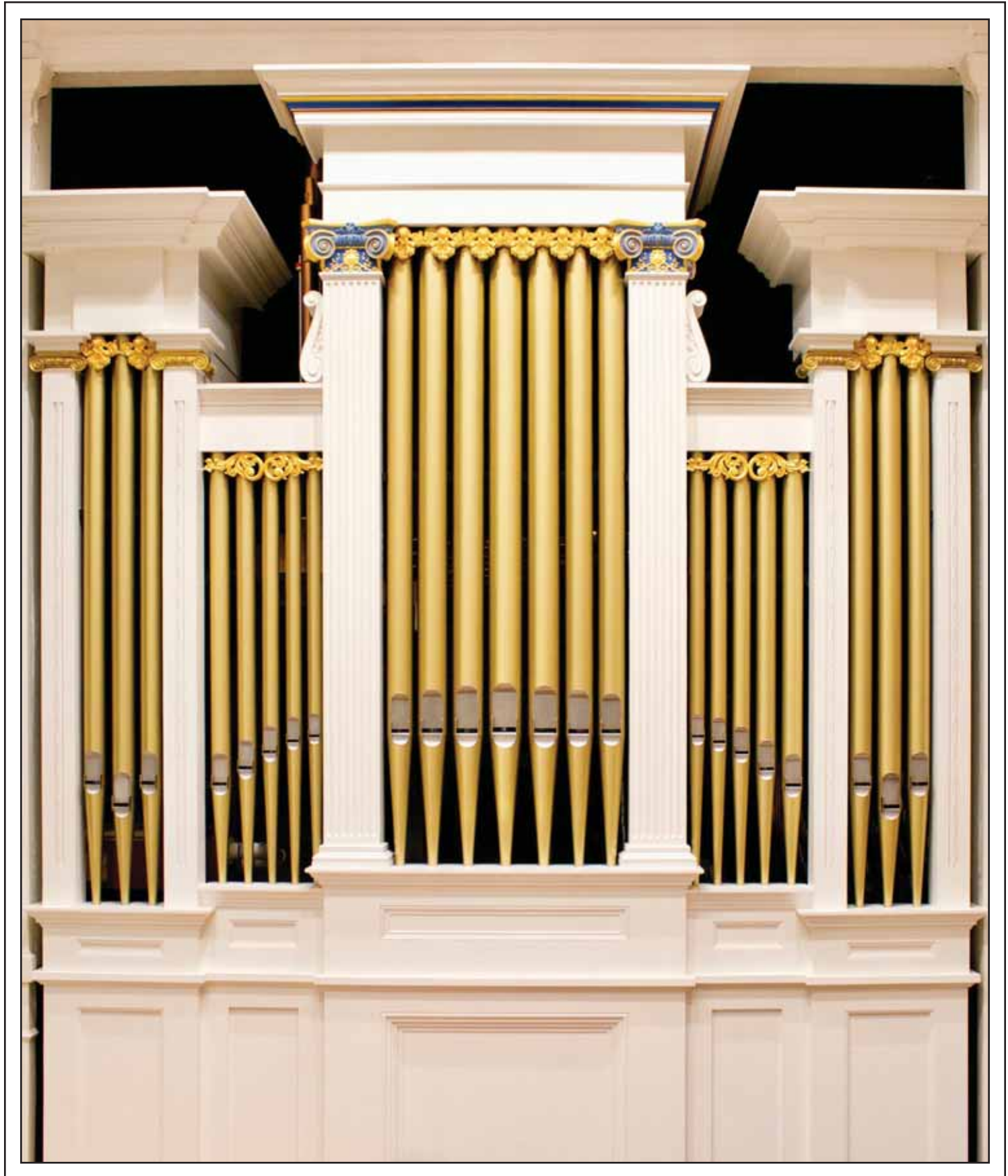


THE DIAPASON

MARCH 2020



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Knoxville, Tennessee
Cover feature on pages 22–23

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Scranton Gillette Communications

One Hundred Eleventh Year: No. 3,
Whole No. 1324
MARCH 2020
Established in 1909
ISSN 0012-2378

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

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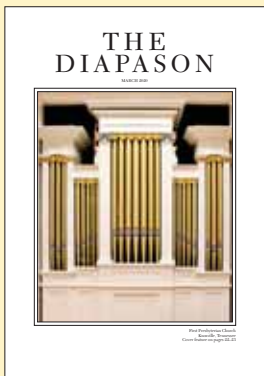
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Editor's Notebook

The Gruenstein Award

We thank those who have submitted articles for consideration for the first Gruenstein Award, the deadline for which was January 31. We are pleased with the breadth and the quality of scholarship of younger women and men in the United States. We will feature the winning article in our May issue.



In this issue

Gerhard Grenzing introduces his organ for the concert hall of Radio France in Paris, an instrument that is veritably one of a kind. Scott Riedel provides the twelfth installment of his series, "Acoustics in the Worship Space," wherein he discusses how a worship space can be adapted to suit the needs of traditional or contemporary worship within minutes, if properly studied and carefully prepared.

Larry Palmer, in "Harpsichord Notes," writes about marches for harpsichord, an appropriate topic for the month of March. In "On Teaching," Gavin Black writes about his recovery from orthopedic surgery and the

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importance of his pending occupational therapy. He plans to resume his discussion of J. S. Bach's *The Art of the Fugue* next month. John Bishop, in "In the Wind . . .," chronicles "the birth of a new building," Saint Michael the Archangel Catholic Church, Pawtucket, Connecticut, and his work reinstalling the parish's Austin organ. As an annual tradition, we present our list of summer institutes, workshops, conferences, and conventions.

Our cover feature spotlights B. Rule & Company's renovation of the Casavant organ at First Presbyterian Church, Knoxville, Tennessee.

Looking ahead

Our April issue will feature the renovated Fratelli Ruffatti organ in Christ Cathedral, Garden Grove, California, known to countless people from the instrument's days in the Crystal Cathedral. The organ will be dedicated in recital on May 5, to be followed by many fine musical programs. ■

Here & There

Events



Third Baptist Church, St. Louis, Missouri

Third Baptist Church, St. Louis, Missouri, announces its Friday Pipes series of organ recitals, Fridays at 12:30 p.m.: March 6, Yumiko Tatsuta; 3/13, Bill Sullivan; 3/20, Ann Marie Rigler; 3/27, Lucas Fletcher; April 3, Dorothy Young Riess; 4/10, Brent Johnson; 4/17, Wolff von Roos; 4/24, Tom Vozella; May 1, Nolan Reilly; 5/8, Brent Nolte. For information: <https://third-baptist.org>.



First Presbyterian Church, Evansville, Indiana, Fisk organ

First Presbyterian Church, Evansville, Indiana, announces music events: March 7, Robert Nicholls, organ and harpsichord, with Joanna Fleming, soprano; 3/14, Evansville Chapter American Guild of Organists Bach-a-thon; April 3, Robert Nicholls with trumpeter

Timothy Zifer; 4/19, University of Evansville Choirs, Duruflé, *Requiem*;

May 1, Nicholas Stigall and Noah Klein, organ; 5/3, Choir School of First Presbyterian Church spring concert; June 5, Erik Matson; August 7, Simon Pick. First Presbyterian Church houses two pipe organs: C. B. Fisk, Inc., Opus 98, and an 1889 Edmund Giesecke organ. For information:

www.firstpresevansville.com.



First Baptist Church, Ann Arbor, Michigan, Noehren organ

First Baptist Church, Ann Arbor, Michigan, continues its ninth season of Coffee Break Concert Series. Events are held on Thursdays at 12:15 p.m. and are free: March 19, Bach Celebration (Alice Van Wambeke, organ; Ling-Ju Lai, piano; Pheobe Gelzer-Gavatos, violin; Early Music Singers directed by Shin-Ae Chun, continuo organ); April 23, Jeremy Collins, classical guitar; May 21, Early Music Celebration, various musicians. The church houses a three-manual, 57-rank Noehren organ, finished in 1966. For information: www.fbca2.org.

Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania, will celebrate the fiftieth anniversary of its Holtkamp organ with a recital by



Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania, Holtkamp organ

Adam J. Brakel on April 26. The event will be fifty years since George Markey—then at Madison Avenue Presbyterian, New York City, and Westminster Choir College, Princeton, New Jersey—played the dedicatory recital, April 26, 1970.

The recital is sponsored by the Harmony Society Chapter of the Organ Historical Society and Pleasant Hills Church and will be dedicated to the memory of Bob Frazier, organist and choirmaster at Pleasant Hills Church when the organ was installed, and Bill Linderg, Pittsburgh organist, resident of Pleasant Hills, and Brakel's first organ teacher. For information: www.pleasanthillchurch.com or www.adambrakel.com.

Conferences

The Peabody Institute announces a symposium celebrating the 150th anniversaries of Louis Vierne and Charles Tournemire, October 18–20, in Baltimore, Maryland. Presenters include **Marie-Louise Langlais**, **Sylvie Mallet**, and **Christian Lesur**. For information: peabody.jhu.edu/organconf.

People

Janette Fishell's recording of Beethoven works attributed to organ (or clock organ) that were previously missing from the NAXOS catalogue has been released as part of that company's newly
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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. \$44; 2 yr. \$81; 3 yr. \$112 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$44 + \$11 shipping; 2 yr. \$81 + \$16 shipping; 3 yr. \$112 + \$19 shipping. Other foreign subscriptions: 1 yr. \$44 + \$31 shipping; 2 yr. \$81 + \$42 shipping; 3 yr. \$112 + \$50 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, P.O. Box 300, Lincolnshire, IL 60069-0300. 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.

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Engaging the next generation



Daniel Colaner at The Presbyterian Church, Morristown, New Jersey

Daniel Colaner, age 14, is the winner of *From the Top's* Jack Kent Cooke Young Artist Award, a national scholarship of up to \$10,000 for extraordinary young musicians. Colaner appeared on a broadcast of NPR's *From the Top* in early February. The broadcast was taped before a live audience on November 2, 2019, at The Presbyterian Church in Morristown, New Jersey, where he performed "Jupiter" from *The Planets* by Gustav Holst, arranged by Peter Sykes.

Colaner is one of only twenty young musicians to receive the Jack Kent Cooke Young Artist Award in the 2019–2020 season. Since 2005, *From the Top* and the Jack Kent Cooke Foundation have awarded more than \$3 million in scholarships to young musicians from across the United States.

Colaner is a pediatric cancer survivor from Akron, Ohio, who began his study of music at an early age as a means of counteracting potential late effects of the chemotherapy he received as an infant. He currently studies organ with David Higgs of the Eastman School of Music; serves as organ scholar at Trinity Episcopal Cathedral, Cleveland, Ohio, under Todd Wilson; and is a scholarship student in the pre-college program at Cleveland Institute of Music, where he studies piano with Sean Schulze.

At the age of 12, Colaner had the opportunity to perform at Carnegie Hall (piano) and St. Patrick's Cathedral (organ). These performances were featured on *ABC World News Tonight* and led to appearances on *ABC's Good Morning America*, *Harry*, and *The 700 Club*. He recently won first prize and the audience prize in the Sursa American Organ Competition (high school division), Ball State University, Muncie, Indiana, and has been a prize winner in the 2018 Steinway Junior Piano Competition in Cleveland and the 2017 American Protégé International Piano Competition. In his spare time, Daniel enjoys reading about technology, repairing computers, swimming, playing tennis, and spending time with his calico cat, Imogene.

Receiving the Jack Kent Cooke Young Artist Award will enable Daniel to purchase a virtual pipe organ for his home. In addition to performing on the broadcast, Daniel's experience with *From the Top* included leadership training, career development workshops, and community engagement. *From the Top* designs these experiences to enrich both personal and artistic growth for all its young musicians.

More details on this episode of *From the Top* can be found at: <https://www.fromthetop.org/show/nprs-from-the-top-morristown-nj-show-377/>.



Houston Chamber Choir

Houston Chamber Choir, Robert Simpson, founder and artistic director, was awarded a GRAMMY® for best choral performance with their compact disc, *Durufle: Complete Choral Works*, at the 62nd GRAMMY® Awards, January 26. Ken Cowan accompanies the group in the disc of works by Maurice Durufle, released April 5, 2019, by Signum Classics. For information and to order the disc: <https://houstonchamberchoir.org>.



Becky Ramsey and Alice Walker (photo credit: Brian Dean Photography); Aeolian-Skinner organ console, Druid Hills Presbyterian Church



Alice Walker and Becky Ramsey, identical twins, presented a recital January 12 at Druid Hills Presbyterian Church, Atlanta, Georgia. The event was presented to benefit restoration efforts for the church's Aeolian-Skinner Organ Company Opus 1004, a three-manual instrument. Cliff Frierson is the church's organist. The program included works by Felix Mendelssohn, Samuel Wesley, and Emma Lou Diemer. For information: www.druidhillspresbyterian.org.

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issued complete box set. *Fuge in D-dur*, WoO 31, *Fünf Stücke für eine Spieluhr*, WoO 33, and *Grenadiermarsch für Flötenuhr F-Dur*, Hess 107, were recorded on the Maidee H. and Jackson

A. Seward Organ, C. B. Fisk, Inc., Opus 135, in the Jacobs School of Music, Indiana University, Bloomington.

Fishell is professor of music and chair of the organ department at Jacobs School of Music and concertizes under



Janette Fishell

the auspices of Karen McFarlane Artists, Inc. For information: <https://info.music.indiana.edu/faculty/current/fishell-janette.shtml>.

Stephen Hamilton returns to Germany to perform on the Eule organ in the cathedral of Trier on July 29. On August 5, he will play in the Lutheran Kreuzkirche of Dresden. He returns to St. Matthäus Church, Munich, on August 7. For information: www.stephenjonhamilton.com.

Shin-Young Lee completed her first North American concert tour in November 2019, performing recitals at the University of the South, Sewanee, Tennessee; Catalina United Methodist Church, Tucson, Arizona; Arborlawn United Methodist Church, Fort Worth, Texas; Meyerson Symphony Center, Dallas, Texas; and St. Joseph Oratory, Montreal, Canada. Among the repertoire performed was her own transcription of Saint-Saëns' *The Carnival of the Animals*, a recording of which is available on YouTube.



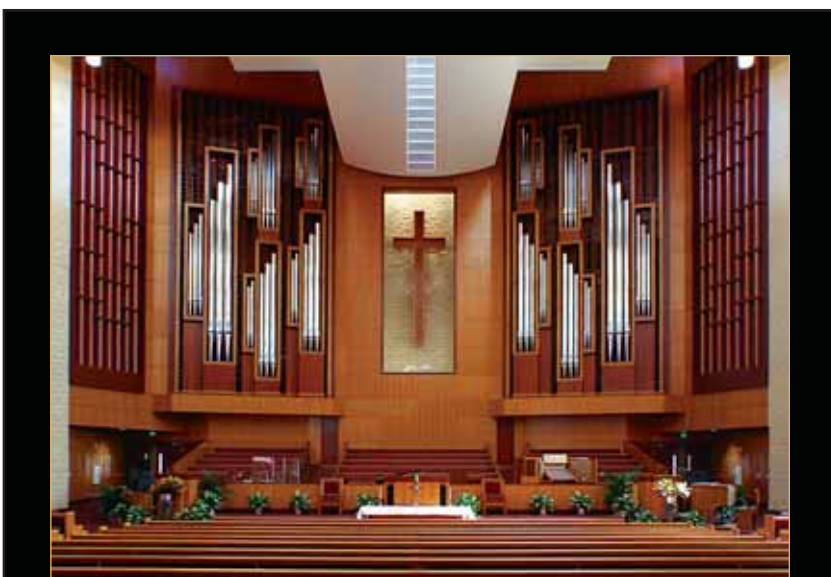
Shin-Young Lee

Lee began musical studies on piano at age four and on organ at age 17. She received a Bachelor of Music degree from Yonsei University, Seoul. In France, she continued studies at the Schola Cantorum of Paris. In 2003, Lee entered the organ class at the Paris Conservatoire National Supérieur Musique (CNSMDP) and received the Diplôme de Formation Supérieure in 2007.

Shin-Young Lee won the organ competition of St. François of Lyon 2007 and was laureate of the Jordan International Organ Competition in Columbus, Georgia, in 2009. Since then, she has traveled to five continents, performing, giving masterclasses, and judging competitions. For information: syl.concert@gmail.com.

Wolfgang RübSam has embarked on a project to record the organ symphonies of Charles-Marie Widor on the organ of Rockefeller Memorial Chapel, University of Chicago, Chicago, Illinois.

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Wolfgang Rübsam

Symphonies I and II were released by Naxos in January (8.574161), and Symphonies III and IV are scheduled to be released in April. The recordings are available at naxos.com, amazon.com, Apple Music, iTunes store, and other media. For information: www.wolfgangrubsam.com.



Nicholas Schmelter in Stuttgart-Weilimdorf (photo credit: Stefano Massera)

Nicholas Schmelter, director of worship and congregational life for First Presbyterian Church, Caro, Michigan, made his European debut performing a seasonal recital of all American composers at the Katholische Kirchengemeinde St. Theresia, Stuttgart-Weilimdorf, Germany, on December 20, 2019. His program included compositions by Keith Chapman, John Cook, Richard Purvis, Leo Sowerby, and others, as well as his own arrangements of pieces by Leroy Anderson and Vince Guaraldi. For information: www.schmeltermusic.com.

Graeme Shields will present a program marking the 90th birthday of composer **Robert Ashley**, "Drones, Weights, & Ashley's Date," March 28, at **First Congregational Church**, Ann Arbor, Michigan. The program will



Graeme Shields

feature Ashley's only work for organ, *The Entrance*, along with music by composers with ties to Michigan and Ashley.

Born in Ann Arbor, Robert Ashley studied at the University of Michigan with Ross Lee Finney and forged a reputation built on his multi-disciplinary projects, use of electronics, and extended techniques. In the 1960s, Ashley co-founded the ONCE Festival in Ann Arbor alongside other local composers and artists, featuring new music and art. It was during this time that he wrote *The Entrance*.

Graeme Shields is organ scholar for Calvary Episcopal Church, Cincinnati, Ohio. He has performed contemporary organ concerts across the American Midwest and is a founding member of **Vital Organ Project (VOP)**, a composer-organist duo that facilitates the creation and performance of new music featuring the pipe organ. VOP has been the catalyst for more than 15 world premieres and over 20 concert events since its inception in 2017, including an 8-hour performance of John Cage's *Organ2/ASLSP*. For information: www.vitalorganproject.com.

Publishers

Paraclete Press announces new sheet music publications: *Phos hilaron*, by Robert Lehman (PPM01964M, \$1.70), for SATB a cappella; *Magnificat and Nunc dimittis*, by Margaret Woodley (PPM01969M, \$3.70), for SATB divisi with organ; *God So Loved the World*, by David Barton (PPM01972M, \$1.20), for SATB a cappella; *Oculi Omnium*, by June Nixon (PPM02011M, \$1.20); and *Gigue*, by G. P. Telemann, transcribed by Robert M. Thompson (PPM01971M, \$7.50), for organ. For information: <https://paracletesheetmusic.com>.

Appointments



Andrew Forrest

Andrew Forrest is appointed vice president of Létourneau Pipe Organs, Saint-Hyacinthe, Québec, Canada, in addition to his responsibilities as artistic director. Forrest has worked his way through the Létourneau company over the past twenty years, and this work extends to the firm's design, construction, and sound of instruments. He is equally involved with the company's customer care and service.

Andrew Forrest is a native of Toronto and holds a bachelor's degree in political science from Carleton University in Ottawa. An organist, he studied privately with Andrew Teague in Ottawa and Bruce Wheatcroft in Montréal. He has served as an officer for the American Institute of Organbuilders and the Associated Pipe Organ Builders of America. For information: <http://letourneauorgans.com>.



Thomas R. Thomas

Thomas R. Thomas is appointed organist and choirmaster of St. Luke's Episcopal Church, Live Oak, Florida. Thomas began playing for church services at age 13 and is from Philadelphia, Pennsylvania, where he was educated and served several historic churches. He held the post of assistant organist at the Church of Bethesda-by-the-Sea, Palm Beach, Florida, at the age of 16. Upon his return to Florida, he was director of music for Royal Poinciana Chapel, also in Palm Beach, for ten years. During this time, he designed the original Austin Organs, Inc., Opus 2685 (now Opus 2685-R of 104 ranks). He invited his long time friend, Virgil Fox, to be artist-in-residence at the chapel. During

the installation of the organ, he was appointed by the late Donald Austin to represent Austin Organs in Florida and Georgia. His organ design and restoration work is mentioned in periodicals and books. The original specification and proposal for the new 109-rank Austin at Bethesda-by-the-Sea was conceived by Thomas. He resides in McAlpin, Florida, with his partner. ■



Mildred Andrews Boggess

(1938–1962). Boggess became an instructor of piano and organ at the University of Oklahoma School of Music in 1938, later named professor of music, and served until her retirement in 1976.

Boggess was known for her dedication to the discipline of her students, many of whom were winners at national and regional competitions. She was one of the first female organists to perform at the Washington National Cathedral in Washington, D.C. Boggess was inducted into the Oklahoma Hall of Fame in 1971.

