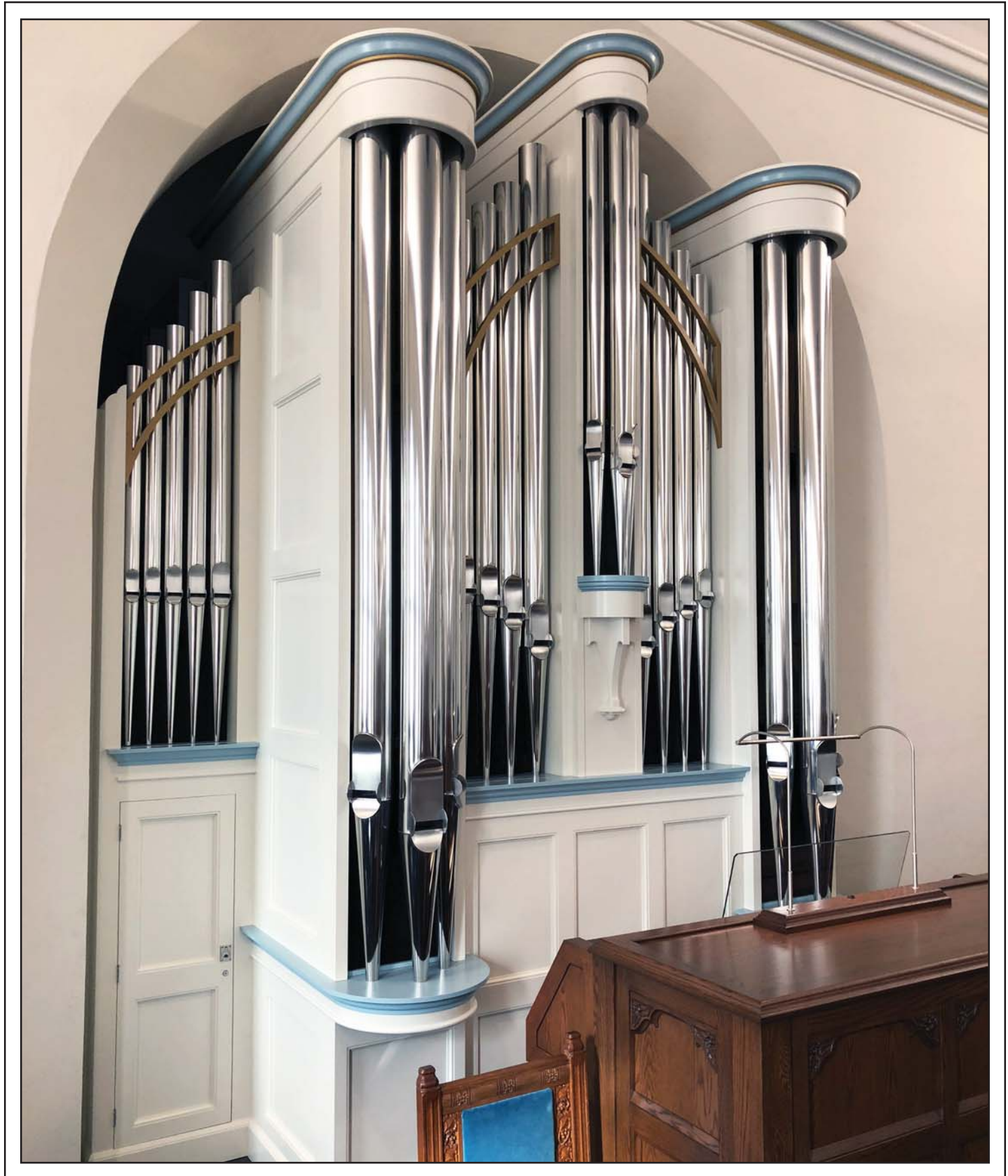


THE DIAPASON

MAY 2018



Waldensian Presbyterian Church
Valdese, North Carolina
Cover feature on pages 26-27

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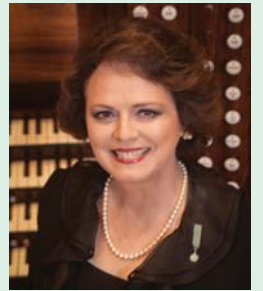
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the Harpsichord, Carillon, and Church Music

