, Philadelphia, PA 2 pm

Daryl Robinson; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm

David Christopher; Longwood Gardens, Kennett Square, PA 3 pm

Chanticleer; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Chelsea Chen, works for choir and organ by Poulenc, Durufle, and Vierne; Trinity Lutheran, Camp Hill, PA 4 pm

Renée Anne Louprette; Christ Church Christiana Hundred, Wilmington, DE 3 pm

Gail Archer; St. Joseph Catholic Church, Macon, GA 3 pm

Amanda Mole; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Jonathan Dimmock; St. Joseph Catholic Cathedral, Columbus, OH 3 pm

Bálint Karosi; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Nicholas Schmelter; St. Paul's Episcopal, Flint, MI 4 pm

Vincent Dubois; First Baptist, Huntsville, AL 5 pm

Michael Hey; Zion Lutheran, Appleton, WI 4 pm

1 APRIL

Ken Cowan, masterclass; Westminster Choir College, Princeton, NJ 3 pm

2 APRIL

Vienna Boys Choir; St. James Episcopal, West Hartford, CT 7 pm

Kenneth Dake; Church of St. Ann & the Holy Trinity, Brooklyn, NY 1 pm

Choir of New College, Oxford, UK; Church of the Ascension, Knoxville, TN 7:30 pm

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

David Briggs; Cathedral of St. Paul, St. Paul, MN 7:30 pm

3 APRIL

Port Angeles High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm

Candelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Margaret Dickinson; Calvary Episcopal, Louisville, KY 12:05 pm

Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

4 APRIL

East Gaston High School Concert Choir; St. Patrick's Cathedral, New York, NY 1:45 pm

Haydn, *Stabat Mater*; Church of St. Luke in the Fields, New York, NY 8 pm

Three Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

Nancy Siebecker; Christ Episcopal, Bradenton, FL 12:15 pm

Choir of New College, Oxford, UK; St. George's Episcopal, Nashville, TN 7 pm

5 APRIL

Full Score; St. Patrick's Cathedral, New York, NY 1:45 pm

Apex Friendship High School Chamber Choir; St. Patrick's Cathedral, New York, NY 4 pm

Olivier Latry; Rollins College, Winter Park, FL 7:30 pm

Josiah Hamill; First Presbyterian, Evansville, IN 7 pm

6 APRIL

Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 7 pm

7 APRIL

Rosalind Mohnsen; St. Anthony of Padua Catholic Church, New Bedford, MA 3 pm

Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:15 pm

Thomas Ingui; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

St. Andrew Chorale & Orchestra, Vaughan Williams, *Sancta Civitas*, Britten, *The World of the Spirit*; Madison Avenue Presbyterian, New York, NY 3 pm

Kai Krakenberg; Cathedral of St. John the Divine, New York, NY 5 pm

Bach, Cantata 150; Holy Trinity Lutheran, New York, NY 5 pm

Julian Wachner; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Ensemble Galilei; Christ Episcopal, Easton, MD 4 pm

Virginus Barkauskas; Washington National Cathedral, Washington, DC 5:15 pm

Marek Kudlicki; Holy Trinity Lutheran, Lynchburg, VA 4 pm

Karen Beaumont; St. Matthias Episcopal, Asheville, NC 3 pm

Nathan Laube; Clayton State University, Morrow, GA 3 pm

Patrick Scott; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Musical Stations of the Cross; Peachtree Road United Methodist, Atlanta, GA 7 pm

Gail Archer; St. Paul's Episcopal, Cleveland Heights, OH 4 pm

Evensong for Passiontide; St. James Episcopal Cathedral, Chicago, IL 4 pm

Aaron David Miller, with trumpet; House of Hope Presbyterian, St. Paul, MN 4 pm

Calendar

Ken Cowan, choral concert; Westminster Choir College, Princeton, NJ 7:30 pm
Mozart, *Requiem*; Washington National Cathedral, Washington, DC 4 pm

15 APRIL

Yale Repertory Chorus; Marquand Chapel, Yale University, New Haven, CT 5 pm
Ryan Kennedy & Chase Loomer; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Fauré, *Requiem*; Christ Church Cathedral, Lexington, KY 4 pm

16 APRIL

Mauder, *Olivet to Calvary*; Grace Church, New York, NY 7 pm

17 APRIL

Ken Cowan, Dupré, *Stations of the Cross*; Princeton University Chapel, Princeton, NJ 8 pm