Prepublication subscriptions are invited. Levels of subscription are Friend \$50, Sponsor \$100, Benefactor \$150, Patron \$200, and Angel \$300 and above. Deadline for subscriptions is November 1, 2020. Publication date is June 15, 2021. For information: 800/765-3196.

Leupold Editions will publish a biography of over 400 pages covering the life, performing and teaching careers of **Mildred Andrews Boggess** (1915–1987), authored by **Stephanie Ann Barth**. Boggess earned a Bachelor of Fine Arts degree in piano (1937) and a graduate degree in piano performance (1940) from the University of Oklahoma. She served St. John's Episcopal Church, Norman, as organist and choirmaster (1936–1962) and was instructor in organ for the Evergreen Episcopal Music Conference, Evergreen, Colorado

Recordings

Regent Recordings announces new CDs. *Prières pour Notre Dame* (REGCD 538), features music for organ and treble voices by Marcel Dupré, Nadia Boulanger, Jeanne Demessieux, and Francis Poulenc. **Colin Walsh** plays the Cavaillé-Coll organ of St. Ouen, Rouen, France, with the Romsey Abbey Choir, conducted by **George Richford**. *The Garment of Holiness* (REGCD 503) features the choral and organ music of Iain Quinn. The Chapel Choir of Selwyn

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Concert management



Kevin Bowyer

Kevin Bowyer has joined the management roster of **Seven Eight Artists**. Bowyer, organist for the University of Glasgow since 2005 and a recording and concert artist, is the winner of five international organ competitions (St. Albans, Dublin, Paisley, Odense, and Calgary). His recording catalog of over a hundred commercial CDs includes the complete organ music of Bach, Brahms, and Alain, as well as others.

As a performer he has earned a reputation as a performer of complex, “unplayable” works, including pieces by Kaikhosru Sorabji, Brian Ferneyhough, Chris Dench, Iannis Xenakis, Milton Babbitt, Niccolò Catiglioni, and others. Bowyer has performed throughout Europe, North America, Australia, New Zealand, Russia, and Japan. He produced a number of articles and book chapters and, for a time, provided the regular humorous column for *Organists’ Review* magazine. For information: seveneightartists.com.

Nunc Dimittis



Richard S. Hedgebeth (photo credit: Daniel Lemieux)

Richard S. Hedgebeth, 75, died November 3, 2019. He was born in Avon, Florida, and grew up in Bismarck, North Dakota, and Medfield, Massachusetts. He attended Elon College in North Carolina as a physics major before transferring to the New England Conservatory of Music, Boston, as an organ performance major. Before founding his own companies, the Stuart Organ Company and Westminster Organ Works, he worked with several pipe organ companies, including Foley-Baker, Tolland, Connecticut; Andover Organ Company, Andover, Massachusetts; and Guilbault-Therien in Saint-Hyacinthe, Québec, Canada.

In Binghamton, New York, Hedgebeth serviced pipe organs in several area churches, with projects including a renovation of the Aeolian-Skinner organ at First Congregational Church. He also serviced the theatre organ at the Broome County Forum. He was a licensed agent for Hauptwerk, a digital organ software company, having recently completed the installation of a four-manual Hauptwerk in a church in San Diego, California. At the time of his death, he was working on a four-manual Hauptwerk installation for a new concert hall being built at Indian Hill Music School, Groton, Massachusetts.

Over his career, Hedgebeth serviced, built, and rebuilt hundreds of pipe organs throughout the Northeast. He was a member of the Organ Historical Society and was a member, sub-dean, and webmaster for the Binghamton Chapter of the American Guild of Organists.

Steven Alan Williams, 63, died December 18, 2019, in Asheville, North Carolina. Born May 10, 1956, in Asheville, he graduated from Asheville High School, completed his bachelor’s degree at Mars Hill College, and his master’s and doctoral degrees in music at the University of Illinois, Urbana-Champaign. He accepted his first paid position as a church organist at the age of 13. He was awarded the Prix d’Excellence in 1980 while studying under Marie-Claire Alain at the Conservatoire National de Musique, France, and won the 1981 National Organ Playing Competition at First Presbyterian Church, Fort Wayne, Indiana.

Williams began his professional career at Warren Wilson College, Swannanoa, North Carolina, in 1981 as the chapel and college organist and accepted a faculty position in the music department in 1982. He served as chair of the music department from 1985 until 1989 and again from 1992 until 2007. In 1990, he was the first Warren Wilson faculty member awarded the honor of Teacher of the Year. Throughout most of his years at the college, he also served as the Warren Wilson Presbyterian Church organist, music director, and chapel choir director. He was assistant conductor and accompanist for the University of North Carolina Asheville Community Chorus from 1989 until 1990, and for the Asheville Symphony Chorus from 1999 until 2009. Active for many years in the American Guild of Organists, he served as dean of the Western North Carolina chapter from 1999 until 2001.

Steven Alan Williams is survived by his brother Ed Williams (Jan), sister Patsy Williams Agee (Royce), as well as an uncle, seven cousins, two nephews, six nieces, three great-nephews, and two great-nieces.

► page 6

College, Cambridge, UK, is directed by Sarah MacDonald, and the organists are Shanna Hart and Alexander Goodwin. For information: www.regentrecords.com.

Church, Kennebunkport, and was donated and moved to First Congregational in 1919.

The organ had a few minor structural alterations to allow it to fit in its new setting. As part of the restoration, those alterations were changed back to what the restorers felt was the original configuration for the Pedal windchest. A unique feature of the organ is the independent 8’ Principal for the 13-note Pedal. The organ remains tonally unaltered and is now back in playing form. Kevin Birch of St. John’s Church, Bangor, Maine, played the rededication recital, June 7, 2019.

Organbuilders



1854 E. & G. G. Hook Opus 177, First Congregational Church, Kennebunkport, Maine

David E. Wallace & Co., LLC, Pipe Organ Builders of Gorham, Maine, has been selected to provide the restorations of several unique 19th-century pipe organs. Recently completed was the restoration of the 1854 E. & G. G. Hook Opus 177 for First Congregational Church, Kennebunkport, Maine. The one-manual, nine-rank organ was built originally for South Congregational



1893 George Jardine & Son Opus 1123, Sacred Heart Catholic Church, Yarmouth, Maine

The 1893 George Jardine & Son Opus 1123 at Sacred Heart Catholic

Church, Yarmouth, Maine, is undergoing a renovation of its Pedal division. The organ was built for Russell Sage Memorial Church, Far Rockaway, Queens, New York, and sold in 1985 to Sacred Heart Church. The Pedal is being expanded by Wallace to include

appropriately scaled 16’ Subbass, 16’ Bourdon, and 8’ Violoncello ranks. The ranks replace a difficult to register, large-scaled Bourdon. This work completes a series of renovation projects for the instrument. For information: www.wallacepipeorgans.com.

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New Organ Music

Pièces d'Orgue, by François Couperin, edited by Jon Baxendale. Cantando Musikkforlag, Stavanger, Norway, 2018, ISMN 979-0-2612-4441-1, €37. Available from www.cantando.com.

The Norwegian publishing house Cantando Musikkforlag has issued a new edition of François Couperin's *Messe Solennelle à l'usage des Paroisses* and the *Messe propre pour les Couvents de Religieux et Religieuses* to commemorate the 350th anniversary of the composer's birth. In this critical edition, the first to appear in nearly forty years, the objectives of British musicologist Jon Baxendale "were to reassess surviving and lost copies of the organ Masses with regards to establishing their authority, as well as to provide practical advice on performance practice, ornamentation, and registration with practical comments based on original source material" (publisher's notes).

To appreciate Baxendale's and Cantando Musikkforlag's achievement, a bit of history is in order. Previous editions of the organ Masses include those by Alexander Guilmant (1906), Paul Brunold (1932), Norbert Dufourcq (1970–1974), and Davitt Moroney and Kenneth Gilbert (1982); the latter was a revised edition of Brunold's, published by L'Oiseau Lyre. Only manuscript copies of the music exist; Couperin chose to sell the Masses in this format rather than as scores printed from engraved plates. Baxendale's edition uses all four known sources, of which the primary ones are the handwritten copies known as Carpentras and Versailles.

How does this new edition differ from that of 1982? There are several key areas. One is formatting: the layout is horizontal rather than vertical, preserving the original 1690 arrangement. Another is that the versets with plainchant *canti firmi* are printed in two versions, the first on two staves with the chant in the tenor, the second on three staves with the chant in a separate pedal line. The performer can choose which version to use.

The most innovative change, however, places the music in a liturgical context by including the appropriate chant above the movement that follows it. Thus, the Ordinary chants of *Cunctipotens Genitor Deus* appear with the *Messe des Paroisses*; the "Messe de Sainte Cecile" from *Trois Messes en plain chant pour les festes solennelles, propre au religieux et religieuses* (1687), edited by Paul Damance, appear with the *Messes des Couvents*. These are not nineteenth-century Solesmes chants; rather, they are taken from the *Graduale Romanum*, edited by Nivers and published by Christophe Ballard in 1697. A description of contemporary *alternatim* practice appears in the section on liturgical contexts. As Baxendale says in a conversation with organist Stephen Hicks, "I think it's important that musicians today get a chance to see the music in perspective and also to use the music in a liturgical situation" (<https://www.youtube.com/watch?v=E-DHCakTYrQ>).

There are some ornaments indicated in the chants—a radical departure from modern tradition!—but Baxendale cites collections of plainchant published between 1687 and 1707 that contain innovative elements including metrical

rhythms, accidentals, and occasional ornaments (Nivers was a proponent of this newer style in the second half of the seventeenth century) to support this decision.

One of the most valuable items in the front matter comes in the section on registration. Baxendale discusses *le bon goût* as it pertains to the tonal resources of the organ:

The mélange of the organist's tonal resources [in the seventeenth century] was an important consideration in building elegant performances and governed a range of aesthetics of which the foremost objectives were to strike listeners with not only the quality of sound . . . but also with its beauty. Surprise and variety were essential ingredients, . . . each movement had a specific character that was aligned to the part of the liturgy to which it belonged.

Following this explanation is a table in which every Mass movement is provided with suggested registrations and a description of its character from seventeenth-century sources (in the original French and English translations) as well as editorial comments that clarify organ tonal design and performance practice. It is a tremendous resource for all organists regardless of their degree of experience with this repertoire.

Regarding ornamentation—always a critical issue for early music—Baxendale posits some new thoughts. Received wisdom, based on Couperin's own directive in *L'Art de toucher le clavecin*, dictates that one should not add *agrément*s to his music since he had taken pains to mark them appropriately. However, there are many more ornaments used in the four books of harpsichord pieces Couperin published between 1713 and 1730 than we find in the organ Masses from 1690, which puts his remarks in a different light. Baxendale argues that "the domain of the harpsichordist belonged not only to the professional musician but also to amateurs who, using Couperin's logic, were at least in need of some guidance when it came to such refined matters as tasteful ornamentation." Organists employed in the principal churches of Paris, in contrast, were professionals who were competent to provide their own ornaments. "It should come as no surprise, therefore, that Couperin's organ pieces contain what can only be described as scant ornamentation, and the probability is that he expected his peers to supplement his music with their own." Any organist who has felt twinges of guilt for adding a *tremblement* or *pincé* to a verset should find this theory both sensible and liberating. A *Démonstration des agrément*s taken from pieces in both Masses precedes the music itself.

This is a handsome volume: it has a hardcover binding with clearly printed music on high-quality paper that will last a very long time. The historical information in the front matter has been scrupulously researched. Mr. Baxendale has edited other early music volumes for this publisher, including *noëls* by Pierre Dandrieu, and, happily, he has brought his scholarship and expertise from these efforts to bear on the organ music of Couperin. This volume will be an important addition to the library of every serious organist.

—Sarah Mahler Kraaz
Ripon, Wisconsin

New Recordings

In My Father's House: Choral Music by Philip Stopford. Truro Cathedral Choir, BBC National Orchestra of Wales, directed by Christopher Gray. Regent Records compact disc REGCD517, available from www.regentrecords.com.

In my Father's house; Bring us, O Lord God; Ubi caritas; Christ is our cornerstone; Love divine, all loves excelling; The chorister prayer; Jesu, lover of my soul; O how glorious is the kingdom; Ave Maris Stella; Ave Maria; Stabat Mater; There is no rose; A child is born in Bethlehem; What sweeter music; A Christmas blessing; We three kings of Orient are; Silent night, holy night; The star of kings.

Philip Stopford (b. 1977) is currently director of music at Christ Episcopal Church, Bronxville, New York. He began his musical education under Simon Preston and Martin Neary and was subsequently organ scholar in succession at Truro Cathedral, at Keble College, Oxford, where he also obtained a music degree, and at Canterbury Cathedral. Then followed a stint as assistant organist of Chester Cathedral and director of music of Belfast Cathedral. After this came a five-year period spent as a freelance composer and choral director before he took up his present post in Bronxville in 2015.

Truro Cathedral Choir has risen to considerable prominence among English cathedral choirs in recent years, particularly since the appointment Christopher Gray as director of music in 2008. Gray is also director of the Three Spires Singers and Orchestra, a semi-professional group based in Truro, and so-named because Truro Cathedral has three spires. On this compact disc he directs both the Truro Cathedral Choir and the BBC National Orchestra of Wales. The keyboard player is Luke Bond, who is assistant director of music at Saint George's Chapel, Windsor, having previously held a similar position at Truro Cathedral.

The first anthem on the compact disc, from which it takes its title, is "In my Father's house are many dwellings." This was written in 2015 for the ninetieth anniversary of Saint Petronille Catholic Church in Glen Ellyn, Illinois, a church where Stopford had directed the Christmas services the previous year. In honor of this it is cast in "carol" form, with a refrain between each section. The text is drawn from the fourteenth chapter of the Gospel of John, with verses two and three repeated as the refrain between each section. Stopford, however, gives the "carol" a certain numinous feeling as befits a contemplative text belonging to the Easter season. "In my Father's house" is followed by a setting of a text by John Donne, the leading light among the metaphysical poets and dean of Saint Paul's Cathedral in London in the early seventeenth century. Donne's text is a prayer beginning, "Bring us, O Lord, at our last awakening," and was first performed in Saint Paul's Cathedral in 2014. The anthem begins in a broad, filmic style and progresses toward a climax of "dazzlingly colorful orchestration" (to quote the accompanying leaflet) before drawing to a gentle close.

The third track of the compact disc uses both the text and the melody of "Ubi caritas et amor," the Latin

antiphon for Maundy Thursday. In its character and harmonies this setting is not unlike Maurice Duruflé's version of the same text. Following this is Stopford's setting of the well-known hymn, "Christ is our cornerstone." This uses an original tune, repeated and elaborated in each verse, and is given an elaborate orchestral setting, with some very festive brass fanfares, including an introduction and interludes. It is not unlike some of the work of John Rutter and is cheerful, melodious, and graceful.

Next comes a setting of Wesley's hymn, "Love divine, all loves excelling." Stopford composed this for a wedding when he was director of music at Saint Anne's Cathedral in Belfast, Northern Ireland. It is a very gentle work, commencing with the trebles alone and including a baritone solo in the middle. Stopford's anthem on the Royal School of Church Music Chorister Prayer ("Bless, O Lord, thy servants who minister in thy temple") was written for the twentieth anniversary of the inclusion of girl choristers in the choir of Llandaff Cathedral, Cardiff, Wales, in 2016. Another very gentle work, it includes passages sung by the choristers that are echoed by the altos, tenors, and basses.

Stopford's second hymn based on a text by Charles Wesley is "Jesu lover of my soul," first performed on the island of Jersey in the Channel Islands in 2013. The treatment is not unlike "Love Divine" and "Chorister Prayer" inasmuch as it is a gentle hymn, beginning softly with the trebles and then introducing the lower voices. There is then a marked change and the mood reverts to something like that of "Christ is our cornerstone." The text here is Revelation 7:9, "O how glorious is the kingdom," as paraphrased by Basil Harwood in his own anthem of the same name. Stopford wrote it for Saint Matthew's, Northampton, noteworthy for being the church where the late Alec Wyton was organist before he came to the United States. It was first performed on Saint Matthew's Day in 2014. Although vigorous and joyful in character it lacks the monumental quality of Harwood's anthem and is both easier and a couple minutes shorter.

We turn then to three Latin Marian hymns. The first, "Ave Maris Stella," was composed for a festival in Saint Andrew's, Scotland. It is written for eight voices (SATB divisi) and achieves a rich and luscious texture. "Ave Maria" was originally composed for men's voices but was then rewritten in its present form for double choir. The texture is again very rich, and the orchestration once more reminds me of some of the work of John Rutter. The third Latin hymn is "Stabat Mater," but only sets the first stanza of this hymn. The leaflet says nothing of the piece apart from printing the text in Latin and English, but it seems that it was originally written for solo voice, then rewritten for treble voices, as it is performed here. Richness of texture is here achieved by the strings, leaving the trebles figuratively to soar in the generous acoustics of Truro Cathedral.

The rest of the compact disc is devoted to music for Christmastide, making use mostly of traditional texts. The first three of these, "There is no rose," is a gentle and relatively easy a cappella setting. Again, there is no mention of



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it in the leaflet apart from reproducing the text, but a little research reveals that it was written for Monkton Combe School, a small independent school in Somerset, and first performed in Bath Abbey in 2015. The next anthem on the carol text, "A Child is born in Bethlehem," is a more dynamic work featuring brass. It is the earliest of Stopford's works featured on this recording, dating from 2001, and was originally written for Chester Cathedral. The leaflet comments in rather flowery terms that "the anthem personifies the modern sound of Anglican Christmas—the orchestral tambourine is the cherry on top of an expertly iced Christmas cake." Again the influence of John Rutter is apparent.

Another Christmas piece included on this compact disc is a setting of Robert Herrick's poem, "What sweeter music." Once again Stopford makes us of luscious textures, featuring the strings as well as contrasting voices, with an a cappella mid-section, "'Tis he born, whose quickening breath/Gives life and luster," and then reintroducing the orchestra at the end, resulting in a very effective treatment. This is followed by "A Christmas blessing," a setting of the Church of England blessing for Christmas Eve (erroneously stated in the leaflet to be the Collect for Christmas Eve). Here effective use is made of harp and organ with orchestra, as well as the contrasting voices of the choir. Written in 2008, it is one of Stopford's most accessible works.

Placed above a sparkling orchestral setting, "We three kings of Orient are" makes use of John Henry Hopkins, Jr.'s original tune. The leaflet notes that Hopkins did not want his carols altered in any way, and adds, "but then he died in 1891"—so there! The carol begins softly with the male voices of the choir and builds up to a tremendous climax at the end.

Another carol making use of its original tune is Stopford's setting of "Silent night." Here again the strings of the orchestra predominate. The first verse is sung by the upper voices, the second by the lower voices, and the third by the full choir. The third verse builds to a slight climax in which the timpani briefly appear, but then drops down to a whisper at the end. Both the text and the music of the final piece on the compact disc, "The star of kings," were commissioned by Manchester United Church in Saint Louis in 2015. The poet Andrew Longfield wrote the text, and Philip Stopford set it to music to produce a Christmas/Epiphany anthem that is almost double the length of any of the other pieces on this recording. The anthem is another gentle, lilting setting and one particularly effective feature is the repetition of the phrase, "Follow me," over and over, suggestive of the long journey of the Magi.

Overall, Philip Stopford's eclectic style typifies the best in recent English church music. I commend this compact disc to readers of THE DIAPASON.

Multum in Parvo. Margaret Phillips, keyboardist. Regent Records, Ltd., compact disc EOSCD21, available from www.regentrecords.com.

Praeludium in E, Vincent Lübeck, organ by Peter Collins (2000); *Obra de falsas cromáticas de 1º tono*, Anonymous, and *Tiento de 1º tono de mano derecho*, Pablo Bruna, organ by John Snetzler (1769); *Rowland* and *Callino Casturame*, William Byrd, harpsichord by Peter Taylor (2011, after Baffo, 1574); *Select Piece No. 1 in G*, John Keeble, organ by Samuel Green (1796); *La Caverneuse*

and *La Délevée charnée*, Joseph Bodin de Boismortier, harpsichord by David Rubio (1972, after Taskin 1769); *Three Pieces*, Samuel Wesley, organ by James Davis (ca. 1795); *Theme and Variations*, Hendrik Andriessen, organ by Peter Collins (1984); *Plaisanterie*, op. 31, no. 4, Sigfrid Karg-Elert, harmonium by Alexandre Père et Fils (1861); *Verset de Procession*, Théodore Dubois, and *Introduction and Voluntary*, op. 14, no. 6, Edward Elgar, organ by James Conacher (1882); "Menuet" from *Sonata*, op. 10, Jules Mouquet, harmonium by Victor Mustel (1898); *Pastorale* and *Grand Choeur in G*, Théodore Salomé, organ by Telford & Telford (1865, rebuilt by Peter Conacher, 1903).