CONTENTS

FEATURES

The Organs of Christ Church, Episcopal,
Montpelier, Vermont
by Stephen L. Pinel 20

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Carillon News 10
Harpsichord Notes by Larry Palmer 11
In the wind . . . by John Bishop 16
On Teaching by Gavin Black 18

REVIEWS

Choral Music 12
Book Reviews 13
New Recordings 14
New Organ Music 14
New Handbell Music 15

ORGAN PROJECTS

28

CALENDAR

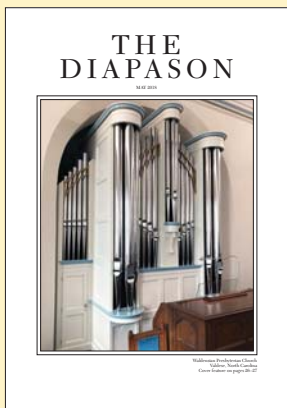
29

RECITAL PROGRAMS

32

CLASSIFIED ADVERTISING

34



COVER

Létourneau Pipe Organs, Saint-Hyacinthe,
Québec, Canada; Waldensian Presbyterian
Church, Valdese, North Carolina 26

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Editor's Notebook

April showers bring May flowers . . .

I write this message on the Tuesday after Easter, still in the first few days of April. Here in the Midwest, we are awaiting more snow (!) in the next day, but we realize that warmer temperatures and rain will fill out April and bring even better weather and colorful flora in May.

When you read this message, many of us will think of our work at Easter as a memory long past. Choirs will soon end their season, colleges and universities will empty of students for the summer, and many of us will begin to plan summer travel.

Did you browse our list of summer conventions, conferences, and other study opportunities in the April issue? Be sure to review these dozens of opportunities for personal and professional enrichment as you plan your summer. (If you have misplaced your April issue, you can always view it at our website, www.thediapason.com.)

Our work at THE DIAPASON does not slacken!

Our summer project at THE DIAPASON will focus on a redesigned website, our first major overhaul since 2012. We have already begun strategizing how to make our website more useful, more appealing, and, of course, up-to-date with increased capacity for videos, PDFs of past issues, and other features, as well. We will present updates as they become available.

Share THE DIAPASON with a friend.

Whenever you meet with friends who share your passion for the organ, church music, harpsichord, and/or carillon, be sure to mention how much you enjoy reading THE DIAPASON. If your

Here & There

Correction



John Leonard Hinners

In the articles "Hinners & Albertsen on the Mississippi Bluffs" by Allison Alcorn (February 2018, p. 24, and March 2018, p. 22), a photograph of John Leonard Hinners was incorrectly identified as Ubbo J. Albertsen. The author regrets this error.

Events

The Church of St. Luke's in the Fields, New York, New York, concludes its concert season: May 3, *The Glorious Mysteries: Music of Biber and Lassus*. For information: www.stlukeinthefields.org.

Emmanuel Episcopal Church, Chester Parish, Chestertown, Maryland, concludes organ recitals: May 4, Ken Cowan. For information: www.emmanuelchesterparish.org.

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colleague is not a subscriber, we would be happy to send a sample issue, along with a subscription form. Simply provide me with the name and mailing address, and we will take it from there!

In this issue

We are pleased to present Stephen Pinel's history of the parish and organs of Christ Church, Episcopal, Montpelier, Vermont. The essay paints a picture of a congregation whose instruments represent a cameo of North American organbuilding across a century and a half.

In "Harpsichord Notes," Larry Palmer introduces us to a new Haydn compact disc of harpsichord music, as well as other tidbits of recent Haydn research. John Bishop, in "In the Wind," relates for us the lifelong friendship and contributions to American organbuilding of two giants of the second half of the twentieth century, Gene Bedient and John Brombaugh. In "On Teaching," Gavin Black continues his discussion of performance, relative to a very recent recital he presented in Princeton, New Jersey.

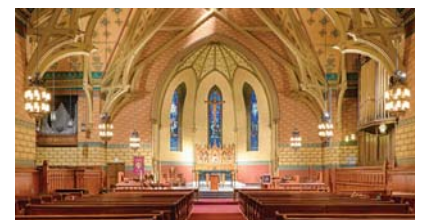
Our cover feature is the new organ in Waldensian Presbyterian Church, Valdese, North Carolina, by Létourneau Pipe organs of Saint-Hyacinthe, Québec, Canada. ■

The museum features 1924 Skinner Organ Company Opus 455, of four manuals, 56 voices, 63 ranks. For information: <https://legionofhonor.famsf.org>.