18 APRIL

Leighton, *Crucifixus Pro Nobis*; Fourth Presbyterian, Chicago, IL 7:30 pm

19 APRIL

Bach, *St. John Passion*; Fourth Presbyterian, Chicago, IL 7:30 pm

20 APRIL

Gail Archer, with bass; Vassar College, Poughkeepsie, NY

21 APRIL

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 2:15 pm
Bach, Cantata 15; Holy Trinity Lutheran, New York, NY 5 pm
George Fergus; Washington National Cathedral, Washington, DC 1:30 pm
Haydn, *Grosse Orgelmesse*; Church of St. Agnes, St. Paul, MN 10 am

23 APRIL

Students from Vassar College; Central Synagogue, New York, NY 12:30 pm
Capital District Youth Chorale; St. Patrick's Cathedral, New York, NY 1:45 pm

26 APRIL

Glen High School & North Davidson High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm
Choir concert; Grace Church, New York, NY 4 pm
Barnard-Columbia Chorus, Haydn, *The Creation*; Church of the Ascension, New York, NY 8 pm
John Walker; Shadyside Presbyterian, Pittsburgh, PA 7:30 pm
Elizabeth Lenti; Emmanuel Church, Chester Parish, Chestertown, MD 7 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
Lakeside Singers; Fourth Presbyterian, Chicago, IL 7:30 pm

27 APRIL

Aaron Tan; Dwight Chapel, Yale University, New Haven, CT 2 pm
Grant Wareham; Christ Church, New Haven, CT 5 pm

28 APRIL

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Preston Smith; St. Patrick's Cathedral, New York, NY 3:15 pm
Patrick Pope; Cathedral of St. John the Divine, New York, NY 5 pm
Robert McCormick; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Nathan Laube; St. Ann's Church, Washington, DC 3 pm
Chelsea Chen; Stambaugh Auditorium, Youngstown, OH 4 pm
Sr. Catherine Duene, OSB; First Presbyterian, Evansville, IN 1 pm
Mozart, *Coronation Mass*; Church of St. Agnes, St. Paul, MN 10 am
Aaron David Miller; House of Hope Presbyterian, St. Paul, MN 4 pm

29 APRIL

St. Michael's Choir School; St. Patrick's Cathedral, New York, NY 1:45 pm
Aaron Tan; Church of the Ascension, Knoxville, TN 7:30 pm
Timothy Spelbring; Presbyterian Homes, Evanston, IL 1:30 pm

30 APRIL

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

UNITED STATES
West of the Mississippi

16 MARCH

Gedymin Grubba; Good Shepherd Catholic Church, Golden Valley, MN 6:15 pm

17 MARCH

Choir of St. Thomas Church Fifth Avenue; Church of the Incarnation, Dallas, TX 11 am worship service; 4 pm concert
Stephen Hamilton; First United Methodist, Richardson, TX 7 pm
Katelyn Emerson; First Presbyterian, Medford, OR 3 pm
Oliver Brett; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Duo MusArt Barcelona (Raúl Prieto Ramírez, organ, & Maria Teresa Sierra, piano); First United Methodist, San Diego, CA 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@holycorforter.org

Jeffrey Schreff, Ed.D.

Organist – Teacher – Consultant
Sulphur Public Schools, Sulphur, OK
United Disciples Christian Church, Richardson, TX
jeffreyschreff@att.net

STEPHEN SCHNURR

Saint Paul Catholic Church
Valparaiso, Indiana

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

Joe Utterback

www.jazzmuze.com
203 386 9992

KEVIN WALTERS

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

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

DIAPASON Student Rate

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

A two-inch Professional Card in THE DIAPASON

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

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



LEON NELSON

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

ANDREW SCHAEFFER

Luther Memorial Church (ELCA)
Madison, Wisconsin
schaeffer@luthermem.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

JOHN SCHWANDT

American Organ Institute
University of Oklahoma
aoi.ou.edu

MARK STEINBACH
BROWN UNIVERSITY

DAVID WAGNER

DMA
www.davidwagnerorganist.com

KARL WATSON

FIRST PRESBYTERIAN CHURCH
WOODBRIDGE, NJ

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

AMERICAN PUBLIC MEDIA

Pipedreams CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

MARCH 2019

1909 - Te Deum! . . . praises, blessings, and general glorifications make these compositions particularly splendid.

1910 - Organs and Orchestras . . . in any era, the blend of these very different sound-sources always fascinates.

1911 - Out Bach . . . performance styles over the years have changed, but the genius of J. S. B. remains a constant.