Back in the 1960s when I first became interested in organs the idea of a *multum in parvo* ("much in little") organ, capable of playing a very wide repertoire on a small instrument of a few stops, was much in fashion. In these days when massive organs of four or five manuals with a hundred ranks or more are *de rigueur* the idea of a small but versatile instrument seems to be have been largely forgotten. Nevertheless, I personally have remained

faithful to the *multum in parvo* concept, and so, apparently, has Margaret Phillips. She is professor of organ at the Royal College of Music and a noted exponent of Bach—her eight 2-CD set of recordings of the complete works of Bach is also released by Regent Records.

Margaret Phillips and her husband David Hunt run the English Organ School and Museum in Milborne Port, Somerset. Here they have amassed a large collection of keyboard instruments in a former Congregational church. These organs are curated by John Budgen following his retirement as director of the old-established organbuilding firm of Bishop & Son. The English Organ Institute exists to showcase particularly the small organ and its repertoire including especially old English organ music, and it also provides facilities for teaching and learning the organ.

The compact disc begins with Lübeck's *Praeludium in E Major* played on the larger of the English Organ School's two instruments built by the late Peter Collins. Used as we are to hear this piece played on large German Baroque organs, it is remarkable how brilliant

and impressive Margaret Phillips's performance sounds on a two-manual-and-pedal tracker of a mere nineteen ranks. Other surprises await us such as how effective the Sesquialtera & Cornet on the Snetzler organ—intended primarily as chorus mixture—sounds as a solo stop. Here, of course, the division of the single manual into treble and bass stops permits a limited use of the organ as though it were a two-manual instrument.

By contrast two of the organs have three manuals, although still with relatively few stops—the James Conacher organ having three manuals and pedals with twelve ranks, and the Telford instrument three manuals and pedals with nineteen ranks, supplemented by another four pedal stops installed by John Budgen. I particularly liked Phillips's performance of the *Grand Choeur in G* by Théodore Salomé, one of my favorite Victorian pieces.

Phillips's primary goal is to teach and inform the public about the organ, and in this regard the compact disc has a great deal to teach us all.

—John L. Speller
Port Huron, Michigan

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Marches for March

March: the third month of the year in the Gregorian calendar—the only month with a name that has a musical connection. March: a ceremonial procession in 4/4 time. March: a title for a musical composition (unfortunately not found very often in works for harpsichord). While I was searching for a subject to explore this month these definitions popped into my mind. What follows are the titles and some comments about pieces that include the word “march” in scores that I found in my library of harpsichord music.

From Henry Purcell (1659–1695) we have three short examples to be found in his *Miscellaneous Keyboard Pieces* (edited by Howard Ferguson for Stainer & Bell, Ltd.): in the “Second Part” of Purcell’s *Musick’s Hand-Maid* (1689) numbers 2 and 4, each comprising sixteen measures in C major, and from *A Choice Collection of Lessons* (1696/1699), number 19 (also in C)—twenty-two more measures, all three entitled “March.” Ferguson’s second of the two volumes that present his scholarly edition of Purcell’s complete works for harpsichord does not offer a single march in the composer’s *Eight Suites*. I mention this because I had also perused a Kalmus reprint of the same *Eight Suites* edited by the Austrian musicologist Ernst Pauer (1826–1905) who took the liberty of adding one of the aforementioned marches as an addition to Purcell’s *Suite No. 5 in C Major*—a rather extended addition since Pauer also assured that each of the two sections would be repeated by removing the optional repeat marks in both A and B sections, and then making them seem obligatory by printing each section a second time.

From the 1725 *Little Notebook for Anna Magdalena Bach* we find three short marches: numbers 16, 18, and 23. In order: twenty-two measures in D major and the same number of measures in G major, both credited to C. P. E. Bach; and twenty-eight measures in E-flat major, the composer unknown—all presented in the Henle Urtext Edition. Interestingly those three marches are vastly outnumbered by nine *menuets* in this iconic volume of Bach family favorites.

Moving on to France, the only François Couperin entry in the “Marche-Fest” is to

be found in that great composer’s *Fourth Ordre*: “La Marche des Gris-vêtus.” I asked author Jane Clark if I might quote her description of this marching piece as it appears in the book (written with Derek Connon), *The Mirror of Human Life*. With her generous permission,

A drinking song in honor of the famous regiment with grey uniforms, the words of which go: ‘Let us sing the glory of the grey coats; Let us sing their virtues when we drink, and pay respect to their strength.’

[My thanks to the author who informs me that a third edition of this indispensable guide to Couperin’s harpsichord works is forthcoming from London’s Keyword Press.]

More French music: from composer Jean-François Dandrieu (1682–1738) we find “Les Caractères de la Guerre” as the final work in his *Premier Livre* of which “La March” (eighteen measures) is the second section of this suite (Edition Schola Cantorum, 1973, edited by Pauline Aubert and Brigitte François-Sappey). And finally, an inspired and moving composition by Claude-Bénigne Balbastre (1727–1799), who signed his manuscript “le Citoyen [Citizen] Balbastre, 1792—the first year of the Republic”—obviously an astute survivor of the French Revolution and a patriotic one, as well: *Marche des Marseillois et l’Air Ça-Ira*. A wonderful, vigorous setting of the French national anthem with variations, it is one of my favorite recital pieces, especially during July. This march has Scarlatti hand crossings and a bass C with a downward squiggly line, marked “Canon” (for which I love to use my elbow to make it a thundering tone cluster, usually enough to wake any dozing persons among the listeners). Originally this work was designated for fortepiano, but it also works well as a harpsichord piece (Edition Le Pupitre 52, edited by Alan Curtis for Heugel, Paris).

§

There is a paucity of American-composed marches for harpsichord. A careful perusal of the indices in Frances Bedford’s magisterial catalogue of twentieth-century works for harpsichord and clavichord did not include even one such work for the revived instruments. And so I turned my attention to the

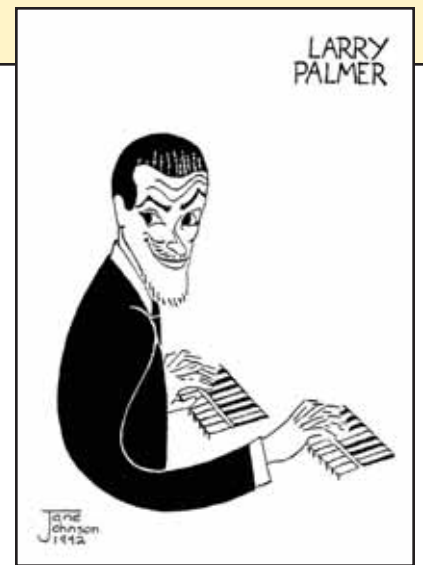
earlier history of music on this side of the Atlantic Ocean. Eureka! At least our forefathers’ musical tastes will provide several entries for this month’s topic!

In W. Thomas Marrocco and Harold Gleason’s 371-page survey, *Music in America: An Anthology from the Landing of the Pilgrims to the Close of the Civil War 1620–1865* (New York: W. W. Norton, 1964), chapter nine includes both words and music for several delightful additions to our keyboard repertoire. First and foremost is the one-page gem “Washington’s March” from *George Willig’s Musical Magazine* (Philadelphia, 1794–1795)—eighteen measures of pompous musical delight that I have enjoyed playing on both harpsichord and organ. Early versions of our national anthem and other patriotic songs are also of interest, and at least two Civil War favorites could be adapted for keyboard use: “When Johnny Comes Marching Home” (1863) and “Marching Through Georgia” (1865).

Although it does not have the “m” word in its title I think several voluntaries by William Selby (1738–1798) deserve to be mentioned. The composer, English born, emigrated to Boston, where he became organist of King’s Chapel from 1771 until his death. The beautiful *Voluntary in A Major* was published in London circa 1770 in a volume of pieces by a host of contributors—ten pieces in all “for the Organ or Harpsichord.” The Selby piece is also included in the book by Gleason and Marrocco and is also the second of two Selby *Voluntaries* edited by a more recent organist of King’s Chapel, the composer and early music enthusiast Daniel Pinkham (1923–2006). This edition was published by E. C. Schirmer Music in 1972.

Moving southward from New England, I can also recommend a delightful rarity that I purchased from a shop in the Smithsonian Institution, Washington, D.C., in 1975: *A Little Keyboard Book: Eight Tunes of Colonial Virginia Set for Piano or Harpsichord* by James S. Darling, who was, for many years, organist and choirmaster of Bruton Parish Church in Williamsburg. During my seven years of teaching in Virginia (1963–1970) we met fairly frequently, and both of us had the good sense to purchase a harpsichord from America’s master builder William Dowd.

For Darling’s choice of pieces from Colonial Virginia he selected eight from the manuscript books of the Bolling family, plantation owners in Buckingham County. Following introductory material the first musical item is “Trumpet March,” and the last piece, “Lord Loudoun’s March.” Also of interest to historically oriented musicians is the



“Fast Fingers,” Jane Johnson’s caricature of Larry Palmer

publication here of the only known work (“Minuet”) by Peter Pelham, organist of the Williamsburg church and jailor for the municipality. This delightful small volume was published in 1972 by the Colonial Williamsburg Foundation (ISBN 0-910412-93-6).

Lastly, I recommend the volume *Baroque Folk* by Willard A. Palmer (1917–1996), “Moderately Easy to Early Intermediate Piano Solos That Teach”—sixteen familiar melodies arranged in Baroque style (Alfred Music Co., New York, 1969). Opening with three two-part inventions and two minuets, a single march is based on the Israeli National Anthem, *Hatikvah*. Only one page in length, it is cleverly constructed of imitative counterpoint, and I should think that quite a few of our readers may be organists for Jewish houses of worship as well as for Christian denominations and might, therefore, find special appreciation for their usage of this iconic tune. I will not disclose the other familiar melodies that are presented in new guises in this clever and charming volume. I use several of the arrangements quite often, especially for encores, and it is always a good way to send one’s listeners on their ways, chuckling and humming a favorite tune.

And so, dear readers, enjoy the employment of marches in March, and, just perhaps, we might be able to encourage (or commission) one of our American composers to write a new march for use in the year 2021? I have my own particular favorite in mind—or perhaps if we cannot achieve that lofty goal we might just improvise or commit to paper or screen something that we invent for ourselves. Happy March! ■

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

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Interruption

I am typing this column slower than usual—with one hand. About three weeks ago I had surgery, apparently entirely successful, to repair a rather large rotator cuff tear in my left shoulder. I am now about halfway through the time I need to keep my left arm immobilized in a sling. This has not just impeded my typing, but has also kept me from playing music. In mid-October, about the time when I was writing my December column, I began to find the pain in my shoulder severe enough that I could not play for more than a few minutes at a time. It was about then that I acknowledged that I had already been shying away from practicing or playing much for a month or two. Depending on how rehab goes, I will not have played regularly for a period of from five to six months or longer.

I have had to cancel—or postpone—four planned performances of J. S. Bach's *The Art of the Fugue*. Fortunately, only one had been publicly announced when I was forced to make that decision. As far as I can remember, this is the first time that I have not had any concerts scheduled in about thirty-five years. It feels odd: simultaneously peaceful and eerie.

My right arm bears the burden of doing everything for the time being and is beginning to complain. Typing has become painful, and I can only type for a few minutes at a time. Hence this column is a short one. I am a slow typist anyways; I never learned to type. I peck away with one finger at a time—usually, one finger on each hand, but for now, one finger, period. I estimate that typing with just my right hand makes it take three times as long—some of that just because I am bringing fewer resources to bear, some of it compounded out of the greater number of wrong keys that I hit and the need to make corrections. It interests me to ponder: would the need to type one-handed make more or less of a difference to someone who could “really” type? I suspect more.

I am occasionally asked why I never learned to type. Given that I do a similar but arguably more complicated task with my hands, they I assume that I could pick it up naturally. Either I just never happened to get around to it, did not need it enough to be motivated to do it, or I was (subconsciously) afraid that it would somehow confuse me as to my keyboard playing!

There are two reasons that this month's column does not continue my discussion of *The Art of the Fugue*. That I can only type a sentence or two at a time before I need a break makes trying to construct the arc of a serious discussion frustrating or impossible. The breaks are too distracting, as is the heightened need to correct typographical errors. I would feel strong pressure to keep it short, or not to be overly conscientious if I suspected that I had written something the wrong way or left something out.

But also, I am still not that far removed from the brief but intense period right around surgery when I was in a lot of pain. I still do not feel ready to think connectedly about matters that are important enough to deserve and need the respect of careful, connected thought. I expect to get back to *The Art of the Fugue* next month, if all goes well, and pick up where I left off. This column, then, is just a few notes or jottings from the middle of an interlude.

It is interesting to take a hiatus from performing at this time. Even though I know that it is just temporary, it feels like a change, it feels different. I seem to be experiencing an enhanced set of memories of, and a kind of affinity for, my late

childhood and teenage years. That was a time when I knew that I cared deeply about music and spent a lot of time day-dreaming about being a musician and a performer, but did not really believe that I ever could be. Why not? That question has always interested and even haunted me, and I do not have a clear or complete answer. Perhaps this current experience will make me search for one. That could be fruitful and enriching, and also intensely relevant to thinking about teaching, learning, and motivation.

In those years I was a listener more than a performer. Right now, though, I find it difficult to listen. I have not listened through a piece of music in weeks. I suspect that this may be because I am not quite yet up to scratch mentally. However, I notice that when I hear music casually, mostly as movie or television soundtracks, I hear it very intensely. I am noticing more detail and responding emotionally in a more vivid way than I expect in that situation. Of course, that is in short bursts—low demands on concentration, no need to try for that longer arc that is normally so important to me. Perhaps that explains this focus. But I wonder whether sometimes I let my focus on the music that I am working on, or that I am working on with students, partially block my commitment to really hearing other music. I suspect that this is true, and I want to observe it as I get back to playing.

I still always have music going through my head. During the last few weeks this has been essentially all piano music: Mozart, Beethoven, Schubert. I react to this as being also a bit of a return to my much earlier years. This was most of what I listened to as a teenager.

Concerning motivation

I am very aware that I have a fairly long and intense stint of physical therapy coming up. It will begin in two or three weeks, as soon as my sling is removed. I really, really need and want to do it right. I gather that the success of the whole enterprise of returning my arm to full function will depend significantly on this stage. I care a lot about getting back to a state in which I do not feel any physical constraints on my organ and harpsichord playing. I care a lot about returning to playing golf (see my column from December 2014); and, of course, I care about just being okay in day-to-day life.

I was surprised when two or three friends of mine independently said to me something like, “Of course the rehab will be easy for you. You're a musician. You're used to working patiently, systematically, etc.” The reason I am surprised is that I am usually terrible at that. I know something about how to describe that sort of systematic work, at least when it forms part of organ or harpsichord learning, precisely because it does not come easily to me. I have had to puzzle it out very deliberately.

That is why this is about motivation. I am actually serenely confident that I will do the physical therapy assiduously and thoroughly. But that is only because,

first, I am very strongly motivated to do it, and, second, I understand that the only time to do it is now—one chance. The structure will be externally imposed, as it has to be. The physical therapists know what I need to do; I do not.

If there is an analogy between this and learning music, it involves the very practical side of the latter: the part about “if you follow these steps, you will learn the notes, you will develop the skill;” not the parts about interpretation, rhetoric, communication. In a way, physical therapy is like systematic practicing, but one step farther back. It is, because of the particular circumstance, the practical thing that I must do in order to achieve the practical things that I am used to doing and that I try to help other people accomplish.

That is all for now. I expect my discussion of *The Art of the Fugue* will resume next month. ■



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Organs and boats (There he goes again.)

Mystic, Connecticut, is a fun destination for people like me with a love for saltwater sailing. The area was originally home to the Native American Pequot people, was settled by British colonists around 1640, and was one of the first ports in New England. It is now home to the Mystic Seaport Museum, which has a vast range of exhibits about the history of sailing in the region. The museum includes a large and comprehensive working wooden boat shop where many important historic vessels have been restored.

Ours is a catboat, one of a class of broad-beamed boats developed for nineteenth-century fishermen in New England, handy enough to sail alone with a large, single sail, stable in choppy water, with plenty of capacity for a large catch. Since *Kingfisher* entered our lives, we have been members of the Catboat Association with some 2,500 other catboaters. The membership is listed twice in the club's directory, once alphabetically by last name, and once by the name of the boat.

Each January, the Catboat Association holds a three-day meeting in a large convention hotel a few miles away, and we have had several fascinating dedicated tours of the museum. A highlight of one of those visits was a private tour of the *Charles W. Morgan*, the last wooden whaling ship in existence, undergoing restoration at the time. She was built in 1841, is 107 feet long, nearly thirty feet wide, and was launched after restoration in 2013. During the summer of 2014, she was sailed by a specially chosen crew on a tour of thirty-eight New England ports and is now on permanent exhibit in Mystic.

The director of the restoration was our guide, taking a couple hours out of his hard workday. He showed us how they steamed fifteen- and twenty-foot-long, six-inch-thick oak planks and bent them to fit the compound curves of the ship's sides, fastening them with heavy handmade wood nails and caulking the seams with tar-soaked hemp. He also shared a remarkable story of the unique problems of material supply in that specialized authentic field.

A main central beam supporting the deck along the length of the ship was rotten beyond saving, and the shipbuilders were at a loss to replace it, when they received a chance call from a contractor who was starting the construction of a large new building in the Charlestown Navy Yard in Boston. Wendy and I lived in the Navy Yard for ten years, which is also home to the *USS Constitution*, the oldest commissioned warship in the United States Navy, and is an interesting place to visit. When we had dinner guests

whom we knew would be interested, we carried a cocktail around to the *Constitution*, because the ship fired the Navy's regulation "sunset gun," using 7:00 p.m. as the "official modified sunset" in the now residential neighborhood.

Excavation was underway at the site of the Spaulding Rehabilitation Hospital at the north end of the yard when the contractors unearthed more than a dozen huge oak beams unknown in modern times that had been preserved by being buried centuries ago by Navy shipbuilders. The contractor had the imagination and presence of mind to contact the Mystic Seaport asking if they were of any value, and the next day the seaport sent flatbed semi-trailers to collect them. We were shown the beam that had been chosen for the *Charles W. Morgan*. Anyone interested in historic preservation in any field such as the pipe organ would surely appreciate the fortuitous discovery.

Organ installation

It is mid-January, and I am not here to play with boats. We are spending long working days in the Church of Saint Michael the Archangel in Pawcatuck, Connecticut, a neighborhood of the town of Stonington. The organ was built by Austin Organs, Inc., in 1979 (Opus 2926), with two manuals and fifteen ranks—a modest and simple organ with a clever scheme of borrowing to create a flexible pedal division.

After the start of the second decade of this century, the people of Saint Michael's were planning a new building, and in 2013 we were engaged to dismantle and store the Austin organ. We would install the organ in the completed new building under a separate agreement. The new building was designed by architect Brett Donham (who also designed the recent renovation of Saint Paul's Cathedral, Boston, and Saint Paul's Episcopal Church, Brookline, Massachusetts), who happens to be a friend of Wendy and me with a summer home just a few miles from our house in Maine.

In the new building, the organ would be installed in a free and open space on the main floor of the building, a rare instance of a new ecclesiastical building with no limitations for the placement of an organ. My organbuilder colleagues will chuckle "too good to be true," and they would be right. Fundraising fell short, plans for the new building were scrapped, and the existing building would be stripped to its very bones and rebuilt on the same footprint. We would install the organ in the same loft from which it was removed, but—wait for it—the ceiling would be eighteen inches lower over the Swell, stealing space from the organ to allow an enhanced HVAC system.

A colleague subcontractor releathered the Austin actions for us, and we started the installation about ten days ago. Remember the "too good to be true part?" Today is Sunday, and I put the last two cables on the console junctions this afternoon. The church and the organ will be dedicated on Saturday in a two-hour ceremony led by the bishop of the diocese along with combined choirs and brass instruments. We have a busy week ahead of us. We have built a new swell box, repositioned the Swell in relation to the Great to make the most of the available space, relocated the four largest pipes (the only ones that would not fit under the new lower ceiling), and hung the chimes on the wall. We will spend the next several days setting the pipes on the chests, installing the last few appliances (fan tremolo and its electric relay, expression motor, etc.).

The birth of a new building

The finished church building is lovely. The windows and oak wainscoting are bordered with attractive and colorful stenciled patterns, the walls are painted a rich brick red, new light fixtures with fancy controls and state-of-the-art bulbs illuminate the place effectively, and an intricate system of wood trusses supports the pitched ceiling, a huge change from the tacky dropped ceiling in the original building.

The high altar and reredos are made of wood but are receiving a faux-marble painted finish by the Golubovic family. Milan Church Restoration is run by Marco Golubovic, whose family came to the United States from Serbia in the early 1990s. His parents are the artists who marbled the altar. We have been watching them with interest as they transform the primed-white structure to stone, making mixtures of tubed colored oils and lined oil, sketching "marbly" designs in pencils, and applying the colored veins to the wood with fine artist brushes, sponges, and the occasional finger-painted streak.

The "altar system" has a special feature. The altar itself is mounted on well-concealed wheels and can be used either as a free-standing fixture with the priest facing the congregation or can be pushed against the reredos under the centered tabernacle so the priest can celebrate Mass in traditional style with his back to the congregation.