The Cathedral of St. Philip, Atlanta, Georgia, concludes Sunday concerts at 3:15 p.m. followed by Choral Evensong at 4:00 p.m.: May 6, Georgia Boy Choir; 5/13, Caroline Robinson; 5/20, Bruce Newick. For information: www.stphilipscathedral.org.

Advent Lutheran Church, Melbourne, Florida, concludes its concert series, Sundays at 3:00 p.m.: May 6, Kathrine Handford. For information: www.adventlutheranbrevard.org.

Christ Church, Grosse Pointe Farms, Michigan, continues its musical events: May 6, Bach, Easter and Ascension Oratorios. Choral Evensong, Sundays at 4:30 p.m.: May 13, 5/20, July 18, Farewell Concert for the choir's residency at Durham Cathedral, UK. For information: www.christchurchgp.org.



St. James Episcopal Cathedral, Chicago, Illinois

St. James Episcopal Cathedral, Chicago, Illinois, continues special choral services: May 6, Evensong featuring music of Leo Sowerby, who served as organist and choirmaster of St. James, 1927-1962; June 3, Evensong. For further information: www.saintjamescathedral.org.

► page 4

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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► page 3



St. Mary's Cathedral, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues recitals and choral programs, Sundays at 4:00 p.m.: May 6, Young People's Symphony Orchestra Showcase; 5/13, Festival of Marian Hymns, with Benedict 16, conducted by John Renke; 5/20, "For the Beauty of the Earth," spring concert of St. Mary's Cathedral Choir School, conducted by Christoph Tietze; 5/27, Jeanette Wilkin Tietze, piano, works of Schumann and Beethoven.

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

First Baptist Church, Ann Arbor, Michigan, concludes its Coffee Break Concert Series, its seventh season: May 10, Shin-Ae Chun, harpsichord. For information: www.fbca2.org.



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

The Cathedral Church of St. Paul, Detroit, Michigan, concludes choral Evensong services: May 10 (Evensong for Ascension). For information: www.detroitcathedral.org.

TENET concludes its concert series in New York, New York: May 11–12, The Sounds of Time: Songs of the Trouveres at Flushing Town Hall Gallery in Queens. For information: www.tenet.nyc.



Christ Church, Bradenton, Florida, Létourneau organ

Christ Church, Bradenton, Florida, concludes its Sacred Music in a Sacred Space series: May 12, Jakob Hamilton. For more information: www.christchurchswfla.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, announces organ events: May 19, open console; 5/23, Gregory Zelek; 5/30, John Walker; June 6, Abbey Siegfried; 6/13, Bálint Karosi; 6/20, Boston Organ Studio students; 6/27, Eric Plutz.

July 4, Samantha Koch; 7/11, Amanda Mole; 7/18, Carson Cooman; 7/25, Clara Gerdes.

August 1, Margaret Harper; 8/8, John Robinson; 8/15, Alexander Pattavina; 8/22, Dong-Il Shin; 8/29, Colin Lynch; October 26, Hector Olivera; November 30, Christmas open house; December 1 & 2, A Merry Music Hall Christmas programs. For information: www.mmmh.org.

Christ Church, Easton, Maryland, concludes its concert series: May 20, Wes Lockfaw with the Christ Church Brass. For information: www.christchurcheaston.org.

St. Paul's Episcopal Church, Delray Beach, Florida, concludes musical events, Sundays at 3:00 p.m.: May 20, Bach arias with Camerata del Ré; June 10, Palm Piano Trio. For information: www.music.stpaulsdelray.org.