1912 - David Briggs in Concert . . . the talented British recitalist presents a program of transcriptions, plus and improvisation, at Verizon Hall in Philadelphia.

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

18 MARCH

Choir of St. Thomas Church Fifth Avenue; First Presbyterian, Tyler, TX 7 pm
Wayne Marshall; Benaroya Hall, Seattle, WA 7:30 pm

19 MARCH

Choir of St. Thomas Church Fifth Avenue; St. Mark's Episcopal Cathedral, Shreveport, LA 7 pm

20 MARCH

Bryan Williams; First Presbyterian, Rochester, MN 12:15 pm

21 MARCH

Choir of St. Thomas Church Fifth Avenue; Christ Episcopal, Little Rock, AR 7 pm
David Higgs; Church of the Incarnation, Dallas, TX 7:30 pm

23 MARCH

Ken Cowan, with Lisa Shihoten, violin; South Main Baptist, Houston, TX, 5:30 pm

24 MARCH

Lee Afdahl; First Presbyterian, Rochester, MN 4 pm
 Musica Sacra; Our Lady of the Atonement Catholic Church, San Antonio, Texas 4 pm
David Higgs; Christ the King Lutheran, Houston, TX 6 pm
Adam J. Brakel; Broadway Baptist, Fort Worth, TX 7 pm
 Choral Evensong; Christ Episcopal, Tacoma, WA 5 pm
 Polyphonics; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 MARCH

Clare College Choir; St. Margaret's Episcopal, Palm Desert, CA 7 pm

27 MARCH

Ruth Benning; First Presbyterian, Rochester, MN 12:15 pm

31 MARCH

Jacob Benda; St. Mary's Cathedral, St. Cloud, MN 7:30 pm
Olivier Latry; First United Methodist, Shreveport, LA 4 pm
Lola Wolf, with vocalist; Church of the Ascension, Seattle, WA 3 pm

2 APRIL

Olivier Latry; St. Andrew Presbyterian, Denton, TX 8 pm

3 APRIL

John Varona; First Presbyterian, Rochester, MN 12:15 pm
Jillian Gardner; St. John's Episcopal, Tulsa, OK 12 noon

5 APRIL

David Briggs; St. Olaf College, Northfield, MN 7:30 pm

6 APRIL

Choir of New College, Oxford, UK; Church of the Incarnation, Dallas, TX 7:30 pm
 Tallis Scholars; St. James Catholic Cathedral, Seattle, WA 8 pm

7 APRIL

Ken Cowan; First Presbyterian, Lincoln, NE 11 am worship service, 3 pm recital
 Choir of New College, Oxford, UK; Church of the Incarnation, Dallas, TX 11:15 am worship service
William Porter; Pacific Lutheran University, Tacoma, WA 3 pm

8 APRIL

David Briggs, masterclass; Gustavus Adolphus College, St. Peter, MN 6 pm
 Choir of New College, Oxford, UK; Grace Episcopal Cathedral, San Francisco, CA 8 pm

9 APRIL

David Briggs; Gustavus Adolphus College, St. Peter, MN 7:30 pm

10 APRIL

Lois Marsh; First Presbyterian, Rochester, MN 12:15 pm

12 APRIL

Wyatt Smith; University of Puget Sound, Tacoma, WA 12 noon

14 APRIL

Gail Archer; Cathedral of the Immaculate Conception, Denver, CO 4 pm
Monica Czausz; Meyerson Symphony Center, Dallas, TX 2:30 pm
 Musica Sacra; Temple Beth El, San Antonio, TX 4 pm
Thomas Mellan, with clarinet; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 APRIL

Stainer, *The Crucifixion*; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
 Pergolesi, *Stabat Mater*; St. James Catholic Cathedral, Seattle, WA 12 noon

28 APRIL

Monica Czausz; St. Andrew's Episcopal, Amarillo, TX 7:30 pm
David Ball; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

16 MARCH

Edwin Higginbottom; St. Saviour's, St. Alban's, UK 5:30 pm

17 MARCH

Thomas Ospital, with accordion; Philharmonic Hall, Berlin, Germany 11 am

20 MARCH

Olivier Latry; Kulturpalast, Dresden, Germany 8 pm

22 MARCH

Stephen Hamilton; St. Mattheus Church, Munich, Germany 7 pm

23 MARCH

Michael Rhodes; Victoria Hall Hanley, Stoke-on-Trent, UK 12 noon
Sue Heath-Downey; St. Paul's, Deptford, UK 1 pm