In 1979, I helped install the Flentrop organ in Trinity Cathedral in Cleveland, Ohio, where I later played several recitals, and which was the site of my first wedding. The altar and pulpit in that church are made of richly veined marble that look for all the world as though they are made of blue cheese. The artists at work this week at Saint Michael's are good at painting blue cheese. It is reminiscent of Homer's account of the Greek god Poseidon who turned a Phaeacian ship into stone, punishing them for aiding his enemy Odysseus.

The Stations of the Cross are molded and carved pieces about thirty inches high and twenty-four inches wide. The figures and architectural images are colorfully painted, and each piece weighs about fifty pounds. The general contractor replaced the hardware and steel wire to hang them on the walls, similar to hanging a heavy painting in your home. The wire they chose was not up to the job, and last week two of the stations fell to the floor within twelve hours of each other. Late one evening, the priest and project manager removed the remaining twelve from the wall lest they, too, should fall. Fortunately, Milan Church Restorations also specializes in the restoration of liturgical art, and they were able to repair the severe damage to the plaster pieces on short notice. A different wire was chosen, and the pieces were quickly rehung.

The new sound system was tested and calibrated last week. I am not much of a fan of public address systems, and I have heard many that distort rather than enhance the spoken word. I have often noticed that the technicians who work with those systems are very good at counting, but their range is limited: "one . . . two . . . three . . . four . . ." It reminds me of the old vaudeville gag of a horse counting by stomping its feet. The techs were very proud to demonstrate that the microphones could handle anything they were offered. You could approach with voice meek and mild, the microphone pointing at your forehead, whimpering through a passage of scripture, or you could lean into it and *thunder, fire, and brimstone*. Goodness, he must have



Installing the Crucifix at Saint Michael Church. The free standing altar piece is on wheels so it can be pushed back to nestle in the reredos for the traditional celebration with the priest's back to the congregation. (photo credit: John Bishop)



Saint Michael the Archangel Church, Pawcatuck, Connecticut, before the project (photo credit: John Bishop)

practiced that routine, and through it all, I was sitting on an upturned bucket, sorting wires at the junction in the back of the console (white with blue, blue with white, . . . violet with green, green with violet) with a PA speaker ten inches from my head. Actually, not through it all. After several minutes, I stood up, waved my arms above my head as if I was marooned on a desert island, and asked *ol' silver tongue* to turn off the balcony speakers.

As we race toward completion, as the general contractor prepares to leave the building officially in a couple days, as the pastor paces around the building noting details, and as UPS delivers eight hundred new hymnals, we are aware of the sense of anticipation. They have been worshipping in a neighboring church for almost seven years, and they have missed their home parish. The pastor brings a small group of people into the building several times a day, and I have heard their exclamations, their excitement, even weeping. Some wander into the choir loft and shake their heads at the complexity of the pipe organ. Inwardly, we reflect that it is actually a very small and simple organ, but to them, who have never seen the innards of a pipe organ, it is as much a marvel as a Silbermann organ was to an eighteenth-century Alsatian vintner. It is certainly not my job to correct them, as in, "Actually, this organ is pretty simple." It's their organ, they're proud of it, and they love it.

Let us remember a time when most every local, even rural church had a four-, six-, or eight-rank pipe organ that they loved and valued. M. P. Möller built over thirteen thousand organs, most of which were smaller "factory models," as did Casavant, Reuter, Schantz, and others. While so many smaller churches purchase substitute instruments now, we celebrate those that own and cherish a real pipe organ.

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Organ installation at Saint Michael the Archangel Church (photo credit: John Bishop)



Saint Michael the Archangel (photo credit: John Bishop)

My friend Jim

I have wired dozens of organs in my career. It is work I enjoy, and I draw from my experience as an organist to enhance my understanding of the complex wiring schemes. When I am sorting out cables, I can picture the musician using a particular function of the organ. I know why it is there, how it is used, why it is important, and I love hooking up those wires. (“She’s gonna use the Great to Pedal reversible a lot.”) Wendy is an avid weaver who revels in the complex patterns possible with the multiple shafts of the loom. There is a poetic similarity between weaving and organ wiring—both crafts create matrices with two axes, both rely on neatness and predictability for their beauty. (The trackers and stop actions of an organ with mechanical action also have rich parallels with weaving.)

My career started in the late 1970s, just as solid-state controls for pipe organs were becoming common. A few of the first organs I renovated and installed had electro-mechanical switching systems with phosphor-bronze contacts as developed by early twentieth-century organ

building pioneers like Austin, Skinner, Casavant, and Möller, but since at least 1980, virtually every organ I have finished has included solid-state controls. The Austin organ at Saint Michael’s has analog switching—the simple relays (touch boxes) at the tail end of the keyboards in thousands of Austin organs. It is the first time in decades that I have wired an entire organ “the old-fashioned way.”

It is ironic, because my old pal Jim Mornar retired from Peterson Electro-Musical Products, Inc., at the end of 2019. Back in the 1980s when I was first working independently, I attended a couple informational seminars at the Peterson plant to enhance my understanding of their equipment. That is when I got to know Jim personally, and in the ensuing decades, with his help, I purchased dozens of systems from Peterson for rebuilding consoles and updating entire organ systems.

I have spent hundreds of hours on the phone with Jim, each call starting with casual banter and moving gradually toward the problem at hand. Often, it was “my bad.” “Did you connect the ground?” “Yes, of course, . . . oooh, . . . maybe not, . . . never mind.” Sometimes it was a serious puzzle. I would describe a problem in excruciating detail and could picture Jim’s hand rubbing his chin as if I was nuts. “That can’t be.” “It is.”

When placing a call to Peterson (answered by Marlene or Karyn) I would ask for Uncle Jim. (He is just a couple years older than I am.) They often told me he was on the phone. He would call back an hour later, just to get on a fifty- or sixty-minute call with me. I suppose his job was to talk on the phone, but I know he designed and built the systems I ordered.

There are hundreds of organists who have no idea how important Jim Mornar was to the effectiveness and reliability of the instruments they play. (Pay no attention to that man behind the curtain.) Nice work, Jim. You are the best.



Detail of stenciled decoration (photo credit: John Bishop)

Going out in flames

I mentioned Saint Paul’s Episcopal Church in Brookline, Massachusetts, which was recreated by architect Brett Donham after a significant fire in the 1980s. It is home to an organ built by George Bozeman & Company of Deerfield, New Hampshire, affectionately known by the Bozeman workshop as *Orgelbrookline*. I worked for George during the summers of 1975 and 1976, my first experience in an organ workshop. Early in the summer of 1976, we all participated in moving the shop to Deerfield from Lowell, Massachusetts.

When I was a young teenager, I sang in the choir of my home church with George’s wife, Pat, and together they were important mentors to me, introducing me to the world of the pipe organ,



(photo credit: Félix Müller)

especially as it flourished in the heady days of the “tracker revival” in Boston in the late 1960s and early 1970s. I will always be grateful for the care and attention they offered a young organ geek.

George retired, the company closed, and he continued to live in a cottage behind the main house on the property whose barn was the workshop, until recently when he offered the whole place for sale and moved to a retirement community. The Organ Clearing House had used the workshop for storage and a few small projects, and we removed our material in advance of the closing. The electricity had been shut off for quite a while as the building was barely being used. A few days after the closing, the new owner turned on the main switch and was checking some electrical circuits when there were sparks, and within a few minutes the building was engulfed with flames.

It was no longer George’s building and it was no longer an organ workshop, but it sure was sad to see it go down. The historic home of a creative company was lost.

Rites of passage. Thank you, George. Thank you, Jim. ■



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The Grenzing Organ for Radio France, Paris

By Gerhard Grenzing

Since its founding in 1975 Radio France has remained the sole public radio broadcaster in France. The sprawling premises in the 16th arrondissement, occupied by the station from its inception, have been enhanced by a new 1,461-seat concert hall. However, in the design by the Parisian architectural bureau AS Architecture-Studio with acoustic consulting by the renowned firm of Nagata Acoustics from Japan, no organ was foreseen at the outset.

Only with a spirited campaign by dozens of leading figures in organ circles and the music world at large did the authorities eventually become convinced that in an organ city the likes of Paris and in a room like this one, a one-of-a-kind concert-hall organ must not be lacking. The attention that was aroused in this way spurred Radio France to have the organ project overseen by a committee of six organists, made up of Michel Bouvard, Thierry Escaich, François Espinasse, Bernard Focroulle, Olivier Latry, and Jean-Pierre Leguay.

Once our firm had been awarded the contract for building the organ, and subsequent to an international call for tenders, we were actively supported and stimulated by the committee during the total of six years that the design phase, execution, and finishing were to last. The intense dialogue that came about among us as organbuilders and these experienced specialists was extraordinarily enriching and has already become a significant basis for future offshoot projects.

When I began to build organs in Barcelona, Spain, in the 1970s my work was quickly noticed in France and acknowledged with important contracts there. The company leadership in the Grenzing firm has meanwhile been transferred to my daughter Natalie Grenzing, seconded by the German master-organbuilder Andreas Fuchs. My sixty years' knowledge is always appreciated. Our particular responsibility for the realization of the Radio France concert hall organ was shared by our entire team, consisting of twenty seasoned collaborators from seven nations.

Hallmarks of an organ for a concert venue

How, then, does a concert hall organ differ from its sibling in a church? It needs to feature a formal and coloristic relationship to all the tone colors of our instrumental and vocal musical culture. From a wafting *pianissimo* to the most massive *fortissimo* it should accompany, enhance, and provide the foundation for soloists, choirs, a chamber orchestra, and the large symphony orchestra. It should be capable of fulfilling its role

in the orchestral literature and serve in the various styles of organ repertory. Finally, composers and improvisers should construe such an organ as an inspiring and subtly appointed medium for new works.

In May 2010, following the awarding of the contract, a meeting was held with the committee, in which, with the participation of six collaborators from our team, the technical and especially the tonal conceptions as well as the design of the consoles and accessories were discussed and voted on. It was only in this meeting that, through creative interplay among all those participating, the definitive specification and the technical details of the organ were determined; some among them were decidedly innovative. Several registers are located on an auxiliary windchest, so that they can be used in the Grand-Orgue as well as in the Pedal.

In many aspects of designing this organ we broke new ground tonally and technically. To our knowledge, for example, there exists no other instrument that may be played simultaneously from an electric console with proportional action and from a mechanical console. Our idea of a three-rank Gamba chorus with 4' extension was accepted. For this we envisioned a bright tone color, almost as a preliminary stage leading up to the use of high mutations or mixtures.

Our wish to have variety in the area of reeds was received favorably as well. Thus not only was a chamade instituted but also a high-pressure division with tubas, which—enhanced by high-pressure flutes—sets the instrument off against the orchestra or, with its “broad shoulders,” underpins the same. Similarly, the Cor anglais in the Solo division, for example, was developed with a particular color for solo work.

We understand that French ears have a predilection for the sound of the indigenous French reed stops. As a result of our studies we are constantly aware in what country and for what ears we are creating (or, even more important, restoring) sounds. Hence a careful distinction was made between reed stops in the German style—which, versatile in their combination possibilities and together with the flues yielding various vowel sounds, can be used polyphonically—and the reed stops usual in French organs. The names of these stops make them recognizable by the wording, such as Trompette as opposed to Trompette.

The organ casework was designed by the architect of the hall, taking our technical/stylistic specifications into account. The instrument is thus so integrated into the hall that it comes across



Radio France, Paris, France, Gerhard Grenzing organ (photo credit: Radio France/Christophe Abramowitz)

not so much as a distinct body but above all by virtue of the huge, 12 meter by 12 meter organ façade.

Our technical designer succeeded in fitting the eighty-seven registers with their 5,230 pipes into a depth of only some 3.84 meters, yet with a sense of order and clarity. In the foremost row of the façade stand the 8' and 4' pipes of the Grand-Orgue and Pedal, then just behind them the corresponding 16' pipes, which fill up the entire space of the central case image.

The austere basic outline is relieved by the array of pipe ranks in a free play of pipe sizes and foot lengths. The swell shades framing the façade symbolize in three levels the enclosed divisions of the first, third, and fourth manuals, which opens up on a glimpse of the pipes standing behind. The effect, further enhanced by lighting setups, lends a dynamic visual dimension to the organist's playing. This lighting function may of course be turned off.

The case pipes, in typical Spanish fashion, are polished with a scraper applied perpendicular to the pipe body. Together with the multi-faceted artificial illumination an enlivening effect of subtle contrast with the pipe bodies is achieved, which in neutral light is transformed into a gossamer sheen.

The main façade is formed by pipes. Next to it are found the visible swell shades, and to the outside on either side the pedal, which is masked by acoustically transparent fabric.

The console arrangements

The mechanical-action attached console features a visual link to the conductor via a screen and a mirror. Both can be slid into the case. Special functions of the console include:

- four adjustable crescendos that may be assigned to any of the swell pedals;
- a cumulative device for all enclosed divisions (“All Swells”);
- for the manual couplers, mechanical or electric action may be selected;
- a MIDI replay and tuning system;
- freely adjustable interval couplers (prepared for; you can choose any interval—for example a third, fifth, ninth, or any other “strange” interval—for coupling to any manual and thus enrich the color of registration);
- freely adjustable divided pedal couplers (prepared for).

The mobile console on the orchestra plateau is equipped with proportional electric action (sensitive touch).

A tracker organ with refined touch-sensitive action enables the organist to control the crucial attack and release



The mechanical-action console (photo credit: Radio France/Christophe Abramowitz)

parameters of the pipe speech, the only way the potential for musical expressivity can be realized by means of the corresponding reaction of the wind. With a normal electric action this is not possible, since only an on/off contact is involved. On the other hand, proportional electric action accurately conveys the movement of the fingers to the pallets in the windchest. Even a pedal tone, which the organist has such a hard time controlling at a large instrument, can henceforth be given a surprisingly slow sound decay.

Particular features of the mobile console include:

- transparent design, with no pedestal of its own, thereby being extremely low-lying and easily movable;

- all divisions can be assigned to various keyboards, meaning an inversion between Grand-Orgue/Positif and Récit/Solo, e.g., Grand-Orgue on the first manual, the Positif on the second or vice-versa;

- the “point of contact,” that is the exact place within the keydrop at which the note sounds or cuts off, can be adjusted;

- the lateral position of the pedalboard can be variously adjusted, for example C2 under manual C3 or D2 under manual C3.

Features common to both consoles:

- both consoles have four 61-note manual keyboards that are capped with bone and ebony. The pedalboards with 32 keys are made of oak. Via the touchscreen the organist can store personal files or, for example, adjust the speed of the tremolos;

- the key sostenuto functions either as an addition (that is, all depressed keys continue to sound) or as a substitution (the previously depressed keys are cancelled when new keys are depressed). When one of the two functions is activated, it is cancelled by activation of the other function;

- both consoles can be played simultaneously. Priority for the respective registration can be assigned at will to the mechanical or to the electric console.

Further particularities:

- there is a sequencer with wireless remote control for the assistant, so that the organist is not inconvenienced;

- USB memory sticks can be used for personal data;

- via a decimal keyboard (like a telephone keyboard) and a touchscreen the combination action in its versatile modes of utilization is memorized. Thousands of combinations can be called forth. Various combinations and levels are accessible only by means of a code. Organists can rest assured that they will truly have their combinations available to them.

Tonal considerations

We exchanged views extensively with composers, conductors, and organists (especially with organist-conductors) over tonal conceptions and once again express our thanks for the patient exchange of debate on this important subject. Often the remark was made that conductors ask organists to reduce the registration more and more, as the organ is one way or another too intrusive. We believe that this intrusiveness may be attributed in the *pianissimo* realm to the attack, the transient speech process (*Einschwingvorgang*) of each pipe, and in the *forte* realm mainly to the “organ-typical strident” tone of the mixtures, being too set apart from the tone color of the orchestra.

For a long time now we have felt confident in having recognized the solution in the most thoroughly refined attack behavior of each pipe. Despite its initial emission, at once quick and gentle, each tone should develop freely and in an unforced way. Thereby a certain “merging” into the sound of the orchestra can be furthered. Olivier Latry expressed the same idea in the symposium (see Appendix: A symposium on the concert hall organ).

Typical organ tone is to a very significant extent produced by mixtures and their quint ranks. For this reason we set the unison ranks in the Grand-Orgue mixture apart. The quints are then available via a separate register.

As a contrasting function there is in the Grand-Orgue a Cymbal with freely adjustable intervals. The sound can thereby be registered in the most varied colors as well as in the manner of actual Cymbals, but particularly as Nincths and Septièmes, whereby the organ, even in the midst of a triple *forte* in the orchestra, remains audibly distinct.

The instrument is divided into seven tonal groups in all that can either correspond with each other or be set off

solistically: Grand-orgue, Récit expressif, Positif expressif, Solo expressif, Solo Haute Pression [high-pressure] expressif, Chamade, and Pedal.

As an unusual tonal effect, in the Positif a wind pressure is available that is progressively modifiable by means of a separate swell pedal. As opposed to the standard wind cutoff this has the advantage that the manipulated pipe tone of all stops in this division remains less out-of-tune and better supplied, as not the quantity but only the pressure of the wind flow is changed.

From November 7 to 9, 2013, there was an initial, in-depth examination by the commission of the almost fully set up organ in our generously proportioned erecting room. For the first time in the large room with its 17 meters height and acoustics acclaimed for their high quality, the experts were able to play the instrument, exploring its features and discussing it with us. It thus seemed appropriate to organize the first concerts on the next day, followed by a symposium entitled “Organs in Concert Halls.” The members of the commission offered the concert, allowing as well the possibility of a discussion among some eighty specialists we had invited from throughout Europe (see https://www.youtube.com/watch?v=Xw1D5i_luFA; www.youtube.com/watch?v=YtagKKOVALo;

and the summary of the discussion in the appendix).

Installation of the organ in Paris and its tonal characteristics

Following erection of the organ and the first on-site tests, the instrument was optimally adjusted to the room. We were eager, as a challenge from the outset, to take on the dauntingly dry acoustic of the hall. Once again, the instrument had to be adjusted to the tonal power of the orchestra, without relinquishing the tonal poetry and subtleties of the various colors and dynamic levels. We were most grateful indeed for the close collaboration and numerous instructive and supportive moments spent with the organists of the commission, in particular Olivier Latry.

From May 7 to 9, 2016, Radio France hosted dedication concerts with fifteen organists whose programs ranged from family concerts, a “Poetry and Organ” program, and one of improvised Andalusian-Arab music, to the avant-garde. The performers were Pascale Rouet, Coralie Amedjkane, David Cassan, Guillaume Nussbaum, Freddy Eichelberger, Juan de la Rubia, Lionel Avot, and Els Biesemans. The crowning final concert featured organists Michel Bouvard, Thierry Escaich, François Espinasse, Olivier Latry, Shin-Young Lee, and Jean-Pierre Leguay on May 9. You can hear the program on the internet at <https://www.youtube.com/user/GerhardGrenzling>.

Radio France intends to put the newly created instrument to use in highly multifarious ways. A campaign has been undertaken for the founding of a circle of patrons and donors committed to future activities focusing on this organ. The idea has been broached for workshops and study trips, public masterclasses, promotion of young titular organists, organ and cinema, a cycle of radio plays with France Culture, as well as a composition contest. Since Radio France records all its concerts, thorough maintenance of our instrument is important: it is carried out by our Parisian colleague Michel Goussu.

My heartfelt thanks for the confidence and the patient, consistently professional collaboration goes out to the six organists of the Radio France organ commission, the construction director Nadim Callabe, the conservator (or curator) of the organ Jean-Michel Mainguy, and most particularly the twenty collaborators on my staff.

I have in gratitude dedicated the success of the project to my master teacher Rudolf von Beckerath, who came as an apprentice to Paris and went away seven years later with knowledge to impart, and to our collaborator and friend Andreas Mühlhoff, who departed from us in sorrowful circumstances.

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Concert hall pipe organs



The concert hall (photo credit: Radio France/Christophe Abramowitz)

Perspectives

Following completion of the instrument one is beset with many thoughts: wherefore this effort? In the course of the last turn of the century the question was often asked: What will become of the organ in the future? Aware that the organ is the most evolution-prone of instruments, one could answer the question about its future development that the organ adapts to the needs and the spirit of the society of its time. Or, better put, it expresses it as a kind of mirror. But what is indeed our *Zeitgeist* of today?

Perhaps this: more and more we are determined by today's technology. Our entire doings must occur ever faster. We want to have everything that can possibly be had. Even acknowledging that what seems modern today will already be outdated the day after tomorrow, we cannot simply exit this cycle. As was remarked at the end of the symposium, it seems to me that observance of musical ethics provides guidance in value boundaries.

In our shop we give full rein to the most novel technical developments and further enhance them. We are nevertheless very careful not to let ourselves be distracted, cultivating or incorporating noble, time-tested musical values.