► page 6



Left, Maxine Thévenot with children at the Aeolian-Skinner console; right, Mr. Harrison with Maxine Thévenot (photo credit: Mike Baker, Winthrop University)



Winthrop University, Rock Hill, South Carolina, sponsored several events during the weekend of February 24–25 to celebrate Aeolian-Skinner Opus 1257 in Byrnes Auditorium, presenting the instrument to the community at large. Saturday morning, February 24, was devoted to a program engaging an audience of young people. **Maxine Thévenot** played an opening fanfare and two works for organ and narrator. *A Sweet for Mother Goose* by George Akerley was narrated by Winthrop senior music theatre major **Nicole Ernst**. Local art teacher and Winthrop graduate **Ashley Beard** arranged for her high school art class to provide paintings interpreting the concepts of *A Hiker's Gear* by Carson Cooman, while Beard and her husband donned the appropriate sporting garments for each movement of this work. **Murray Somerville**, former Harvard University organist and choirmaster, dressed up as G. Donald Harrison of Aeolian-Skinner, who died in 1956. The event was titled, "Meet Mr. Harrison," as Harrison's signature is displayed on the builder's nameplate. At the conclusion of program, the young people had the chance to try the organ for themselves, as well as meet Thévenot and Harrison.

On February 25, Thévenot presented a recital on the organ, with works by Canadian composers Barrie Cabena, Denis Bédard, and Jeanne Landry, as well as music by Philip Moore, Frank Bridge, Bach, Vierne, Naji Hakim, and Franck. The musical events were presented as this year's International Organ Recital Series. The series is supported by the Friends of the D. B. Johnson Organ, with major funding from the Hazel and Murray Somerville Organ Performance Endowment. For information: www.winthrop.edu.

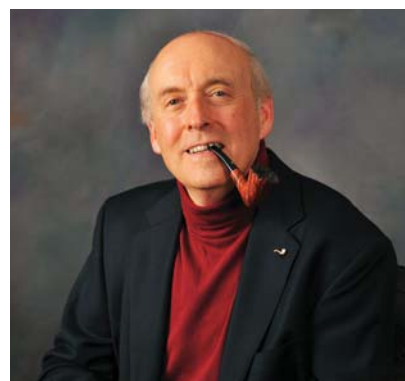


Gillian Croteau playing the 1997 Dobson at Pakachoag Church, Auburn; At Mechanics Hall, Worcester, David Wallace shows one of the reservoirs, with trackers and stop mechanisms in the background (photo credit: Michael Laird)



The Young Organist Collaborative (YOC), which provides scholarships to young organists, hosted a field trip to notable Worcester, Massachusetts, area pipe organs on November 18, 2017. Five students, family members, and YOC committee members visited three instruments from different North American organbuilding periods. The first, the Dobson organ in Pakachoag Church, Auburn, was constructed in 1997. The second was the 1928 Casavant instrument in St. Joseph's Catholic Church, Worcester. The final instrument visited was the 1864 Hook organ in Mechanics Hall, also in Worcester. At each stop of the day, experts were present to demonstrate special features of each instrument.

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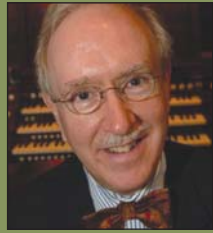


Dan Locklair



Robert Parkins

The world premiere of **Dan Locklair's** *Noel Psalm (A Sonata for Organ)* was presented by **Robert Parkins** in recital on the Aeolian organ of Duke Chapel, Duke University, Durham, North Carolina, on March 25. Parkins is university organist and professor of the practice of music at Duke University. The program included Locklair's organ transcription of his *In Memory—H. H. L.*, originally composed for string orchestra, as well as music by Reger, Karg-Elert, Florence Price, Kent Kennan, Robert Ward (who served on the music faculty of Duke), and Adolphus Hailstork. For information: www.locklair.com.



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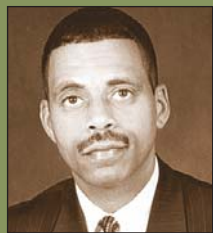
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► page 4



Madonna della Strada Chapel, Goulding & Wood organ

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

Walt Disney Concert Hall, Los Angeles, California, concludes its solo organ recitals for the 2017–2018 season, on Sundays at 7:30 p.m.: May 20, Hector Olivera. For further information: www.laphil.com.



Presbyterian Homes, Evanston, Illinois, Dobson organ

Presbyterian Homes, Evanston, Illinois, concludes its monthly series of organ recitals in Elliott Chapel, featuring its 1994 Dobson Pipe Organ Builders, Ltd., Opus 64 of two manuals, 25 ranks, mechanical action: May 21, Paul Vander Weele; June 25, Brian Schoettler. www.presbyterianhomes.org.