24 MARCH

Stephen Hamilton; Christuskirchen, Kronach, Germany 7 pm

25 MARCH

William McVicker; Reading Town Hall, Reading, UK 1 pm

26 MARCH

Michael Stephens-Jones; Bloomsbury Central Baptist, London, UK 1 pm
Gillian Weir, masterclass; Bloomsbury Central Baptist, London, UK 2:30 pm
Isabelle Demers; Bloomsbury Central Baptist, London, UK 6 pm

27 MARCH

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
Yves Lafargue, with mezzo-soprano & alto; Radio France, Paris, France 8 pm

29 MARCH

Simon Gledhill; Bloomsbury Central Baptist, London, UK 4 pm
Edward Norman, with oboe; Holy Rosary Catholic Cathedral, Vancouver, BC, Canada 8 pm

31 MARCH

Stephen Hamilton, Dupré, *Stations of the Cross*; St. Paul Within the Walls, Rome, Italy 8:30 pm

3 APRIL

Léon Berben; Kreuzkirche, Dresden, Germany 8 pm

7 APRIL

Stephen Hamilton; St. Giles Cathedral, Edinburgh, Scotland 6 pm

9 APRIL

Stephen Hamilton, Dupré, *Stations of the Cross*; St. Salvator's Chapel, University of St. Andrew, Fife, Scotland 12 noon

10 APRIL

Holger Gehring; Kathedrale, Dresden, Germany 8 pm
Thomas Ospital, with percussion; Radio France, Paris, France 8 pm

12 APRIL

Stephen Hamilton; Crail Parish Church, Crail-Fife, Scotland 1:10 pm

13 APRIL

Margaret Phillips; St. Peter's, St. Alban's, UK 5:30 pm

16 APRIL

Jos van der Kooy, with oboe & alto viol; Grote Zaalvan Philharmonie, Haarlem, Netherlands 8:15 pm
Stephen Hamilton; Cathedral, Glasgow, Scotland 7:30 pm

17 APRIL

Olivier Latry; Kulturpalast, Dresden, Germany 8 pm
Stephen Hamilton; Memorial Chapel, University of Glasgow, Glasgow, Scotland 1:05 pm
Jillian Gardner; St. Martyrs-Canadiens Church, Québec, Canada 2 pm

24 APRIL

Martin Sturm; Frauenkirche, Dresden, Germany 8 pm

26 APRIL

Eleni Keventsidou, with violin; Bloomsbury Central Baptist, London, UK 4 pm

28 APRIL

Ken Cowan, with violin; Philharmonic Hall, Berlin, Germany 11 am
Michael Hey; Westminster United Church, Winnepeg, MB, Canada 2:30 pm

29 APRIL

Wayne Marshall; Royal Festival Hall, London, UK 7:30 pm

REPAIRING TUNING ADDITIONS

R. W. KURTZ ORGAN CO.


CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

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

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



PARSONS
 PIPE ORGAN BUILDERS
 OF CHANDLER, NEW YORK

David E. Wallace
 AND COMPANY, L.L.C.
 Pipe Organ Builders
 New Organs
 Restoration / Renovation / Relocation
 www.wallacepipeorgans.com


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!

Visit The Diapason website: www.TheDiapason.com



Like The Diapason on Facebook:
www.Facebook.com/TheDiapason

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

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



BENJAMIN ALARD, Musée des Augustins, Toulouse, France, October 8: *Prelude and Fugue in d*, BWV 549a, Bach; *Bergamesque*, Frescobaldi; *Aus tiefer Not, schrei ich zu dir*, BWV 1099, *Herzlich lieb hab ich dich, o Herr*, BWV 1115, *Werde munter, mein Gemüte*, BWV 1118, Bach; *Vater unser im Himmelreich*, Böhm; *Partita diverse sopra Ach was soll ich Sünder machen?*, BWV 770, *Capriccio in honorem Johann Christoph Bachii*, BWV 993, *Prelude and Fugue in C*, BWV 531, Bach; *Point d'orgue sur les grands jeux (Livre d'Orgue)*, de Grigny.

STEPHEN BUZARD, Presbyterian Homes, Evanston, IL, September 24: *Sonata in B-flat*, op. 65, no. 4, Mendelssohn; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Fantasy on St. Denio*, *Improvisation on St. Clement*, Hancock; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

ELIZABETH & RAYMOND CHENAULT, River Road Church, Baptist, Richmond, VA, September 30; St. Paul's School, Concord, NH, October 5: Choral (*Sonata à Deux*), Litaize; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *The Emerald Isle*, Callahan; *Shenandoah*, White; *Phantom of the Opera Medley*, Lloyd Webber, transcr. Chenaunt; *A Fancy for Two to Play*, Hancock; *Variations on Veni Creator Spiritus*, Briggs.