Appendix: A symposium on the concert hall organ

We value any opportunity for enhancing the exchange of ideas. The Barcelona airport is located only twenty-five minutes away from our shop. Our slogan, "We are not far away, but rather neighbors," was once again confirmed. On November 8, 2013, a symposium on concert hall organs was held in our shop. The impetus came from the new organ for Radio France, which at that time was nearly completed and set up in the shop. Thanks to the spontaneous

initiative of our collaborators, the space occupied by our restoration division was converted into a standing buffet restaurant. The symposium was followed by two further days with public children's concerts, a jam session, and a concluding silent film with Juan de la Rubia as improvising organist.

Summary of the symposium on November 8, 2013, in El Papiol

Bernard Focroulle opened the symposium and noted the lack of organs in concert halls in France. The new instrument should serve the needs of Radio France and the two orchestras that perform there.

Olivier Latry expressed his regret that, for the most part, organs in concert halls do not live up to the expectations of musicians, orchestras, and conductors. The reason: the organs are often designed in the style of a special era or in the particular style of a given organbuilder. An example thereof is the wonderful organ in Taiwan with its sixty stops. Playing it requires two assistants, and very little literature is playable on the tracker instrument.

An instrument of lesser beauty will seldom be played. A few organs have been restored and brought up to date (for example, the Gewandhaus in Leipzig), and are played thirty-five to forty times each year.

In the Radio France complex an all-encompassing project needed to take in not only the organ but also the hall, the construction in general, and the acoustics. An organ cannot sound good in just any acoustic. Hence the need for the collaboration of an acoustician.

What are the particularities of a concert hall organ? Conductors often blame the organ either for being too loud (thereby overpowering the orchestra) or too soft (thus being covered up by

the orchestra). The organ must possess a wide dynamic range. The multiplicity of sounds and transient attack parameters of the orchestral instruments bring about synchronization problems with the organ. Hence the necessity of a sound with cautious attack that can thereby come about with a kind of inertia. The sound of the organ must be capable of entering more or less slowly. The Radio France instrument meets this criterion; to this are added dynamic enclosed divisions, mechanical action, as well as the proportional electric action.

Olivier Latry emphasized that the collaboration of all the organists involved in the project was highly useful. Michel Bouvard noted that the comprehension of the various authorities at Radio France made it possible to enlarge the specification, such that the organ can serve not only as an organ for orchestra (and accompaniment for choir and children's choir), but also as a solo instrument.

Gerhard Grenzing explained that the new organ is not an orchestral organ but should be an organ for the orchestra. This implies a refined voicing style and individually cultivated attack of each pipe. He emphasized the dynamics of the swell boxes, of the very soft stops for the accompaniment of the room-filling soloists, and of the very loud stops that—without succumbing to vulgarity—are meant to give the instrument "broad shoulders." This makes it possible to respond to the orchestra without lording over it.

This is the result of many considerations shared among conductors and organists, for which Grenzing expressed his gratitude once again, as well as of the work of his team that contributed its sensitivity, perseverance, and soul to the cause, without which success would not have been possible.

Michel Bouvard shared his experience as director of the Toulouse les Orgues festival. In Toulouse a considerable richness in organs is available, but even if the ten best organists in the world had been invited that would not have been enough; in ten years the audience would have become weary of the same basic fare, and so numerous innovative programs and activities enriched the festival offerings. The high level of the concerts was maintained. Bouvard holds great hope for the same success at Radio France.

The organ must be brought "out of the chapel" in order to create momentum for a new public; a new place in music history must be found to lend it a new role of its own, and not only as a church instrument. It is important to gain a young audience through educational endeavors, for which models exist in the world, for example the Philharmonie in Budapest. Another possibility would be to organize "cinema concerts."

Olivier Latry underscored Bouvard's suggestion and reported on his experience in Manchester. There he was asked, as a prelude to Mahler's *Eighth Symphony*, to improvise for twenty minutes on *Veni Creator*. To many who had never heard an organ, this came as a revelation.

François Espinasse suggested developing initiatives with schools and universities. In this way public relations work and scientific research would be brought together in fruitful collaboration.

It is also among the organist's tasks to turn to composers, since the latter often seem to be wary of the instrument. It is to be hoped that the organ of Radio France will enable a dialogue with them.

Jean-Pierre Leguay recalled his experience with the composers of the 1960s and 1970s, which was a very good time for the development of contemporary music. It was discovered that the organ is an unbelievable generator of tone colors.



The electric-action console (photo credit: Radio France/Christophe Abramowitz)

However, for many organists, above all those who were not composers, the organ was “slumbering, back there in the organ loft, hidden away and dusty.”

Study of orchestration at the conservatory changed the composers’ way of hearing and revealed the organ’s countless possibilities for tone colors. Working together with composers is of crucial importance. It is important to show them that the organ is just as rich and expressively potent an instrument as others. A concert hall organ is ultimately an element of this musical laboratory, an opportunity for composers to expand their resources through experimentation. The public should not consider the organ as a purely liturgical instrument.

Michel Bouvard recalled an anecdote concerning Pierre Boulez. To the question of why he had not composed anything for the organ he answered: “The organ has no relation to my musical ideas, since it functions for large masses of sound such as crescendo-decrescendo, whereas I seek the gentle substance of a flute or an oboe.” (A symptomatic answer from the lips of such an eminent composer.)

Christian Dépange noted that this new organ that we are now getting to know must be a kind of combative element of conviction and pedagogy for the public.

Yves Rechsteiner, successor to Michel Bouvard with Toulouse les Orgues, asked, can the pipe organ open up musical aesthetics other than classical music? How does the role of the pipe organ stand up to that of the electronic organ, which offers a much broader variety of sounds?

Bernard Focroulle noted two applications of technology: on one hand that of the image in the service of information and publicity that could be used to make the organ more accessible, more comprehensible, and on the other hand that of making modification of the sound possible, thereby producing new sounds. Focroulle encouraged Olivier Latry to report on his experience in digital production and the relationship between synthesizer and organ. Latry told of his experiences in Hollywood with a system in which the synthesizer was a part of the organ, opening up many perspectives. Seen in this light, the question is perhaps the possibility of an eventual addition of such a system to this organ. “I’m thinking for example of the possibility to capture the tone of the organ with swell shades closed, then projecting it via loudspeakers into the room.” Gerhard Grenzing noted in conclusion, “In this race with technology

that makes nearly everything possible, I would like to recall that the nature of the organ emerging out of inner necessity is the conveying of musical emotions based on acknowledgement of ethics.”

Documentation of the symposium may be reviewed on the internet at: <http://grenzing.com/RadioFrance/>.

Photographs, unless otherwise specified, are by Christophe Abramowitz.

This article is a free translation by Kurt Lueders of Gerhard Grenzing’s updated text in German, used with kind permission of the original publisher, the review *Ars Organi*.

Builder’s website: www.grenzing.com
Radio France website: www.radio-france.fr

Listen to the organ here:
<https://www.youtube.com/watch?v=nR0gTDZmRR8>

Born in Insterburg, Germany, Gerhard Grenzing trained in organbuilding with Rudolf von Beckerath in Hamburg, and gained further qualification by working with several other European workshops, mainly in Austria and Switzerland.

Beginning in 1967, he restored several organs in Majorca. In 1972, he set up his own workshop in El Papiol, near Barcelona, Spain. Approximately 250 new and restored organs have left the Grenzing workshop for Spain, France, Germany, Portugal, Belgium, Switzerland, Austria, Denmark, Italy, Sweden, Japan, South Korea, Bogotá, Brazil, Uruguay, Mexico, and Russia.

2016 Gerhard Grenzing organ

GRAND-ORGUE

- 16’ Montre (61 pipes)
- 16’ Bourdon (61 pipes)
- 8’ Montre (61 pipes)
- 8’ Suavial (61 pipes)
- 8’ Flûte harmonique (12 basses from Bourdon, 49 pipes)
- 8’ Bourdon à cheminée (61 pipes)
- 5½’ Grosse Quinte (61 pipes)
- 4’ Prestant (61 pipes)
- 4’ Flûte conique (61 pipes)
- 3½’ Grosse Tierce (61 pipes)
- 2½’ Quinte (61 pipes)
- 2’ Doublette (61 pipes)
- II Sesquialtera (122 pipes)
- II-V Grand Cornet (305 pipes)
- III-IV [Mixture] Octaves (207 pipes)
- II-III [Mixture] Quintes (183 pipes)
- III-IV Cymbal (220 pipes)
- 16’ Trompette (61 pipes)
- 8’ Trompette (61 pipes)

POSITIF EXPRESSIF

- 16’ Quintaton (61 pipes)
- 8’ Principal (61 pipes)
- 8’ Salicional (61 pipes)
- 8’ Meditation (TC, celeste, 49 pipes)
- 8’ Bourdon (61 pipes)
- 4’ Prestant (61 pipes)
- 4’ Flûte douce (61 pipes)
- 2½’ Nasard (61 pipes)
- 2’ Doublette (61 pipes)
- 1½’ Tierce (61 pipes)
- 1½’ Larigot (61 pipes)
- 1½’ Septime (61 pipes)
- 1’ Sifflet (61 pipes)
- IV Mixture (244 pipes)
- 16’ Basson (61 pipes)
- 8’ Trompette (61 pipes)
- 8’ Clarinette (61 pipes)
- Tremblant

RÉCIT EXPRESSIF

- 16’ Principal (6 basses fr Bdn, 54 pipes)
- 16’ Bourdon (61 pipes)
- 16’ Gambe (6 basses fr Bdn, 54 pipes)
- 8’ Principal (32 basses fr 16’ Principal, 29 pipes)
- 8’ Gambe (32 basses fr 16’ Gambe, 29 pipes)
- 8’ Voix céleste (TC, 49 pipes)
- 8’ Flûte harmonique (61 pipes)
- 8’ Cor de nuit (32 pipes fr 16’ Bourdon, 29 pipes)
- 4’ Octave (61 pipes)
- 4’ Flûte octaviante (61 pipes)
- 2½’ Nazard (61 pipes)
- 2’ Octavin (61 pipes)
- 1½’ Tierce (61 pipes)
- IV Plein jeu (244 pipes)
- 16’ Bombarde (61 pipes)
- 8’ Trompette harmonique (61 pipes)
- 8’ Hautbois (61 pipes)
- 8’ Voix humaine (61 pipes)
- 4’ Clairon (61 pipes)
- Tremblant

SOLO EXPRESSIF

- 8’ Choeur de cordes (I-III, 147 pipes)
- 8’ Voix céleste (TC, 49 pipes)
- 8’ Flûte traversière (61 pipes)
- 4’ Choeur de cordes (ext 8’, 36 pipes)

- 4’ Flûte traversière (ext 8’, 12 pipes)
- 2’ Flûte (ext 8’, 12 pipes)
- 8’ Cor anglais (61 pipes)

SOLO HAUTE PRESSION

- 8’ Flûte (61 pipes)
- 4’ Flûte (ext 8’, 12 pipes)
- 16’ Tuba (61 pipes)
- 8’ Tuba (ext 16’, 12 pipes)
- 4’ Tuba (ext 16’, 12 pipes)

CHAMADE

- 16’ Chamade (fr 8’)
- 8’ Chamade B (25 pipes)
- 8’ Chamade D (36 pipes)

PÉDALE

- 32’ Bourdon (ext 16’, 12 pipes)
- 16’ Principal (32 pipes)
- 16’ Soubasse (32 pipes)
- 16’ Contrebasse (32 pipes)
- 16’ Montre (G.-O.)
- 16’ Bourdon (Réc.)
- 10¾’ Quinte (32 pipes)
- 8’ Principal (ext 16’, 12 pipes)
- 8’ Bourdon (ext 16’, 12 pipes)
- 8’ Violoncelle (32 pipes)
- 8’ Flûte (Solo)
- 6¾’ Tierce impériale (ext 3¾’, 12 pipes)
- 5½’ Quinte (ext 10¾’, 12 pipes)
- 4’ Octave (32 pipes)
- 3¾’ Grosse Tierce (32 pipes)
- 32’ Posaune (32 pipes)
- 16’ Posaune (ext 32’, 12 pipes)
- 16’ Basson (32 pipes)
- 8’ Trompette (32 pipes)
- 8’ Basson (ext 16’, 12 pipes)
- 4’ Clairon (ext 8’, 12 pipes)
- 8’ Chamade (fr Chamade)
- 4’ Chamade (fr Chamade)

Couplers

- G.-O.-Ped.
- Pos.-Ped.
- Réc.-Ped.
- Solo-Ped.
- G.-O 4’-Ped.
- Pos. 4’-Ped.
- Réc. 4’-Ped.
- Solo 4’-Ped.

- G.-O. 16’-G.-O.
- Pos. 16’-G.-O.
- Pos.-G.-O.
- Récit 16’-G.-O.
- Récit-G.-O.
- Solo 16’-G.-O.
- Solo-G.-O.
- Ped.-G.-O.

- Pos. 16’-Pos.
- Récit 16’-Pos.
- Récit-Pos.
- Solo-Pos.

- Récit 16’-Récit
- Solo-Récit

- Tuba-G.-O.
- Tuba-Pos.
- Tuba-Récit
- Tuba-Solo
- Tuba-Pédale

- Chamade-G.-O.
- Chamade-Pos.
- Chamade-Récit
- Chamade-Solo

- 93 stops, 93 ranks, 5,308 pipes
- Manual compass: 61 notes (C-C)
- Pedal compass: 32 notes (C-G)
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Acoustics in the Worship Space XII

Varied music can mean variable acoustics

By Scott R. Riedel

Editor's note: Acoustics in the Worship Space, Parts I, II, III, IV, V, VI, VII, VIII, IX, X, and XI have appeared in THE DIAPASON, May 1983, May 1984, January 1986, May 1987, April 1988, April 1990, July 1991, May 1992, April 2009, December 2012, and June 2015 respectively.

The times certainly have been changing, and continue to do so, relative to worship and music styles, practices, and church architecture. While this has always been true, the pace and intensity of change seem to increase as time goes by. Some years ago, a proper worship space was presumed to have pews along a center aisle, a prominent reredos with an altar or communion table at the end of the room's long axis, and a music program using an organ as its primary instrument. It is not uncommon today to find alternative seating arrangements and to find video screens to be prominent visual elements in a room. Similarly, various musical styles, from traditional to contemporary, may be offered—some with and some without organs.

If a congregation uses both contemporary and traditional music, the architectural acoustic need is often to find a way to support and enhance the diverse musical styles. The challenge is that the differing musical styles may have significantly different room acoustic requirements and design responses.

The traditional musical forms benefit from generous reverberation periods and from generally hard, sound-reflective and sound-diffusing architectural surfaces and finishes. In traditional and classic sacred music, a reverberant and sound-supportive acoustical environment is both expected and used

by composers and musicians as part of their musical expression. Further, the participation by the congregation in hymns, psalms, and sung or spoken parts of the liturgy is enhanced and facilitated by a reverberant, sound-supportive architectural environment that allows worshippers to hear each other; this is the essence of traditional hymnody and participation in liturgy.

The contemporary musical forms benefit from lower reverberation periods and from appropriate amounts of "soft" sound-absorbing architectural materials. In contemporary music, the use of electronic instruments, together with strong rhythmic drives and small vocal ensembles calls for electronically reinforced sound projection. The control of sound and musical production via an electronic system, together with a sound-absorptive and low-reverberance environment, is expected and used by songwriters and musicians as part of the idiom. Further, it is the higher intensity of sound from electronically amplified instruments and singers that leads the participation of the congregation. The full assembly's hearing of each other together is not necessarily the essence of contemporary worship music.

There are two primary architectural approaches to meet the acoustic needs of differing worship and music styles. One is for a faith community to have separate spaces, each specifically designed for the holistic worship and music requirements of the varying styles. Many congregations adopt this approach. Typically, the "traditional" worship room is designed in a more classic architectural manner, with a generous reverberation period and a naturally "live" room-acoustic space.



Moorings Presbyterian Church, Naples, Florida, velour drapery retracted (photo credit: Scott R. Riedel)



Moorings Presbyterian Church, Naples, Florida, velour drapery revealed (photo credit: Scott R. Riedel)

The alternate and separate "contemporary" worship room has a more casual architectural mood, with a lower reverberation period, and sound control and communication based on an audio/visual system. Having two separate spaces means that each room can be uniquely tailored to the worship style's unique needs, and service times can be independently scheduled.

The other approach is for a congregation to have a single worship space in which different music styles are presented, either within the same service or at different service times. When a congregation desires to offer both contemporary and traditional musical forms within the same architectural space, it can be difficult to meet the acoustic needs of both. Amounts and locations of space for musicians, proximities, and reverberation period needs are different. These can be challenging to accommodate within the same room. The danger is that in the effort to meet the needs of multiple styles, the result might be that no style is served well.

How can a single room meet the requirements of multiple worship and music forms? How can the room and its acoustic environment benefit one style, without being a detriment to the other?

The essential laws of physics and acoustical science are fully in force and apply no matter what musical forms are used. These unchanging laws include the influence of a room's geometric form and cubic air volume on sound behavior; generous space without sound-obstructing or sound-trapping features will facilitate good sound distribution. The location of musicians and sound sources both relative to each other and

to the listeners will facilitate good tonal blend and balanced listener perception. The correct ratio of sound-reflective to sound-absorbing materials will establish an appropriate and functional reverberation period.

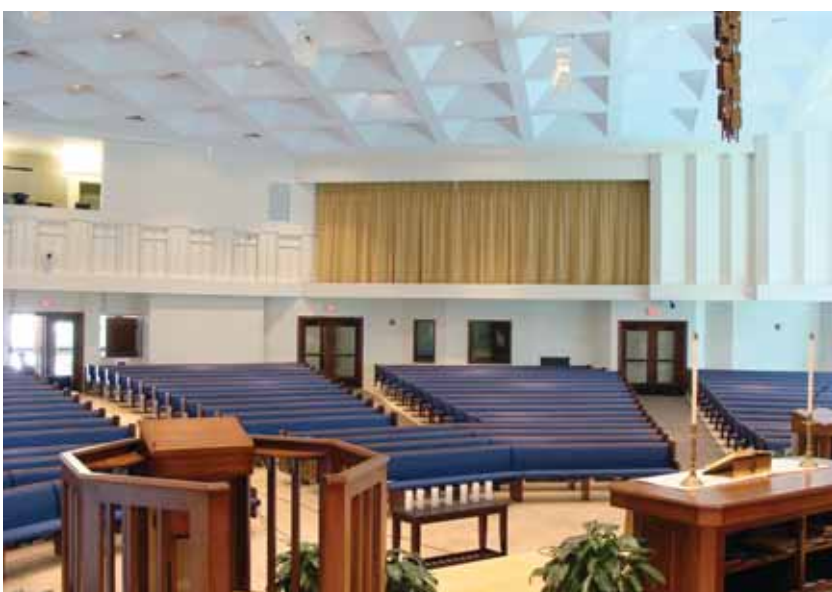
Fortunately, there are methodologies and means of changing acoustic environments within a single space to accommodate various stylistic needs. The reverberation period and associated sound-absorbing/sound-reflecting material ratios and locations are among the primary factors that affect traditional and contemporary music support and enhancement. A technique used to accommodate a broad range of musical styles within a single space is to provide a means of altering the reverberation period by changing the sound-absorbing/reflecting material ratios, amounts, and locations. An alterable reverberation period can be accomplished with such elements as movable draperies, fabrics, panels, or enclosures that can be repositioned, opened or closed. The reverberation period can be "tuned" for the desired musical style; to shorten reverberation time, greater amounts of sound-absorbing materials can be revealed in the room for contemporary music. To lengthen reverberation time, greater amounts of sound-reflective materials can be revealed in the room for traditional music.

The amount (surface area) and location of alterable sound-reflecting or absorbing materials relative to reverberation time in a room is a function of such factors as the size, geometric form, layout, and seating capacity/occupancy of the room. The methodology for altering the amount of sound-absorbing or

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Vero Beach Community Church, Vero Beach, Florida, velour drapery retracted (photo credit: Scott R. Riedel)



Vero Beach Community Church, Vero Beach, Florida, velour drapery revealed (photo credit: Scott R. Riedel)



Shari Fleming Center for the Arts, Tabor College, Hillsboro, Kansas, sound absorbing wall panels revealed at all side and rear walls (photo credit: Richard Lenz)



Shari Fleming Center for the Arts, sound reflective and diffusing wall panels revealed at side/rear wall near elevated seating, with sound absorbing wall panels revealed at forward taller side wall (photo credit: Richard Lenz)

reflective material in a space can be from as “low tech” as revealing or retracting fabrics/draperies or opening and closing sound-absorbing or reflecting panels, to as “high tech” as employing a series of pre-programmed motorized panels, fabrics, or drapery systems that can be shifted from absorbing to reflecting by the touch of a switch.

The cubic air volume of a room also affects the reverberation period and sound perception. In general, rooms with greater cubic air volume will have a longer reverberation period, and rooms with lesser cubic air volume will have a shorter reverberation period. The design and presence of a “resonance chamber” can be used as an acoustic environment-altering tool. The “chamber” is essentially a separate adjoining room or cavity of generous size that can be opened to the main space, thereby increasing the total cubic air volume of the room, or the chamber can be closed off from the main space, thus reducing the total cubic air volume. The combination of alterable sound-reflective or absorbing interior finish materials, along with the ability to increase or decrease the cubic air volume of an environment can facilitate the enhancement of various worship and music styles to an amazing degree.