Westminster Cathedral, London, UK, announces its 2018 Grand Organ Festival, with recitals on Wednesdays at 7:30 p.m.: May 30, Henry Fairs; June 20, Daniel Roth; July 25, Isabelle Demers; August 29, Martin Baker; September 19, Stephen Farr; October 24, Catherine Ennis. For information: www.westminstercathedralchoir.com.



Court Street United Methodist Church, Lynchburg, Virginia

The Virginia International Organ Festival, Carol Williams, artistic director, announces its 2018 events, held in the Court Street United Methodist Church, Lynchburg, Virginia, Sundays at 3:00 p.m.: May 27, Anthony Newman; June 3, Gordon Turk; 6/10, rising stars; 6/17, Steven Ball, silent film accompaniment; 6/24, Carol Williams. For information: <https://www.facebook.com/virginiainternationalorganfestival/>.



First Presbyterian Church, Kilgore, Texas

The East Texas Pipe Organ Festival is hosting a three-day event at First Presbyterian Church, Kilgore, Texas, May 31–June 2. The event will include three silent movie comedies accompanied by organist Clark Wilson, solo recitals by Ken Cowan and Grant Wareham, and other programs. For further information visit: www.easttexaspipeorganfestival.com.

National Catholic Youth Organists announces its summer organ camp, June 19–24, at St. John's Abbey and University, Collegeville, Minnesota. The camp includes instruction for high school students in organ and piano, along with a central Minnesota organ tour. For information: www.catholicyouthchoir.org.

The International Organ Academy of Blois, France, will hold its 2018 course, July 9–13. Faculty members are Christophe Mantoux and Vincent

Grappy. The organs featured are found in the cathedral, by Joseph Merklin, and St. Peter's Church, by Dominique Thomas. For information: academieorgueblois.free.fr/english.html.

People

Jeannine Jordan, organist, and **David Jordan**, media artist, presented their organ and multi-media program, *Around the World in 80 Minutes*, at Friendsview Auditorium, Newberg, Oregon; as part of the "Who's on Third?" concert series at the Woodburn United Methodist Church, Woodburn, Oregon; and as part of the "Music at St. Paul's Concert Series" at St. Paul's Lutheran Church, Des Peres, Missouri. For information: www.promotionmusic.org.

memory of the musicologist from the University of Chicago, Howard Mayer Brown. For information: www.quirecleveland.org.



James Welch and Rebecca Maggi

St. Mark's Episcopal Church in Palo Alto, California, honored **James Welch** and **Rebecca Maggi** for their more than 25 years of service on February 11. Maggi was appointed director of music in 1992, and Welch became organist in 1993. The celebration also marked the 60th anniversary of the dedication of the church's Casavant organ, as the dedication recital was played by Herbert Nanney on February 11, 1958.



Townes Osborn Miller and Moonyeen Albrecht

Nicholas Schmelter has commissioned **Moonyeen Albrecht** to compose a multi-movement work for flute and organ based on three psalm texts. Albrecht earned master's and doctoral degrees in music theory and composition from Northwestern University, Evanston, Illinois, and taught at Central Michigan University, Mount Pleasant, for 38 years, maintaining additional responsibilities as a church organist. Albrecht's *Four Psalms for Flute and Organ* was commissioned by Frances Shelly and Steven Egler for the 1986 American Guild of Organists national convention in Detroit.

The newly-commissioned work, written for Schmelter and flutist **Townes Osborn Miller**, will receive its initial performances as part of the Friends of Music Series at First Presbyterian Church, Caro, Michigan, and the Music in the Heart of the City Series at St. Paul's Episcopal Church, Flint, Michigan, where Schmelter was recently named Artist in Residence for 2018–2019.

Continuing education

Choristers Guild announces its 2018 Choristers Guild Institute, July 16–20, at Wingate University, Wingate North Carolina. Participants receive daily intensive instruction and mentorship regarding children's choirs. Topics include choral methods, pedagogy, worship planning, choir administration, and personal musicianship. Faculty includes Karol Kimmell, Amanda Smith, Mark Burrows, and Heather Potter. For information: www.choristersguild.org/institute.