PHILIP CROZIER, St. Heinrich Kirche, Kiel, Germany, August 5: *Partite diverse sopra De Lofzang van Maria*, Post; *Prière*, Morel; *Impromptu* (op. 54, no. 2), Vierne; *Allein Gott in der Höh' sei Ehr'*, BWV 675, Bach; *Praeludium in d*, BuxWV 140, Buxtehude; *Postlude pour l'office de Complies*, JA 29, Alain; *Fantasia and Fugue in G*, Parry; *Scherzo*, Toccata (*Dix Pièces*, nos. 8, 4), Gigout; *Hommage, Rhapsodie sur le nom de Lavoie*, Bédard.

Basilique Notre-Dame, Montréal, Québec, Canada, August 12: *Pièce Héroïque*, Franck; *Prière*, Morel; *Impromptu* (op. 54, no. 2), Vierne; *Allein Gott in der Höh' sei Ehr'*, BWV 675, Bach; *Fantasia and Fugue in G*, Parry; *Rhapsody on a Ground*, Statham; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Hommage*, Bédard; *Variations sur un Noël*, op. 20, Dupré.

ISABELLE DEMERS, Cathedral Church of St. John, Albuquerque, NM, September 9: *Harry Potter Symphonic Suite*, Williams,

transcr. Demers; *Requiescat in Pace*, Sowerby; *Sonata in c*, BWV 526, Bach; *Vltava (Ma Vlast)*, Smetana, transcr. Demers; *Two Short Études*, op. 68, Laurin; *Aubade*, op. 55, no. 1, Vierne; *Carillon de Westminster*, op. 54, no. 6, Vierne.

STEPHEN HAMILTON, Trinity Episcopal Church, Longview, Texas, September 25: *Litanies*, JA 119, *Le Jardin suspendu*, JA 71, J. Alain; *Aria (Six Pieces)*, A. Alain; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Choral in E*, Franck; *Prelude and Fugue in c*, BWV 546, Bach; *Resignation, Wondrous Love, New Britain*, Coe; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

THOMAS GAYNOR, Notre Dame Basilica, Montréal, QC, Canada, October 19: *Grand Dialogue du 5e ton*, Marchand; *Lieberstraum No. 3*, Liszt; *Danse Macabre*, Saint-Saëns.

HEY-LIBERIS DUO (MICHAEL HEY, organ, & Christiana Liberis, violin), Cathedral of the Most Blessed Sacrament, Detroit, MI, September 30: *Allegro (Symphonie V in g*, op. 42, no. 2), Widor; *Chaconne*, Vitali; *Concerto in E*, BWV 1042, Bach; *Capriccio*, Hakim; *Pavane*, Ravel; *Pomp and Circumstance No. 1*, Elgar; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

CHRISTOPHER HOULIHAN, Cathedral Basilica of the Sacred Heart, Newark, NJ, September 16: *Passacaglia and Fugue in c*, BWV 582, Bach; *Four Sketches for Pedal Piano*, op. 58, Schumann; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Scherzo (Symphonie II*, op. 20), *Romance (Symphonie IV*, op. 32), *Toccata (24 Pièces de Fantaisie*, op. 53, no. 6), Vierne.

MARTIN JEAN, Christ Church Lutheran, Minneapolis, MN, September 30: *Passacaglia in c*, BWV 582, *Nun komm, der heiden Heiland*, BWV 599, Bach; *Prelude on To Christ Belong, in Christ Behold*, Farlee; *Psalms-Prelude No. 1*, op. 32, no. 1, Howells; *Sonata I*, Hindemith; *Partita on St. Anne*, Manz; *Joseph est bien marié*, Balbastre; *Lobt Gott, ihr Christen, allzugleich*, Buxtehude; *Herzliebster Jesu*, Brahms; *Christ ist erstanden*, op. 11, Schroeder; *Choral Variations on Veni Creator*, Duruflé.

NATHAN LAUBE, Basilica of the Sacred Heart, Notre Dame University, South Bend, IN, September 23: *Toccata Septima (Apparatus Musico-Organisticus)*, Muffat; *Psalms 24 (Tabulatur-Boeck van Psalmen en Fantasyen)*, van Noordt; *Chaconne (Les Indes Galantes)*, Rameau; *Partita diversa sopra Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, Liszt.