It should be noted that, depending on the overall size and seating capacity of a worship space, the size and amount of changeable sound-absorbing/reflective materials, surfaces, fabrics, panels, and air-volume resonance chambers can be potentially significant. The ultimate

benefit is that different worship and musical styles can be well accommodated within a single worship space through the use of flexible and alterable-finish materials and technologies, thus providing an excellent worship experience for all.

The accompanying photos depict some example worship and performance settings with alterable-acoustic features:

1. Movable sound-reflective drapery vs. sound-reflective and diffusing walls, Moorings Presbyterian Church, Naples, Florida:
 - a. sound-reflective and diffusing wall with velour drapery retracted;
 - b. sound-absorbing wall with velour drapery revealed.
2. Movable sound-reflective curtain vs. sound-reflective and diffusing walls, Vero Beach Community Church, Vero Beach, Florida:
 - a. sound-reflective and diffusing wall with velour drapery retracted;
 - b. sound-absorbing wall with velour drapery revealed.
3. Alterable/convertible RealAcoustix panels at the Shari Fleming Center for the Arts, Tabor College, Hillsboro, Kansas:
 - a. sound-absorbing wall panels revealed at all side and rear walls;
 - b. sound-reflective and diffusing wall panels revealed at side/rear wall near elevated seating, with sound-absorbing wall panels revealed at forward taller side wall.

(Photos and products courtesy of RealAcoustix, LLC, 2437 Rulon White Boulevard, #8, Ogden, Utah 84404.)

click on “About the Venue,” then “The Concert Hall” to find the “Acoustical Features” section. ■

4. An interesting description of a resonance chamber design can be found on the website of the Morton H. Meyerson Symphony Center, Dallas, Texas: www.meyerson.dallasculture.org, then

Scott R. Riedel is president of Scott R. Riedel & Associates, Ltd., an acoustical and organ consulting firm based in Milwaukee, Wisconsin.

Scattered leaves ... from our Scrapbook

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Cover feature

B. Rule & Company, New Market, Tennessee First Presbyterian Church, Knoxville, Tennessee

The organ at First Presbyterian Church, Knoxville, Tennessee, represented in 1963 the ideals of the modernist side of the Organ Reform movement then in vogue. Like Modernism itself, asserting a dynamic of utter clarity of structure and form, Casavant Opus 2756 spoke boldly and brightly into the nave with nothing to hinder its clear tonal egress. Those who are old enough to remember that era recall it as an exciting time: dull, inarticulate organs hidden in chambers, voiced on high pressures and devoid of any “sparkle” were being replaced with articulate, bright instruments on low pressure, speaking directly into the space.

After fifty years of heavy use, a consensus had emerged from generations of First Presbyterian’s choir directors and organists that the instrument was too inflexible, too aggressive, and often tiring to listen to. Useful accompaniment stops were few and far between, and the full plenum was uncomfortably loud. Romantic-era organ literature did not come off well. Choir members often expressed dread if the organist had planned an energetic prelude! It did not help that the instrument spoke into an acoustically dead room.

Our first step was to make an analysis in an attempt to address the many complaints about the organ, which actually contained much beautifully made pipework and a well-thought-out stoplist. Below is a summary of our findings.

Pipework

The scaling of the principals and flutes of the Pedal and Great was, surprisingly, very close to scales we ourselves would utilize for such a room, although most ranks increased in scale toward the treble more than we would have chosen. Some became so widely scaled in the treble as to be highly unusual.

Acoustics

Sound energy from the organ dropped off quickly in the room. For a room of moderate size (seating 350–400) the loss of energy was puzzling. Perhaps the aggressive voicing was an attempt to get the organ sound to travel the length of the acoustically dead nave.

Further investigation revealed, after some gentle tapping on the nave walls with our “proprietary acoustical sounding rod” (i. e., a long pine stick), that in many places the plaster was entirely loose from the solid brick walls. In addition, the ceilings of the side aisles consisted of Masonite pegboard. Pew cushions absorbed any remaining sound energy.



First Presbyterian Church, Knoxville, Tennessee

Esthetics

The once elegant neo-classical sanctuary had gone through a number of unfortunate contemporary alterations in 1963. The front walls of the church had been turned into one seamless Bauhaus curtain wall, with repetitive rectangles created by two-by-sixes, all covered with metal screening and painted white. A casual observer would assume it to be a huge cold-air return. The sanctuary also lost its lovely Tiffany chandeliers in the bid to bring everything up to date.

Solutions

Pipework: Further analysis of the pipework showed that, in the ranks that became unusually large in the treble, the mouths were also wider than normal. This, combined with open-toe voicing and no nicking, created an aggressive attack and an abrasive vowel sound: think of the short “a” when one sharply utters the word “scat” to an unwanted animal. The only remedy for this was to replace those pipes.

The two worst offenders in vowel sound were the 2’ Great Fifteenth and the Swell 4’ Spitz Principal. Replacing just these two ranks with properly scaled pipes aided considerably in bringing the organ into blend. The remaining ranks were effectively revoiced by closing



The manual keyboards of the new console

toes, opening windways, and adding discreet nicking.

The large-scaled Pedal and Great trumpets were originally voiced with a distinctive curve so that the initial tongue slap on the shallot created an audible attack; this curve also contributed to a similar short vowel sound. Adding considerably more curve changed

the character of these stops completely, resulting in a darker vowel sound with more fundamental tone.

The Swell Trumpet and Basson were replaced with new reed stops (8’ Trumpet and 16’ Clarinet) made by Fred Oyster and designed to meld tonally with this instrument. Both ranks turned out exceptionally well. New flue pipework

B. Rule & Company

GREAT (Manual II, wind pressure 2¹/₁₆”, increased from 2’)		
16’ Diapason Dolce	1–7 from Gedeckt, new, 8–26 in façade	54 pipes
16’ Gedeckt	revoiced	61 pipes
8’ Principal	1-17 new, in façade, revoiced	61 pipes
8’ Diapason Dolce	ext 16’ Diapason Dolce	12 pipes
8’ Bourdon	revoiced	61 pipes
4’ Octave	revoiced	61 pipes
4’ Spireflute	new	61 pipes
2 ³ / ₄ ’ Twelfth	revoiced	61 pipes
2’ Fifteenth	new from middle C	61 pipes
1 ¹ / ₂ ’ Mixture IV	revoiced	244 pipes
8’ Trumpet	revoiced	61 pipes
SWELL (Manual III, enclosed, wind pressure 3”, increased from 2³/₄’)		
8’ Chimney Flute	revoiced	61 pipes
8’ Salicional	revoiced	61 pipes
8’ Celeste	revoiced	61 pipes
4’ Principal	new from middle C	61 pipes
4’ Nachthorn	revoiced	61 pipes
2 ³ / ₄ ’ Nasard	revoiced	61 pipes
2’ Blockflöte	revoiced	61 pipes

1 ³ / ₈ ’ Tierce	revoiced	61 pipes
1 ¹ / ₈ ’ Fourniture IV	originally ³ / ₈ ’, revoiced	244 pipes
16’ Clarinet	new, replaces 16’ Basson	61 pipes
8’ Trumpet	new	61 pipes
8’ Oboe	revoiced	61 pipes
Tremulant		
POSITIVE (Manual I, wind pressure 2¹/₄”, increased from 1¹/₈’)		
8’ Spireflute	replaces 8’ Quintadena	61 pipes
8’ Gedeckt	revoiced	61 pipes
4’ Principal	revoiced	61 pipes
4’ Koppelflöte	revoiced	61 pipes
2’ Superoctave	revoiced	61 pipes
1 ¹ / ₈ ’ Nasat	revoiced	61 pipes
1’ Sifflöte	revoiced	61 pipes
¹ / ₂ ’ Zimbel III	revoiced	183 pipes
8’ Krummhorn	revoiced	61 pipes
Zimbelstern		



First Presbyterian Church before its recent renovation



The new console

was made by Janusz Lasota, and the gold, Roman mouth façade pipes were made by Organ Supply Industries.

Wind pressures were raised slightly to help create more fundamental tone and better control with closed-toe voicing. However, all of the flutes were left with open toes, as were most of the rather delicate Positive principal stops.

We augmented the Pedal division with a circa-1910 “mega-Bourdon” (as known in organbuilder parlance) on 4½ inches wind pressure to add significant weight under big registrations; this was a much-needed addition to the bass-deficient 1963 tonal scheme. A 16’ Principal was out of the question due to space limitations.

Acoustics: The walls in the problem areas were re-plastered and the peg-board in the aisle ceilings was removed to reveal hard plaster. This, along with removal of the pew cushions, made a distinct improvement in the room resonance, particularly in the bass.

Esthetics: we built two matching organ cases in Classical style to replace the 1963 metal grilles: in tone openings without organ cases we built new grilles after a pattern developed by Thomas Sheraton for library cabinet doors. The new grille design also nicely replicates the lead came tracery in the older stained glass windows. Former organ-builder and now architect William Dunklin designed the organ façades; it was a real pleasure to work with an architect who understood the esthetics and proportions of classical architecture as well as the musical requirements of the organ.



Façade pipes

Console: the 1963 console with vertical jambs, while handsome, was bulky and tall. We built a new low-profile console with terraced jambs to make the work of an organist/choirmaster easier.

The new console specifications are as follows: cabinet of maple, to match existing pews and trim; terraced stop jambs and key cheeks of sapele. The oblique knobs are of pau ferro and maple, and the electric knob units as well as the knobs and labels are from Harris. The music rack is book-matched mahogany crotch burl with integral LED music light. The control system is a Peterson



Façade detail

ICS-4000 with MIDI, 99 levels of memory, and sequencer.

Results: the sound of both organ and choir now projects nicely down the full length of the nave. The organ sings with a warm, pleasant voice, yet the clarity of the plenum is still excellent. It now handles literature from Bach to Duruflé very successfully. The instrument is ready for at least another half-century of good service to this congregation.

Many thanks to Denis Blain at Casavant for his advice on re-leathering the low-pressure Casavant pitman chests.

Also to Mark Pace, organist, for hospitably making our installation as easy as possible.
—Brad Rule

B. Rule & Company staff:

- Steven Lloyd
- Hannah Martin
- Naomi Martin
- Julie Mundy-Sullivan
- Brad Rule

Photos by Hannah Odom.

The old photo of the previous church interior, courtesy of First Presbyterian Church.

First Presbyterian Church, Knoxville, Tennessee

PEDAL (wind pressure 3", increased from 2¾")

16' Bourdon	new, large scale, wind pressure 4½"	32 pipes
16' Subbass	unaltered	32 pipes
16' Violone	revoiced	32 pipes
16' Gedeckt	from Great	
8' Principal	revoiced	32 pipes
8' Gedeckt	revoiced	32 pipes
4' Choral Bass	revoiced	32 pipes
4' Rohrflöte	revoiced	32 pipes
2' Nachthorn	revoiced	32 pipes
2' Mixture IV	revoiced	128 pipes
16' Trombone	revoiced	32 pipes
8' Trumpet	revoiced	32 pipes
4' Schalmei	revoiced	32 pipes
Chamade to Great	(wind pressure 4¾")	61 pipes
Chamade to Great 16		
Chamade to Positive		
Chamade to Pedal		

Couplers

- Great to Pedal
- Swell to Pedal
- Positive to Pedal
- Swell to Great 16
- Swell to Great
- Positive to Great
- Pedal to Great
- Swell to Positive 16
- Swell to Positive
- Swell to Swell 16
- Great/Positive Reverse
- 46 stops, 55 ranks, 2,925 pipes

Peterson ICS 4000 with MIDI, Record/Playback, Sequencer, 100 levels of memory

Pistons:
10 generals
5 divisionals each division
Next and Previous

Swell, Great, and Positive to Pedal reversibles
Chamade to Great reversible
Chamade to Positive reversible
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Swell expression pedal 16 stages
Programmable Crescendo pedal

Builder's website: <http://bruleorgans.com>
Church website: www.fpcknox.org

Summer Institutes, Workshops, & Conferences

University of Florida Sacred Music Workshop

May 3–5, Gainesville, FL.
Hymn festival, organ and carillon recitals, workshops; Laura Ellis, Jonathan Hehn, R. Monty Bennett, and Elena Baquerizo.
Contact: <https://ufsmw.wixsite.com/home>.

Berkshire Choral Festival

May 31–June 7, Lenox, MA; June 21–28, Boston, MA; July 19–26, Amsterdam, Netherlands; August 5–12, Madrid, Spain.
Rehearsals, classes, lectures, concerts; Julian Wachner, Grant Gershon, Saul Zaks, Joe Miller.
Contact: berkshirechoral.org.

International Baroque Academy

June 7–20, Winter Park, FL.
Masterclasses, lessons, and coaching in 17th- and 18th-century performance practice; Alexander Weimann, others.
Contact: <https://musictheaterbavaria.org/internationalbaroqueacademy.php>.

Summer Chant Intensive

June 15–20, University of Florida, Gainesville, FL.
Courses in Gregorian chant and semiology; Edward Schaefer, Kathy Reinheimer, others.
Contact: musicasacra.com.

Association of Anglican Musicians 2020 Conference

June 21–26, Richmond, VA.
Workshops and discussions, liturgies, choral and organ concerts; C. Michael Hawn, David Stipe, Rev. A. Katherine Grieb, others.
Contact: <https://richmond2020.anglican-musicians.org>.

The Fellowship of United Methodists in Music and Worship Arts (FUMMWA) Music and Worship Arts Week

June 21–26, Lake Junaluska, NC.
Handbells, organ, and choral workshops, recitals; Joby Bell, Mark Miller, Anton Armstrong, Martha Matthews, others.
Contact: www.umfellowship.org.

Montreat Conferences on Worship and Music

June 21–26 (Week 1) or June 28–July 3 (Week 2), Montreat, NC.
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; David Eicher, Victor Johnson, Dongho Lee, Anne McNair, others.
Contact: www.pam.pcusa.org.

Baroque Performance Institute

June 21–July 5, Oberlin Conservatory of Music, Oberlin, OH.
“Bach and his heritage,” coaching, masterclasses, concerts; Oberlin Baroque Ensemble.
www.oberlin.edu/summer-programs/bpi.

Westminster Choir College Choral Conducting Intensive

June 22–26, Princeton, NJ.
Intensive study sessions, Alexander Technique, musical analysis; James Jordan, others.
Contact: www.rider.edu/summerarts.

Church Music Association of America Sacred Music Colloquium

June 22–27, Tampa, FL.
Instruction in chant and Catholic sacred music tradition, participation in chant choirs, lectures, performances.
Contact: <http://musicasacra.com>.

RSCM—America Gulf Coast Course

June 22–28, Houston, TX.
Course for girls 10–18 (choristers and two organ scholars), individual and group instruction; Bruce Neswick.
Contact: www.rscmgulfcoast.org.

RSCM—Pacific Northwest Course

June 22–28, Portland, OR.
Course for singers of diverse ages and abilities; individual and group instruction; Maxine Thévenot.
Contact: www.rscmpnw.com.

Guild of Carillonners in North America Annual Congress 2020 with World Carillon Federation

June 24–July 1, Kennett Square, PA.
Janet Tebbel, Lisa Lonie, Doug Gefvert, many others.
Contact: www.gena.org.

Eastman Summer Academy for High School Organists

June 28–July 2, Rochester, NY.
Faculty includes David Higgs, Nathan

Laube, William Porter, Stephen Kennedy.
Contact: <https://summer.esm.rochester.edu/course/summer-organ-academy/>.

Westminster Choir College Conducting Intensive

June 28–July 4, Princeton, NJ.
Conducting classes, masterclasses in rehearsal techniques and conducting, score analysis, study of plainchant; James Jordan, Simon Carrington, Sabine Hortsmann, others.
Contact: www.rider.edu/summerarts.

Lutheran Summer Music Academy

June 28–July 26, Valparaiso, IN.
Lessons, masterclasses, lectures for high school students; Chad Fothergill, Nancy Menk, Benjamin Krause, Jeffrey Doebler, many others.
Contact: www.lsmacademy.org.

Interlochen Adult Choir Camp

June 29–July 4, Interlochen, MI.
Vocal warm-ups, sectional rehearsals, with public performance; Jerry Blackstone, Scott Van Ornum.
Contact: college.interlochen.org/adultchoir.

Oregon Bach Festival Organ Institute

June 29–July 4, Eugene, OR.
Masterclasses, seminars, organ crawls, performance; Paul Jacobs.
Contact: www.oregonbachfestival.org/organ-institute.

RSCM—Rhode Island Course

June 29–July 5, Newport, RI.
Course for children and adults; workshops in conducting, composition, handbells, and vocal technique; Jeremy David Tarrant.
Contact: www.rscmnewport.org.

Royal Canadian College of Organists Annual Convention 2020

July 6–9, Victoria, BC, Canada.
Workshops, recitals, exhibits, hymn festival; Jean-Willy Kunz, Daniel Roth, others.
Contact: www.rccovictoria2020.ca.

American Guild of Organists National Convention

July 6–10, Atlanta, GA.
Recitals, concerts, lectures, workshops, worship. Monica Czausz, Isabelle Demers, Christopher Jacobson, Martin Jean, many others.
Contact: www.agohq.org.

American Theatre Organ Society Annual Convention

July 6–10, Indianapolis, IN.
Brett Valliant, Ken Double, Mark Herman, Walt Strony, others.
Contact: www.atos.org.

RSCM—Charlotte Course

July 6–July 12, Charlotte, NC.
Course for children and teens; small group instruction and theory classes; Stephen Buzard, Edie Johnson.
Contact: www.stje.org/rscm.

Westminster Choir College Kodály Certification Courses: Levels I, II, and III

July 6–17, Princeton, NJ.
Traditional Kodály pedagogy with 21st century educational approaches, development of musicianship and conducting skills; OAKE endorsed.
Contact: www.rider.edu/summerarts.

National Association of Pastoral Musicians Annual Convention 2020

July 7–12, Louisville, KY.
Handbell festival, exhibits, choral, organ, and music direction clinics, recitals.
Contact: www.npm.org.

Westminster Choir College Choral Institute at Oxford

July 7–16, Oxford, UK.
Choral conducting lessons and masterclasses; James Jordan and James Whitbourn, co-directors.
Contact: www.rider.edu/summerarts.

Hymn Society Annual Conference

July 12–16, Atlanta, GA.
Lectures, hymn festival, masterclass; Tom Trenney, Alisha Lola Jones, Diana Sanchez-Bushong, others.
Contact: www.thehymnsociety.org.

Cours d'Interprétation et Improvisation de Romainmôtier

July 12–26, Romainmôtier, Switzerland.
Classes on Jehan Alain, improvisation, J. S. Bach, and César Franck; Guy Bovet,

Christophe Mantoux, Tobias Willi, others.
Contact: www.jehanlain.ch.

Church Musicians Workshop at Nashotah House

July 13–17, Nashotah, WI.
Workshops exploring the Anglican choral tradition, including hymn and service playing, as well as chant; Stephen Buzard, Lieve Buzard, Lee Erickson, etc.
Contact: <https://churchmusiciansworkshop.org>

Massachusetts Boys Choir Course

July 13–19, Groton, MA.
RSCM course at the Groton School; Robert Lehman, Christopher Jacobson, others.
Contact: www.mbccusa.com.

RSCM—Carolina Course

July 13–19, Durham, NC.
Course for girls and adults; individual and group instruction; Daniel Cook, Stephen Gourley.
Contact: <http://carolinarsem.org>.

RSCM—St. Louis Course

July 13–19, St. Louis, MO.
Course for boys and girls through advanced teens; music theory, ear training, development of vocal sound; Robert Nicholls, Nicholas Quardokus.
Contact: <https://www.rscmstl.org>.

Oundle for Organists Summer School

July 13–19, Oundle, Northamptonshire, UK.
Course for young organists including keyboard skills, liturgical skills, improvisation; Ann Elise Smoot, Anna Lapwood, Iain Quinn, William Whitehead, others.
Contact: oundlefororganists.org.uk.

70th Sewanee Church Music Conference

July 13–20, Monteagle, TN.
Study, worship, organ and choral music; Malcolm Archer, Frederick Teardo.
Contact: www.sewaneeconf.com.

Handbell Musicians of America National Seminar 2020

July 16–20, Orlando, FL.
Classes, performances, exhibits, handbell notation conference.
Contact: www.handbellmusicians.org.

Choral Conducting Symposium

July 19–23, University of Michigan, Ann Arbor.
Masterclasses, score study, rehearsal techniques, reading sessions; Mark Stover, Eugene Rogers, Julie Skadsem, Rollo Dilworth.
Contact: www.music.umich.edu/special_programs/adult/choral.conducting.htm.

Fellowship of American Baptist Musicians 2020 Conference

July 19–25, Green Lake, WI.
Workshops, ensembles, and concerts; Heather Sorenson, C. Michael Hawn, Paul Horndop, others.
Contact: www.fabm.com.

Westminster Choir College High School Organ Institute

July 19–August 22, Princeton, NJ.
Lessons, organ crawls, masterclasses in organ and choral training; Eric Plutz, Matthew Lewis, others.
Contact: www.rider.edu/summerarts.