JONATHAN MOYER, Pacific Lutheran University, Tacoma, WA, September 16: *Batalha de 6º Tom*, de Araujo; *Ricercar in D (Ricerca Tabulatura)*, Steigleder; *Magnificat primi toni*, Praetorius; *Vater unser im Himmelreich*, BWV 683, *Christ, unser Herr, zum Jordan kam*, BWV 685, *Aus tiefer Not schrei ich zu dir*, BWV 687, Bach; *Andante in B-flat (Bibliothèque de l'Organiste, Suite no. 8)*, Benoist; *Pastorale (L'Organiste Moderne, 1ère Livraison)*, Lefébure-Wély; *Sonata Pontificale No. 1*, Lemmens; *Final (Symphonie II*, op. 13, no. 2), Widor.

RAÚL PRIETO RAMÍREZ, First United Methodist Church, Schenectady, NY, September 30: *Toccata, Adagio, and Fugue in C*, BWV 564, *Prelude and Fugue in G*, BWV 541, Bach; *Danse Macabre, Rhapsodie*, op. 7, no. 1, Saint-Saëns; *Golliwog's Cakewalk*, Debussy, transcr. Ramírez; *Allegro (Symphony VI in g*, op. 42, no. 2), Widor; *Choral No. 3 in a*, Franck; *Dizzy Fingers*, Confrey, transcr. Ramírez; *Finale (Sonata I in d*, op. 42), Guilmant.

JEAN-BAPTISTE ROBIN, Providence United Methodist Church, Charlotte, NC, September 28: *Grand Dialogue*, Marchand; *Tierce en taille*, Couperin; *Allegro (Symphonie VI in g*, op. 42), Widor; *Prelude in D-flat*, op. 28, no. 15, Chopin; *Litanies*, Alain; *Clair de Lune*, Debussy; *The Hands of Time*, Robin; *Toccata (Suite*, op. 5), Duruflé.

NICHOLAS SCHMELTER, with Tyler Kivel, piano, First Congregational Church, Saginaw, MI, September 16: *Children's March*, Grainger; *Vorspiel (Hänsel und Gretel)*, Humperdinck; *Rondo in D*, op. 175, no. 1, Gurliit; *Lord of the Dance, Mine Eyes Have Seen the Glory*, Rainey; *Petite Suite*, L. 65, Debussy; *Allegro, Andante (Concerto*, op. 103), Shostakovich; *Variations on a Theme by Paganini*, Lutoslawski.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, September 28: *Paean: A Song of Triumph*, Chuckerbutty; *Aria*, Burkhardt; *March on a Theme by Handel*, op. 15, Guilmant; *Suite for Organ*, DeLamarter; *Prelude and Fugue in D*, BWV 532, Bach; *Litany*, Martinson; *Fantasia in E-flat*, Saint-Saëns.

JOSHUA STAFFORD, Church of Christ Congregational, Newington, CT, September 23: *Sonata Eroica*, op. 94, Jongen; *Improvisation on Nearer, my God, to Thee*, Karg-Elert; *Roulade*, op. 9, no. 3, Bingham; *Comes Autumn Time*, Sowerby; *Grave-Animato (Sonata in c)*, Whitlock; *Overture (Le Nozze di Figaro)*, K. 492, Mozart, transcr. Scott; *Berceuse à la mémoire de Louis Vierne*, Cochereau.

JEREMY DAVID TARRANT, Wichita State University, Wichita, Kansas, September 25: *Prelude in E-flat*, BWV 552i, Bach; *Sketch in D-flat*, op. 58, no. 4, *Canonic Study in a*, op. 56, no. 2, *Canonic Study in E*, op. 56, no. 3, *Fugue on BACH*, op. 60, no. 3, *Fugue on BACH*, op. 60, no. 5, *Sketch in f*, op. 58, no. 3, Schumann; *Fugue in E-flat*, BWV 552ii, Bach; *Variations sur un Noël Angevin*, Litaize; Choral, *Allegretto, Final (Symphonie VII*, op. 42, no. 3), Widor.

JORIS VERDIN, St. Luke Lutheran Church, Ithaca, NY, July 28: *Offertoire*, G.-F. Couperin; *Élévation*, op. 5, no. 2, Batiste; *Prélude à cinq parties*, Lemmens; *Andante en La^b (Pièces posthumes)*, Franck; *Offertoire en Fa*, op. 35, Lefébure-Wély; *Andante en La mineur (Recueil de quatre morceaux)*, Benoist; *No. 6 en si mineur (20 Morceaux pour orgue)*, Chauvet; *Élévation*, Dubois; *Offertoire (Dix Pièces)*, Salomé; *Troisième Choral*, Franck.