Choristers Guild Institute

July 20–24, Atlanta, GA.
Certificate program for directors of young singers in churches and schools; Michael Burkhardt, Amanda Smith, Emily Floyd, others.
Contact: www.choristersguild.org.

Indiana University Jacobs Organ Academy

July 20–25, Bloomington, IN.
For pre-college and collegiate organists or keyboardists, program includes daily lessons, classes, practice, and access to campus instruments, including organs, harpsichords, and carillon; Janette Fishell, Christopher Young, and others.
Contact: <http://music.indiana.edu/precollege/summer/jacobs-organ-academy/index.shtml>.

RSCM—King's College Course

July 20–26, Wilkes-Barre, PA.
Course for boys, girls, and adults; Graeme McCullough, Mark Laubach, Tom Sheehan.
Contact: <http://kingscollegecourse.com>.

RSCM—Washington Course

July 20–26, Washington, DC.

Course for advanced singers, treble choristers and teen altos, tenors and basses, adults, and directors; Katherine Dienes-Williams.
Contact: <http://kingscollegecourse.com>.

International Organ Festival Haarlem Summer Organ Academy

July 20–31, Haarlem, the Netherlands.
Masterclasses, lecture recitals, and excursions to organs in Haarlem, Leiden, Alkmaar, and Groningen; Stefan Engels, Ben van Oosten, Christophe Mantoux, Bernhard Haas, others.
Contact: <https://www.organfestival.nl>.

Baylor Alleluia Conference

July 21–24, Waco, TX.
Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions; Joyce Jones, Jan Kraybill, David Music, Victor Johnson, others.
Contact: www.baylor.edu/alleluia.

Mississippi Conference on Church Music and Liturgy 2020 Conference

July 21–26, Canton, MS.
Workshops, reading sessions; Michael Boney, Rev. Susan Anderson-Smith, Rev. William B. Roberts.
Contact: www.mississippiconference.org.

St. Andrews Bach Choral Course

July 21–26, St. Andrews, UK.
Rehearsals, masterclasses, lectures, performance; Same Evans.
Contact: <https://www.st-andrews.ac.uk/music/perform/shortcourses/choralcourse/>.

Sing Your Faith—Refresh Your Spirit: A Choral and Spiritual Retreat in the Heartland

July 24–26, First-Plymouth Church, Lincoln, NE.
Clinicians include Tom Trenney, Ariel Merivil, Mary Louise Bringle, others.
www.firstplymouth.org/singyourfaith

Incorporated Association of Organists Annual Festival

July 24–29, Edinborough, Scotland.
Lectures, masterclasses, recitals; John Kitchen, Naji Hakim, Paul Stubbings, others.
Contact: <https://iao.org.uk>.

Choral Masterworks—Brahms, Ein Deutsches Requiem

July 25–28, Rochester, NY.
In-depth analysis and rehearsal of Brahms's *Ein Deutsches Requiem*; Jerry Blackstone and William Weinert.
Contact: <https://summer.esm.rochester.edu/course/choral-masterworks-brahms-ein-deutsches-requiem/>.

St. Andrews Organ Week 2019

July 25–August 1, St. Andrews, UK.
Lessons, lectures, masterclasses, workshops on music of Bach and of France.
Contact: www.st-andrews.ac.uk/music.

Liturgical Music Institute

July 26–31, Huntington, New York.
Skills and plenum workshops in music, liturgy, and theology; John J. Miller, Susan Hugelmeyer, Steve Warner, Lisa Kelly, others.
Contact: www.liturgicalmusicinstitute.org.

Organ Historical Society Convention

July 26–31, Columbus, OH.
Featuring recitals on organs by Kimball, Skinner, Beckerath, Fisk, Fritts, and others.
Contact: www.organsociety.org/2020.

Association of Disciples Musicians Annual Conference 2020

July 26–31, Tulsa, OK
Anton Armstrong, Tom Trenney, Marcia McFee, others.
www.adm-doc.org

St. Olaf Conference on Worship, Theology and the Arts: “Scatter the Imagination of our Hearts”

July 27–30, St. Olaf College, Northfield, MN.
Seminars, plenaries, worship, conference choir and handbell ensembles, reading sessions.
Contact: <https://wp.stolaf.edu/cwta/>.

Westminster Choir College Choral Pedagogy Institute

July 27–31, Princeton, NJ.
Instruction on effective choral rehearsing with long-term skill development, development of musicianship and phrasing with choirs; James Jordan, Jason Vodicka, others.
Contact: www.rider.edu/summerarts.

Summer Institutes, Workshops, & Conferences

Smarano Academy 2020

July 27–August 9, Smarano, Italy, and Thuringia and Leipzig, Germany.

Fantasia and its historical development; Joel Speerstra, William Porter, Edoardo Bellotti, others.

Contact: www.smaranoacademy.com/organ.

Choral Artistry

July 31–August 2, Eastman School, Rochester, NY.

Conducting, vocal pedagogy, musicianship; Kathryn Cowdrick, Monica Dale, others.

Contact: <http://summer.esm.rochester.edu/course/choral-artistry-conducting-vocal-pedagogy-musicianship/>.

Santa Fe Summer Organ Academy

July 31–August 7, Santa Fe, NM.

Lectures and masterclasses on Spanish organ music, *Stylus Phantasticus*, and Franck. Led by Kimberly Marshall on the Fisk organ of First Presbyterian Church.

Contact: <https://fpsantafe.org/sfoa/>.

Singing Gregorian Chant and Renaissance Polyphony

August 3–7, Chicago, IL.

For church music directors, choral directors, and singers wishing to gain a stronger foundation in early music; Michael Alan Anderson.

Contact: <https://summer.esm.rochester.edu/course/singing-gregorian-chant-and-renaissance-polyphony-chicago/>.

Royal College of Organists Summer Course

August 3–8, London, UK.

Lessons, masterclasses, services, and performance; Anne Marsden Thomas, Andrew Cantrill-Fenwick, others.

Contact: <https://www.rco.org.uk/events/summer-course-2020>.

RSCM Residentiary Choir for Adults

August 3–9, St. Edmundsbury, UK.

Sing choral services for a week under the direction of Silas Wollston, including vocal coaching.

Contact: <https://www.rscm.com/learn-with-us/residentiary-choir/>.

BYU Organ Workshop

August 4–7, Brigham Young University, Provo, UT.

Organ skill-building for all levels; Don Cook, Bonnie Goodliffe, David Pickering, Sheri Peterson, others.

Contact: <https://organ.ce.byu.edu>.

Royal College of Organists Organ Student Experience

August 4–9, Cambridge, UK.

Lessons, masterclasses, and lectures for young students; Daniel Moulton, Janette Fishell, Anne Page, others.

Contact: <https://www.rco.org.uk/events/TOSE>.

Chamber Choir and Choral Conducting Workshop

August 9–16, Norfolk, CT.

For advanced singers and choral conductors; Simon Carrington.

Contact: www.norfolkmusic.org.

Musica Antica a Magnano

August 13–21, Magnano, Italy.

Clavichord, fortepiano, organ, harpsichord, musicology; Bernard Brauchli, Georges Kiss, Eva Kiss, Luca Taccardi, Alberto Galazzo.

Contact: www.musicaanticamagnano.com.

RSCM Summer Course for Young People

August 17–23, Bath, UK.

Course for singers age 4–24; choral training, musical leadership skills, services; Ronny Krippner.

Contact: <https://www.rscm.org.uk/courses/bath-summer-course-for-young-people-2/>.

Norwegian Organ Festival

September 17–20, Stavanger, Norway.

Concerts, lectures, seminars, masterclasses.

Contact: <http://orgelfestival.no>.

47th Annual Convention of the American Institute of Organbuilders

October 4–7, Atlantic City, NJ.

Contact: www.pipeorgan.org.

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

Timothy Olsen; St. Patrick's Cathedral, New York, NY 3:15 pm

Marijim Thoenes; Cathedral of St. John the Divine, New York, NY 4:45 pm

Laudamus Choir; Cadet Chapel, West Point, NY 2:30 pm

Una Voce; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Joshua Stafford; Evangelical Lutheran Church, Frederick, MD 4 pm

Jochanan van Driel; Washington National Cathedral, Washington, DC 5:15 pm

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

Mark Herman, theater organ; Grace Community Church, Manasota, FL 2 pm

Thomas Murray; Stambaugh Auditorium, Youngstown, OH 4 pm

Jean-Baptiste Robin; Church of the Covenant, Cleveland, OH 4 pm

Choral Evensong; First Congregational, Columbus, OH 4 pm

Dave Calendine; Temple Theater, Ypsilanti, MI 3 pm

Nicolas Mitchell Garcia; First Presbyterian, Ypsilanti, MI 4 pm

Kyle Webber; Nardin Park United Methodist, Farmington Hills, MI 4 pm

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

Solena Rizzato; Loyola University, Chicago, IL 3 pm

Aaron Tan; Trinity Episcopal, Aurora, IL 3 pm

17 MARCH

Raphael Vogl; St. Paul the Apostle Catholic Church, New York, NY 7 pm

Ted Gentry; Campbellsville University, Campbellsville, KY 12:20 pm

18 MARCH

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

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Joy-Leilani Garbutt; Cathedral of St. Matthew the Apostle, Washington, DC 12:45 pm

John Chappell Stowe; Luther Memorial Church, Madison, WI 12 noon

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

19 MARCH

Eric Plutz; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

Ann Stephenson-Moe; Christ Episcopal, Bradenton, FL 12:15 pm

Alice Van Wambeke & Shin-Ae Chun, with choir and instruments; First Baptist, Ann Arbor, MI 12:15 pm

20 MARCH

James Kennerley; Merrill Auditorium, Portland, ME 7 pm

Jean-Baptiste Robin; St. Paul's Episcopal, Greenville, NC 7:30 pm

21 MARCH

TENET, Schütz, *Musikalische Exequien*; Church of St. Luke in the Fields, New York, NY 8 pm

22 MARCH

CONCORA, Bach, *Mass in B Minor*; St. James's Episcopal, West Hartford, CT 4 pm

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

St. Salvador's Chapel Choir; Battell Chapel, Yale University, New Haven, CT 7 pm

Annette Richards; Marquand Chapel, Yale University, New Haven, CT 7:30 pm

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Calendar

Daniel Brondel; St. Patrick's Cathedral, New York, NY 3:15 pm
Mark Pacoe; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Matthew Barto; Cadet Chapel, West Point, NY 2:30 pm
Vincent Dubois; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm
Choirs of Duquesne University; Shady-side Presbyterian, Pittsburgh, PA 3 pm
Alan Morrison; St. John's United Church of Christ, Lansdale, PA 4 pm
Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm
Diane Meredith Belcher; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Duke Bach Ensemble, Bach, Cantatas 37, 86, 92; Duke University Chapel, Durham, NC 5:15 pm
Christopher Houlihan; University of Tampa, Tampa, FL 2 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

23 MARCH
Scott Dettra; Woodberry Forest School, Woodberry Forest, VA 7 pm

24 MARCH
Students from Curtis Institute; Central Synagogue, New York, NY 12:30 pm
Jazz Vespers; Duke University Chapel, Durham, NC 7:30 pm

25 MARCH
Candlelight Vespers; Shady-side Presbyterian, Pittsburgh, PA 7 pm
Just Bach; Luther Memorial Church, Madison, WI 12 noon
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

26 MARCH
Chelsea Chen, masterclass; Trinity College Chapel, Hartford, CT 12:15 pm
Janet Yieh; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
C. P. E. Bach, *Die letzten Leiden des Erlösers*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Nancy Siebecker; Christ Episcopal, Bradenton, FL 12:15 pm
Thomas Ospital; First Presbyterian, Birmingham, MI 7 pm

27 MARCH
Martin Jean; Christ Episcopal, New Haven, CT 5:30 pm
Chelsea Chen; Trinity College Chapel, Hartford, CT 7:30 pm
James Conely; St. John Nepomucene Catholic Church, New York, NY 7 pm
Carson Cooman; National City Christian, Washington, DC 12:15 pm
Nicholas Schmelter; St. Paul's United Methodist, Rochester, MI 12 noon
Choir of St. John's College, Cambridge; St. James Episcopal Cathedral, Chicago, IL 7:30 pm

28 MARCH
Blue Heron; First Church Congregational, Cambridge, MA 3 pm
Scott Smith, silent film, *Metropolis*; Senate Theater, Detroit, MI 8 pm
Graeme Shields; First Congregational, Ann Arbor, MI 7 pm

29 MARCH
Chase Loomer; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm
Nathan Bayreuther; St. Patrick's Cathedral, New York, NY 3:15 pm
Paul Griffiths; Cathedral of St. John the Divine, New York, NY 4:45 pm
Jamie Hitel; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Craig Williams; Cadet Chapel, West Point, NY 2:30 pm
Gail Archer; Vassar College, Poughkeepsie, NY 3 pm
Alan Morrison; St. James the Less Episcopal, Scarsdale, NY 4 pm
Robert Parkins; Duke University Chapel, Durham, NC 5:15 pm
Benjamin Sheen; St. John's Episcopal, Tampa, FL 5 pm
David Jonies; First Congregational, Elgin, IL 3 pm

30 MARCH
Nathan Laube, masterclass; Collegedale Church, Collegedale, TN 7 pm

31 MARCH
Bach, *St. John Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm
Theodore Davis; Campbellsville University, Campbellsville, KY 8 pm
Nathan Laube; Collegedale Church, Collegedale, TN 7:30 pm

1 APRIL
Candlelight Vespers; Shady-side Presbyterian, Pittsburgh, PA 7 pm
Nancy Freitas Novelly; Cathedral of St. Matthew the Apostle, Washington, DC 12:45 pm
Andrew Schaeffer & Kangwon Kim; Luther Memorial Church, Madison, WI 12 noon
Chelsea Chen; Trinity International University, Deerfield, IL 7:30 pm

2 APRIL
James Walton; Christ Episcopal, Bradenton, FL 12:15 pm
David Jonies; First United Methodist, Kalamazoo, MI 12 noon

3 APRIL
Martin Jean, Dupré, *Stations of the Cross*; Providence United Methodist, Charlotte, NC 7:30 pm
Nathan Lively; National City Christian, Washington, DC 12:15 pm
Nathan Avakian, silent film; Redford Theater, Detroit, MI 8 pm
Alan Morrison; St. Paul's Episcopal, Indianapolis, IN 8 pm
Robert Nicholls, with trumpet; First Presbyterian, Evansville, IN 7 pm

4 APRIL
Yale Voxtet; Marquand Chapel, Yale University, New Haven, CT 7:30 pm
Duke Chapel Choir & Chamber Orchestra, Duke University Chapel, Durham, NC 7:30 pm
Three Choirs Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm
Alan Morrison, masterclass; St. Paul's Episcopal, Indianapolis, IN 10 am
VocalEssence; Bethel University, Arden Hills, MN 8 pm

5 APRIL
Zachary Schurman; St. John's Episcopal, West Hartford, CT 12:30 pm
Yale Camerata, Mendelssohn, *Elijah*; Woolsey Hall, Yale University, New Haven, CT 4 pm
Chelsea Chen; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, Michigan 4 pm

6 APRIL
Couperin, *Leçons de ténèbres*; St. Thomas Church Fifth Avenue, New York, NY 6:45 pm

7 APRIL
Dupré, *Le Chemin de la Croix*; St. Thomas Church Fifth Avenue, New York, NY 6:45 pm
Wesley Roberts; Campbellsville University, Campbellsville, KY 12:20 pm

10 APRIL
Stainer, *The Crucifixion*; Shady-side Presbyterian, Pittsburgh, PA 7 pm
Schütz, *Johannespassion*; First Congregational, Columbus, OH 7:30 pm

11 APRIL
Duke Bach Ensemble; Goodson Chapel, Duke University, Durham, NC 4 pm

12 APRIL
Tom Sheehan & George Fergus; Washington National Cathedral, Washington, DC 5:15 pm

13 APRIL
Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, CT 5 pm

14 APRIL
Karen Beaumont; Church of the Transfiguration, New York, NY 12:30 pm

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Calendar

15 APRIL

Just Bach; Luther Memorial Church, Madison, WI 12 noon

16 APRIL

Peter Sykes; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Keble College Choir; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm
Nathan Laube, worship service; Hillsdale College, Hillsdale, MI 11 am

17 APRIL

Johann Vexo; Christ Church Episcopal, Philadelphia, PA 7 pm
Mercersburg Academy Chorale; St. John's Episcopal, Hagerstown, MD 7:30 pm
Mark Thewes & Chad Pittman; National City Christian, Washington, DC 12:15 pm
Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon

18 APRIL

Ken Cowan; St. Norbert Abbey, DePere, WI 2 pm

19 APRIL

Ryan Kennedy; Center Church on the Green, New Haven, CT 3 pm
Grant Wareham; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Tallis Scholars; St. Ignatius Loyola Cathedral Church, New York, NY 4 pm
Aaron Tan; Cathedral of St. John the Divine, New York, NY 4:45 pm
Timothy Lyons; Cadet Chapel, West Point, NY 2:30 pm
Johann Vexo; St. Stephen's Episcopal, Milburn, NJ 4 pm
David Hirst; Washington National Cathedral, Washington, DC 5:15 pm
Steven Ball, silent film, *The Adventures of Prince Achmed*; Tampa Theater, Tampa, FL 3 pm
Clark Wilson, silent film, *King of Kings*; First Congregational, Columbus, OH 7:30 pm
Mark Herman; Senate Theater, Detroit, MI 3 pm
Renée Anne Louprette; Trinity Lutheran, Grand Rapids, MI 3 pm
University of Evansville Choirs, Duruflé, *Requiem*; First Presbyterian, Evansville, IN 6 pm
Richard Elliott; Zion Lutheran, Wausau, WI 3 pm
Peter Fennema; Luther Memorial Church, Madison, WI 12 noon
Laura Bottei; Loyola University, Chicago, IL 3 pm
Choir of Notre Dame Cathedral, Paris; Emmanuel Episcopal, La Grange, IL 3 & 7 pm

21 APRIL

Johann Vexo; St. Anne's Catholic Church, Bethlehem, PA 7 pm
Choir of Notre Dame Cathedral, Paris; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Adam J. Brakel; Community Church at Tellico Village, Loudon, TN 7 pm
+ **Scott Detra**; St. John's Episcopal Cathedral, Knoxville, TN 7:30 pm

22 APRIL

Choir of Notre Dame Cathedral, Paris; Cathedral of Christ the King, Atlanta, GA 7:30 pm

23 APRIL

Bradley Burgess; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

24 APRIL

Ken Cowan; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 7:30 pm
Alexander Frey; National City Christian, Washington, DC 12:15 pm
Cathy Shelton; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Jeremy David Tarrant, works of Bach; Cathedral Church of St. Paul, Detroit, MI 7:30 pm
Jackson Borges, silent film, *Sherlock Jr.*; St. Luke's Episcopal, Evanston, IL 7 pm

25 APRIL

Barnard-Columbia Chorus & Choir of Gdynia Maritime University, Dvorák, *Requiem*; Church of the Ascension, New York, NY 8 pm
Vincent Dubois; Corinth Reformed Church, Hickory, NC 7 pm

26 APRIL

Yale Camerata & Yale Glee Club; Woolsey Hall, Yale University, New Haven, CT 4 pm
CONCORA; First Church of Christ, Congregational, New Britain, CT 4 pm
GM Chorale; Middletown High School, Middletown, CT 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Jillian Gardner; Cathedral of St. John the Divine, New York, NY 4:45 pm
Peter Baratta; Cadet Chapel, West Point, NY 2:30 pm
Ken Cowan; First Presbyterian Church in Germantown, Philadelphia, PA 4 pm
Adam J. Brakel; Pleasant Hills Community Presbyterian, Pittsburgh, PA 3 pm
Tallis Scholars; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Eileen Guenther; Cathedral of St. Matthew the Apostle, Washington, DC 3:30 pm

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Colin Andrews; Washington National Cathedral, Washington, DC 5:15 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Alcee Chriss; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

28 APRIL
Clara Gerdes; Marquand Chapel, Yale University, New Haven, CT 7:30 pm

29 APRIL
Ethan Mellema; Luther Memorial Church, Madison, WI 12 noon

30 APRIL
Gail Archer; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

UNITED STATES West of the Mississippi

15 MARCH
Buxtehude, *Membra Jesu Nostri*; Epiphany Episcopal, Seattle, WA 6:15 pm
Chelsea Chen; St. Margaret's Episcopal, Palm Desert, CA 4 pm
Monica Czausz; Central Union Church, Honolulu, HI 2 pm

17 MARCH
Chelsea Chen; Baylor University, Waco, TX 7:30 pm
Monica Czausz; Makawao Union Church, Makawao, HI 7 pm

18 MARCH
Chelsea Chen, masterclass; Baylor University, Waco, TX 3 pm

20 MARCH
Ann Marie Rigler; Third Baptist, St. Louis, MO 12:30 pm
Bradley Hunter Welch; Catalina United Methodist, Tucson, AZ 7 pm
Naomi Shiga; Christ Episcopal, Tacoma, WA 12:10 pm
Jeannine Jordan, with media artist; First Presbyterian, Portland, OR 7:30 pm
Philip Smith; St. Margaret's Episcopal, Palm Desert, CA 12 noon
Monica Czausz; Church of the Holy Apostles, Hilo, HI 7 pm

22 MARCH
+ **Thomas Ospital**; Boston Avenue United Methodist, Tulsa, OK 5 pm

Chelsea Chen; Trinity Downtown Lutheran, Houston, TX 2:30 pm
Isabelle Demers; Highland Park United Methodist, Dallas, TX 6 pm
Rodney Gehrke; Gethsemane Lutheran, Seattle, WA 4 pm
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 MARCH
Lucas Fletcher; Third Baptist, St. Louis, MO 12:30 pm
Nathan Laube; First Presbyterian, Santa Fe, NM 5 pm
• **Margaret Kvamme**; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm
Wayne Burcham-Gulotta; St. Margaret's Episcopal, Palm Desert, CA 12 noon

28 MARCH
Nathan Laube, masterclass; First Presbyterian, Santa Fe, NM 10 am

29 MARCH
Thomas Ospital; Meyerson Symphony Center, Dallas, TX 2:30 pm
Brian Swager, harp; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

3 APRIL
Dorothy Young Riess; Third Baptist, St. Louis, MO 12:30 pm
Frederick Swann; St. Margaret's Episcopal, Palm Desert, CA 12 noon

5 APRIL
Zhen Piao; Pacific Lutheran University, Tacoma, WA 3 pm
Choral Evensong; St. Mark Episcopal Cathedral, Seattle, WA 4:30 pm
Gail Archer; Trinity Episcopal Cathedral, Portland, OR 4 pm

6 APRIL
Ben Bachmann, with poetry; Grace Cathedral, San Francisco, CA 6 pm

10 APRIL
Brent Johnson; Third Baptist, St. Louis, MO 12:30 pm

17 APRIL
Wolff von Roos; Third Baptist, St. Louis, MO 12:30 pm

18 APRIL
Gail Archer; Westport Presbyterian, Kansas City, MO 7:30 pm
Musica Sacra San Antonio; Basilica of the National Shrine of the Little Flower, San Antonio, TX 7:30 pm

19 APRIL
Nathan Laube; Episcopal Church of the Transfiguration, Dallas, TX 7 pm

24 APRIL
Tom Vozella; Third Baptist, St. Louis, MO 12:30 pm
Renée Anne Louprette; All Saints' Episcopal, Fort Worth, TX 7:30 pm
Wyatt Smith; University of Puget Sound, Tacoma, WA 12 noon
Choir of Notre Dame Cathedral; Christ Catholic Cathedral, Garden Grove, CA 7:30 pm

26 APRIL
Steven Ball; St. Francis de Sales Oratory, St. Louis, MO 2 pm
Andrew Peters, Easter hymn festival; Second Presbyterian, St. Louis, MO 4 pm
Choir of Notre Dame Cathedral, Paris; Church of the Incarnation, Dallas, TX 4 pm
Conte-Ennis Duo (Peter Conte, organ, & Andrew Ennis, organ & flugelhorn); St. Andrew's Episcopal, Amarillo, TX 7:30 pm
Chelsea Chen; Our Lady of Lourdes Catholic Church, Sun City West, AZ 3 pm

INTERNATIONAL

15 MARCH
Stephen Tharp; Berliner Philharmoniker, Berlin, Germany 11 am
Humberto Salvagnin, with bassoon; Reformed Church, Aubonne, Switzerland 10:45 am
Guy-Baptiste Jaccottet, silent film; Théâtre Barnabé, Servion, Switzerland 2:30 pm
Susanne Rohn; Reformed Church, Auvornier, Switzerland 5 pm

18 MARCH
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

20 MARCH
Monica Melcova, silent film, *Zorro*; Collège Claparède, Geneva, Switzerland 8 pm

21 MARCH
Gail Archer; St. Pancras Church, Gütersloh, Germany 8 pm

22 MARCH
Philip Rushworth; Victoria Hall, Hanley, UK 12 noon

25 MARCH
Matthias Havinga; Kreuzkirche, Dresden, Germany 8 pm

26 MARCH
Bernhard Ruchti, silent film; Collège Claparède, Geneva, Switzerland 8 pm
Denis Bédard; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

27 MARCH
Simon Peguiron; Reformed Church, Neuchâtel, Switzerland 6:30 pm
Donald McKenzie, silent film; Collège Claparède, Geneva, Switzerland 8 pm

28 MARCH
Guy Bovet, Nicolas Hafner, Robert Rowley & Vincent Thévenaz; Collège Claparède, Geneva, Switzerland 8 pm

29 MARCH
Ensemble Vocal de Lausanne; Abbey Church, Romainmôtier, Switzerland 5 pm

1 APRIL
Regina Schnell; Katholische Pfarrkirche, Kolbermoor, Germany 7:45 pm
Johannes Trümpler; Frauenkirche, Dresden, Germany 8 pm

7 APRIL
Anna Lapwood; St. Lawrence, Alton, UK 8 pm

8 APRIL
Olivier Latry; Kulturpalast, Dresden, Germany 8 pm

18 APRIL
Jonathan Scott; Victoria Hall, Hanley, UK 12 noon

20 APRIL
Carol Williams; Royal Festival Hall, London, UK 7:30 pm


22 APRIL
Silvius von Kessel; Kreuzkirche, Dresden, Germany 8 pm

24 APRIL
Loreto Aramendi; St. James Anglican, Vancouver, BC, Canada 7:30 pm

26 APRIL
Isabelle Demers, with violin; Berliner Philharmoniker, Berlin, Germany 11 am

29 APRIL
Maria Mokhova & Rudolf Müller; Frauenkirche, Dresden, Germany 8 pm
James McVinnie, with London Philharmonic Orchestra; Royal Festival Hall, London, UK 7:30 pm


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Recital Programs

BR. BENJAMIN S. BASILE, C.P.P.S., & Kathryn Brtko, oboe, Calumet College of St. Joseph, Whiting, IN, October 25: *Rigaudon*, Campra, transcr. Purvis; *Cornet Voluntary (Voluntary in G, op. 2, no. 6)*, Berg, transcr. Marchant; *Pastorale (Voluntary No. 3 in G)*, Wesley, transcr. Marchant; *Gavotte (Six Concertos, op. 13, no. 3)*, Camidge, transcr. Marchant; *Organ Meditation No. 2*, Barton; *Pastorale, Aria (Pastorale in F, BWV 590)*, Bach; *Impromptu*, op. 78, no. 1, Coleridge-Taylor.

ELISA BICKERS, Fourth Presbyterian Church, Chicago, IL, September 13: *Nun danket alle Gott*, Hovland; *Suite circulaire*, Cooman; *Peer Gynt Suite*, Grieg; *Prayer (Oba a ba ke)*, Sowande; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

ALVIN BLOUNT, Cathedral of St. Philip, Atlanta, GA, September 29: *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *City Called Heaven (Spiritual Suite for Organ)*, Taylor; *Allegro (Sonata in C, BWV 529)*, Bach; *The Angels' Song*, op. 105, Stanford; *Praeludium in G*, LubWV 9, Lübeck.

THE CHENAULT DUO (Elizabeth and Raymond Chenaunt), Episcopal Church of the Incarnation, Highlands, NC, September 18: *Variations on an Easter Theme*, Rutter; *Eclogue*, Shephard; *Allegro for Organ Duet*, Moore; *Come Home*, Callahan; *Shenandoah*, White; *Phantom of the Opera Medley*, Lloyd Webber, transcr. Chenaunt; *Variations on Veni Creator Spiritus*, Briggs.

BRYAN DUNNEWALD, United Presbyterian Church, Binghamton, NY, October 18: *Con moto maestoso (Sonata in A, op. 65, no. 3)*, Mendelssohn; *Innig (Studien in kanonischer Form, opus 56, number 4)*, Schumann; *Sonata I*, Hindemith; *Allegro, Cantabile, Finale (Symphonie VI in G, op. 42)*, Widor; *Scherzo symphonique*, EC 139, Cochereau.

DUO MUSART (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano), University of Nevada, Las Vegas, NV, September 6: *Duets I, II, V, and VI for Piano and Organ*, Widor; *Duet Suite for Piano and Organ*, Bédard; *Variations on a Theme by Paganini*, Lutoslawsky, transcr. Ramírez; *Rhapsody in Blue*, Gershwin, transcr. Ramírez; *Dyptique for Piano and Organ*, Langlais; *Sonata in C for piano*

four hands, KV 521, Mozart; *Capriccio (Six Duos for piano and organ, op. 8)*, Saint-Saëns.

DONALD FELLOWS, St. Paul Catholic Cathedral, Pittsburgh, PA, September 8: *Praeludium in e*, Brulnig; *How Firm a Foundation*, Sweet Hour of Prayer (*Preludes on Gospel Hymns of Faith*), Farrell; *Outer Hebrides*, Halley; *Petite Suite*, Bales; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Trio in d*, BWV 583, *Prelude and Fugue in a*, BWV 543, Bach.

JILLIAN GARDNER, St. Thomas Church Fifth Avenue, New York, NY, September 8: *Prelude (Symphonie I in d, op. 14)*, Vierne; *Prelude and Fugue in A*, BWV 536, Bach; *Carillon*, Sowerby; *Allegro non troppo (Symphony V)*, Shostakovich, transcr. Gardner.

DAVID HURD, Holy Trinity Lutheran Church, Akron, OH, September 29: *Sinfonia*, Chorus: *Wir danken dir Gott (Cantata 29)*, Bach; *Fantasia on Wondrous Love, Four Spiritual Preludes, Te Deum Laudamus*, Hurd. *Sonata II in D*, op. 50, Guilman.

JERRY JELSEMA, Loyola University, Chicago, IL, September 15: *Prelude (Sonata for Worship)*, Fedak; *Flourish*, Held; *Fanfare for Organ*, Proulx; *Pastorale in F*, BWV 590, Bach; *Marche Triomphale*, Karg-Elert; *Benedictus*, op. 59, no. 2, Reger; *Paeon*, Leighton; *Choral Dorian*, Alain; *Pasticcio (Organ Book)*, Langlais; *Choral No. 1 in E*, Franck.

ROBERT KNUPP, Cathedral of St. Philip, Atlanta, GA, September 22: *Prelude and Fugue in d (Three Preludes and Fugues, op. 37)*, Mendelssohn; *Clair de Lune (Suite Bergamesque)*, Debussy, transcr. Cellier; *Sonata I in d*, op. 42, Guilman.

GEOFFREY MORGAN, St. Martin of Tours Church, Basildon, UK, September 10: *Fiat lux*, Dubois; *Concerto No. 13*, Handel; *Variations on Amazing Grace*, Bédard; *Prelude and Fugue in G*, BWV 541, Bach; *Andante (Organ Sonata in e-flat, op. 65)*, Parker; *Fantasia in f*, K. 608, Mozart; *Scherzo (10 Pièces, no. 8)*, Gigout; *Concert Rondo*, Hollins.

DEREK NICKELS, First Congregational Church, Columbus, OH, September 22: *Obra de 8º tono alto. Ensalada*, de Heredia; *Tiento de medio registro de dos tiple de 2º tono*, de

Arauxo; *Poolsche Dans*, Sweelinck; *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in b*, BWV 544, Bach; *Symphonie III in f-sharp*, op. 28, Vierne.

TIMOTHY OLSEN, Co-Cathedral of the Sacred Heart, Houston, TX, September 6: *Fantasia and Fugue in G*, BWV 542, Bach; *Chorale Partita: Jesu, meine Freude*, Walther; *Choral No. 1 in E*, Franck; *Amazing Grace*, Shearing; *Allegro vivace (Symphonie VI in G, op. 42, no. 2)*, Widor.

ALISTAIR REID, St. Thomas Church Fifth Avenue, New York, September 22: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Le salut messianique*, Pallesco; *Scherzo (Dix Pièces)*, Gigout; *Cantilène (Suite Brève)*, Langlais; *Carillon-Sortie*, Mulet.

JEAN-BAPTISTE ROBIN, Wichita State University, Wichita, KS, September 24: *Grand Dialogue in C*, Marchand; *Tierce en taille (Messe pour les Couvents)*, Couperin; *Trois Solos, The Hands of Time*, Robin; *Passacaglia in c*, BWV 582, Bach; *Prelude and Fugue on BACH*, Liszt; *Six Danses Roumaines*, Sz. 56, Bartók; *Esquisse in b-flat*, op. 41, no. 2, Dupré.

JONATHAN RUDY, Loyola University, Chicago, IL, August 18: *Choral-Improvisation on Victimae paschali laudes*, Tournemire, transcr. Duruflé; *Fantasy in f*, K. 608, Mozart; *The Dance of David before the Ark of the Covenant (Four Biblical Dances)*, Eben; *Con Sincerita (Six Etudes in Canonic Form, op. 56)*, Schumann, arr. Dupré; *Sonata XI in d*, op. 148, Rheinberger.

BARBARA NORLAND SALTER, Cathedral of St. Philip, Atlanta, GA, September 15: *Phantasie über den Choral Wachet auf, ruft uns die Stimme*, op. 52, no. 2, Reger; *Trois Danses*, AWV 119, Alain; *Prelude and Fugue in E-flat*, BWV 552, Bach.

ANDREW SCANLON, Davidson Presbyterian Church, Davidson, NC, September 16, and St. Paul's Episcopal Church, Greenville, NC, September 21: *Postlude in D*, Smart; *Vater unser in Himmelreich*, Böhm; *Sonata in e*, BWV 528, Bach; *Suite du deuxième ton*, Guilain; *Lotus Blossom*, Strayhorn, transcr. Wyton; *Trois Pièces*, Alain.

NICHOLAS SCHMELTER, First Congregational Church, Saginaw, MI, September 29: *Comes Autumn Time*, Sowerby; *Largo (New World Symphony)*, Dvorák, transcr. Clough-Leichter; *Schafe können sicher weiden, Prelude and Fugue in G*, BWV 541, Bach; *Variations on Old Folks at Home*, Buck; *Introduction and Toccata*, op. 1323, Cooman; *Campanile, Chant funèbre*, Tu es petra et portae inferi non praevalerunt adversus te (*Esquisses byzantines*), Mulet.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, September 27: *Fanfare*, Proulx; *Organ Suite No. 1 in C*, Stunkel; *Cloister—Garth*, Brewer; *Prelude, Fugue, and Variation*, Franck; *Rubrics*, Locklair.

CAROLE TERRY, Southern Illinois University, Carbondale, IL, September 13: *Praeludium in f#*, BuxWV 146, Buxtehude; *Unter den Linden grüne*, Sweelinck; *Allein Gott in der Höh sei Ehr*, BWV 662, *Prelude and Fugue in C*, BWV 547, Bach; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Introduction and Passacaglia in d*, Reger.

MARIJIM THOENE, Trinity Episcopal Cathedral, Reno, NV, September 20: *Ave maris stella (Faenza Codex)*, anonymous; *Prelude in e*, BWV 548i, Bach; *Andante con moto*, *Maestoso*, *Allegro con moto*, *Allegretto ma non troppo*, *Misterioso e Adagiosissimo*, *Finale (Vêpres du commun des fêtes de la Sainte Vierge, op. 18)*, Dupré; *Fantaisie Paraphrase, In Festo Corporis Christi (L'Orgue Mystique)*, Tournemire; *Woman of the Apocalypse Crowned with Stars*, Teml.

THOMAS WILHELM, Evangelische Kirche, Enzheim, Germany, August 3: *Toccata septima (Apparatus musico-organisticus)*, Muffat; *Ach du feiner Reiter*, SSWV 111, Scheidt; *Capriccio sopra il Cucu*, Kerll; *Passacaglia (Apparatus musico-organisticus)*, Muffat; *Partite diverse sopra O Gott, du frommer Gott*, BWV 767, Bach; *Prelude and Fugue in B-flat*, Krebs; *Pastorella in D*, *Fantasia in e*, *Adagio in a*, *Partita in C*, Kuchar.

JOHANNES ZEINLER, Stiftskirche, Stuttgart, Germany, August 2: *Prelude and Fugue in G*, BWV 550, Bach; *Choral No. 2 in b*, Franck; *Phleggoma*, Lacôte; *Chaconne in c-sharp*, Schmidt.

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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; holymaui.org.

PUBLICATIONS / RECORDINGS

The second of three featured complimentary scores to be offered by **Fruhauf Music Publications** in the course of 2019–2020 is *A Baroque Sonata for Carillon* (alternatively for harp, piano, or varied keyboard instruments), an elegant work in three movements that follows many of the elaborate mannerisms, structures, and practices of latter Baroque compositions for keyboard solo. Please consult www.fruhuspub.net's home page Bulletin Board for access to the PDF booklet file, and note that other previously issued complimentary scores for organ solo, choir and organ, and for carillon continue to be listed and available from FMP's Downloads page.

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PUBLICATIONS / RECORDINGS

Toccata Giovane, by Bruce Prince-Joseph, is a piece with youthful energy, and you will enjoy playing it! If you knew Bruce from his entertaining records or from his church playing, you will appreciate Lucas Fletcher's Honors Paper on the Toccata and Bruce's life as well as other links I offer that give you more information on the life of this beloved organist. michaelsmusic.com 704/567-1066

The Lent and Easter Music of Norberto Guinaldo. The drama of the Cross outstandingly portrayed in the following works: *Seven Pieces for the Season of Lent; Agnus Dei* (Six Pieces); *Lauda Sion Salvatorem; Prelude for the Passion of the Lord; O Sons and Daughters of the King; "Lauda Sion Salvatorem,"* a shorter setting in the *The New Paltz Organ Book*. See, listen, buy: www.guinaldopublications.com.

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, performed 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."

Prairie Sounds (OAR-162, \$15.98) features Maxine Thévenot performing on the 1930 Casavant organ at Holy Rosary Cathedral, Regina, Saskatchewan, Canada, with 18th-, 19th-, and 20th-century music by French, Canadian, and British composers. Recent works by Ruth Watson Henderson, David L. McIntyre, Gilles Maurice Leclerc, and Philip Moore are recorded for the first time. Other pieces by Denis Bédard, Dupré, Franck, Clara Schumann, Jean-Adam Guilain, and Frank Bridge complete the program. For information: www.ravencd.com, 804/355-6386.

PUBLICATIONS / RECORDINGS

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organbuilders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 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.organsociety.org.

Raven has released the first CD recorded by a woman, also the first CD recorded by a non-British subject, on the 1892 Henry Willis organ at Hereford Cathedral in England: **Damin Spritzer** plays "Rhapsodies & Elegies" by early 20th-century English composers including Willan, Rowley, Ireland, Darke, Bullock, Grace, Elgar, and Norman Gilbert. Raven OAR-156, \$15.98; RavenCD.com 804/355-6386.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

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

PUBLICATIONS / RECORDINGS

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, wlpmusic.com.

Raven has imported for sale in America a CD of **Nathan Laube** playing a live organ concert in the Black Forest, Nagold, Germany, on a 4-manual organ of 81 ranks as rebuilt in 2012 to incorporate romantic ranks from 1874 and classical ranks from 1971. Nathan plays his transcription for organ of the Mendelssohn piano masterpiece "Variations Serieuses;" Reubke: *Sonata on the 94th Psalm*; Widor: mvt. 1 Allegro from Symphony 5; and Bruhns: *Praeludium in E Minor*. Ambiente ACD-1062, \$16.98 postpaid in the US from RavenCD.com 804/355-6386.

The Organ Historical Society e-shoppe is taking orders for a new DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by Daniel Moutt. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George's Hall Liverpool, St. Paul's Cathedral Melbourne, and King's College. The set can be preordered for \$98. For information: <https://ohscatalog.org>.

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Schoenstein Opus 7, 1891. The great 1906 San Francisco Earthquake destroyed most of Felix F. Schoenstein's life work. This two-manual, 24-rank mechanical-action instrument in the German Romantic style is the only remaining example. It is currently in the care of A. David Moore of Pomfret, VT, who states, "A wonderful example of Nineteenth Century organ building influenced from earlier times—Full principal chorus on the Great with the correct balance of upperwork, a diverse selection of 8's and 4's and a 2' in the Swell." His firm is prepared to renovate and install it. The organ is offered free of charge along with a starter grant to the institution providing its new home. Full information: welcome@schoenstein.com.

1964 Möller studio organ, 3 manuals, 22 ranks, 36 stops, renovated console. Best bid by March 15, buyer to remove by May 1. For more information: James Kibbie, University of Michigan, jkibbie@umich.edu.

1954 Walcker, 2 manuals and pedal, 8 stops, tracker action. Great condition, excellent voicing, well maintained. Free standing oak case. Suitable for home or chapel. \$20,000 or best offer. Contact: Julio Blanco-Eccleston: jublec18@earthlink.net, 703/582-8308.

Zoller home pipe organ (1985) for sale. One manual and flat pedalboard, cherry case with doors, bench. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes). \$15,000 or best offer, buyer to remove, located Newcastle, Maine. 207/563-5679.

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.

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.

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