BRADLEY HUNTER WELCH & KEN COWAN, Broadway Baptist Church, Fort Worth, TX, September 23: *Overture (Candide)*, Bernstein, arr. Harmon, Cowan, Welch; *Danse Macabre*, Saint-Saëns, arr. Cowan; *Larghetto (Serenade for Strings*, op. 20), Elgar; *Toccata (Dix Pièces)*, Gigout; *Fantasia and Fugue on Genevan Psalm 47*, op. 62, Laurin; *Final*, op. 21, Franck; *Improvisation on Nearer, my God, to Thee*, Karg-Elert; *Variations on a Shaker Melody from Appalachian Spring*, Copland, arr. Lerner, Cowan, Welch; *Festive Overture*, op. 96, Shostakovich, arr. Cowan, Welch.

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

Milnar Organ Company
New Instruments—Used Pipes—Restorations
3165 Hill Road, Eagleville, TN 37060
www.milnarorgan.com

PATRICK J. MURPHY & ASSOCIATES, INC.
ORGAN BUILDERS
610-970-9817 • pjmorgans.com
pjm@pjmorgans.com

M. P. Rathke, Inc.
Pipe Organ Builders
Tel. 317-903-8816
www.rathkepipeorgans.com

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

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

Parkey ORGAN BUILDERS
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 Seranton Gillette Communications
Content Strategy Custom Coding
E-Commerce SEO Training
Want to know more?
www.mediapressstudios.com or
e-mail sales@mediapressstudios.com

A. E. Schlueter Pipe Organ Co.

• New Instruments • Tonal Additions
• Rebuilding • Maintenance
• New Consoles • Tuning
How can we help you?
800-836-2726
www.pipe-organ.com

Own a piece of history!
The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**
jbuttera@sgcmail.com
608/634-6253

Classified Advertising

POSITIONS AVAILABLE

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

Marche Fantastique by Richard Ellsasser. This piece has had an interesting history as recounted from the 1952 LP notes: "Conjectures of what inspired it have brought forth a host of imaginative suggestions from critics and public alike ranging from 'a picture of inebriation' to 'a parade of bedbugs.'" From a music journal in 1963: "Fantastic, yes, but never to the point of grotesquerie. This imaginative, piquant, colorful, and often humorous Marche may well be used in a recital as an encore . . ." Ha! I personally cannot help but smile when I hear it! michaelsmusic.com 704/567-1066

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

PUBLICATIONS / RECORDINGS

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

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

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

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

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

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."

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run at least 40 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: www.organhistoricalsociety.org.

Check out THE DIAPASON's May issue for information about the 20 Under 30 Class of 2019!

ELECTRONIC ORGANS FOR SALE

Ahlborn-Galanti SL300, 3 manuals, 39 stops, full AGO pedalboard. Great home/practice organ. Purchased new in 1996 by retired professional organist, maintained in mint condition. Located in SE Wisconsin. Buyer to haul. \$8999 OBO. For information: 309/255-1214 or email robinbriney@yahoo.com.

HYBRID ORGANS FOR SALE

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

PIPE ORGANS FOR SALE

26-rank Casavant pipe organ for sale. Orgues Létourneau is offering a 22-stop Casavant Frères pipe organ (Opus 2295 from 1955) for sale. This electro-pneumatic instrument is currently in storage at the Létourneau shops and is available for purchase in "as is" condition for US \$45,000 with its original three-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the three-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 15' ceilings. For more details, visit www.letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.

1874 Hutchings-Plaistead. 2 manuals, 11 stops. Good restorable condition. Free to a good home. Boston area. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.



TOTAL PIPE ORGAN RESOURCES

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



A gift subscription to THE DIAPASON

The perfect gift for

- + organist colleagues
- + students
- + teachers
- + choir directors
- + organ builders
- + 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 Rose Geritano, 847/391-1030; rgeritano@sgcmail.com. Or visit www.thediapason.com and click "subscribe."

\$43 one year USA; \$35 one year digital; \$20 one year student

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




JOHNSON

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

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

Reuter Antiphonal Organ and console (unenclosed 3 ranks unified to 25 stop-tab controls, 2 manual and pedal) for sale. Reuter 3 manual and pedal console also for sale (69 draw-knobs, 15 tilting tablets), all from Opus 1554, 1967. Can be purchased separately or together. Make offer, buyer to remove by April 26, 2019. Contact organist Julia Tucker for full information and photos, Valley Presbyterian Church, 6947 E. McDonald Drive, Paradise Valley, AZ 85253; 480/991-6424, juliagtucker@gmail.com.

1968 Schantz, opus 890, III Manual, 5 divisions. Organ is in good condition, console converted to solid-state, several additions to original stoplist, organ to be removed professionally by new owner prior to new organ installation. Best offer. **1980 Milnar organ**, 11 ranks on II Manuals and Pedal. Currently in climate-controlled storage. Asking \$17,500. Contact Milnar Organ Company for more information on either of these organs. www.milnarorgan.com or 615/274-6400.

PIPE ORGANS FOR SALE

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

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

1929 Holtkamp, two manuals and pedal, 6 ranks, 12 stops. Birchwood casework, unusual Ludwigtone on Swell division. Organ was rescued and is currently in storage, Detroit area. \$5,000, 313/829-6602.

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

Lawrence Phelps Casavant Frères, Op. 3075 for sale. 2 manuals, 3 divisions, 46 ranks, 29 stops. Terraced drawknob console. Mechanical action. 1969 electronic combination action. Email jeffrey@christchurchpelham.org or call 914/738-5515, ext. 102.

PIPE ORGANS FOR SALE

Casavant Frères 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.

MISCELLANEOUS FOR SALE

16' OSI Metal Diapason (12 pipes), 34 scale mitered to 12' on two chests with rackings. \$1,700 OBO. Steve: 609/432-7876, acorgan@comcast.net.

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.

Gothic White Oak Organ Case. 25' x 25' x 12' deep. Excellent condition. Spiky towers, lots of filigree. The Organ Clearing House, 617/688-9290, john@organclearinghouse.com.

SERVICES / SUPPLIES

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

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

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.

Complete Pipe Organ Services from the Organ Clearing House: 450 vintage pipe organs available, renovation, tuning, consultation. Other services include transportation, cleaning and renovation of carvings, reredos, liturgical furnishings. Call John Bishop at 617/688-9290. john@organclearinghouse.com.

ANNOUNCEMENTS

THE DIAPASON E-Newsletters are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit www.TheDiapason.com and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, sschnurr@sgmail.com.

THE DIAPASON'S new website has an increased capacity for new videos. Go to www.thediapason.com and click on videos to see what you've missed! Visit www.thediapason.com often and keep up to date with all the news items.

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.

Visser Pipe Organ Co.
Quality Craftsmanship, Creativity & Integrity
New Organs-Restorations-Additions-Relocation
All Actions & Tonal Styles • 713-503-6487 • mvish@aol.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

Berghaus
Pipe Organ Builders
2151 Madison St. www.berghausorgan.com
Bellwood, IL EMAIL: info@berghausorgan.com
60104 PH: 708.544.4052 FAX: 708.544.4058

LEVSEN

ORGAN COMPANY 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

ROSALES
PIPE ORGAN SERVICES, INC.
3020 EAST OLYMPIC BLVD.
LOS ANGELES, CALIFORNIA 90023
323-262-9253

Taylor & Boody Organbuilders
Staunton, VA
www.taylorandboody.com
540-886-3583
inquiries@taylorandboody.com

WICKS PIPE ORGAN COMPANY
"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	32.00
Display Classified, per word	1.40
Display Classified minimum	40.00

Additional to above charges:
Box Service (mail forwarding) 8.00
Website placement (includes photo) 28.00
(\$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



Aaron Tan
 2018 AGO National
 Competition Winner
 Available 2018-2020



Chelsea Chen



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois*



Alcee Chriss
 Canadian International
 Organ Competition Winner
 Available 2018-2021



Katelyn Emerson



Stefan Engels*



Thierry Escaich*



Janette Fishell



David Goode*



Thomas Heywood*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Amanda Mole

Choirs Available

Saint Thomas Church
 New York City
 (March 2019)

New College Oxford
 United Kingdom
 (March/April 2019)

Trinity College Cambridge
 United Kingdom
 (September 2019)

Notre-Dame Cathedral
 Paris
 (April 2020)



Alan Morrison



James O'Donnell*



Thomas Ospital*



Jane Parker-Smith*



Daryl Robinson



Daniel Roth*



Jonathan Ryan



Todd Wilson



Christopher Young

**Celebrating
Our 98th
Season!**

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