The 2018 **Thüringische Organ Academy** will take place August 28–31 in Altenburg, Germany. Lorenzo Ghielmi will teach Italian organ music of 1750–1800 along with works by Bach and Frescobaldi; Felix Friedrich will teach works of Krebs; Ludger Lohmann will teach music of Bach, Liszt, and Rheinberger. Deadline for application is August 1. For information: www.residenzschloss-altenburg.de.

Competitions



The **Association of Lutheran Church Musicians** announces its 2019 **Raabe Prize for Excellence in Sacred Composition**. The prize is established to recognize a recent musical work that promotes and extends the practice of church music as it is informed and shaped by Lutheran theological insight and worship practices. The winning composition will have been written during the five-year period prior to the year

► page 8



Beverly Simmons and Ross W. Duffin

Early Music America announces recipients of its 2018 Howard Mayer Brown Award for Lifetime Achievement in the field of early music: **Ross W. Duffin** and **Beverly Simmons**. Duffin is artistic director of Quire Cleveland, Cleveland, Ohio, and Simmons is executive director of the group. The award will be presented in May at Early Music America's annual meeting in Bloomington, Indiana. The award is named in

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Duncan McMahan, organist
St. Luke's Episcopal Church

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► page 6

in which the prize is awarded and should be representative of a larger body of work. The prize of \$2,000 will be equally shared by the recipient and a musical or ecclesiastical organization chosen by the recipient. Deadline for submission is October 1, 2018. For information: www.alcm.org.



Church of the Epiphany, Miami, Florida, Ruffatti organ

The triennial **Miami International Organ Competition** will be held February 22, 2019, at the Church of the Epiphany, Miami, Florida. The competition is open to organists born after February 22, 1989. First prize is \$5,000, sponsored by Fratelli Ruffatti of Padua, Italy. Deadline for applications is June 1. For information: www.ruffatti.com.

Publishers

Bärenreiter announces new organ publications: *Organ Works*, Volume 1, by Johann Sebastian Bach (BA5261, €26.95), is a new urtext edited by Harald Löhlein and includes *Orgelbüchlein*, *Schübler Chorales*, and the *Chorale-Partitas*; *Organ Works*, Volume 9, also by Bach (BA5269, €25.95), is also a new urtext edited by Christoph Wolff and includes the chorales from the Neumeister Collection; and *Volume 1: Early Organ Works/Fragments* (BA9291, €29.95), by César Franck, is the start of a new edition of this composer's complete works for organ and harmonium, edited by Christiane Strucken-Paland. For information: www.baerenreiter.com.

Banks Music Publications announces new publications: *Three Tudor Cats* (14090, £3.50), arranged by Antony Baldwin, for organ; *Cavatina*

(14089, £3.50), by Alan Smith, for organ; *Seven Last Words from the Cross* (BMP016, £4.95), by Jonathan Bielby, a cantata for two soloists, SATB choir, organ, and narrator; *Bath Missa Brevis* (GCL033, £3.95), by Thomas Hewitt Jones, SATB and organ. For information: www.banksmusicpublications.co.uk.

Breitkopf & Härtel announces new publications: *Magnificat in C*, by Johann Kuhnau, edited by David Erler, includes extra movements for performance at Christmas. Full score (PB 32108, €54.00) and piano-vocal score (EB 32108, €13.90) are available, as well as organ, string, and wind parts. *Six Suites for Harpsichord*, by Gottlieb Muffat, edited by Glen Wilson, presents six out of a total of 26 previously unknown manuscript suites. For information: www.breitkopf.com.

Editions Walhall announces a new publication: *Georg Philipp Telemann (1681–1767): Three Cantatas with Recorders* (TEL1, €24.80), from *Fortsetzung des Harmonischen Gottesdienstes*, edited by Cedric Lee. The volume contains the cantatas: *Gott Weiss! Ich bin von seuffen müde*, for voice, two recorders, and basso continuo; *Ach Seele, hungre, dürste*, for voice, two recorders, and basso continuo; and *Da, Jesu, deinen Ruhm zu mehren*, for voice, recorder, oboe, and basso continuo. For information: www.edition-walhall.de.



Fantasia and Fugue in C Minor, BWV 562

Fruhauf Music Publications announces release of a newly formatted edition of Johann Sebastian Bach's *Fantasia and Fugue in C Minor* (fragment), BWV 562, for organ, offered in two paired booklets. The *Fantasia* is presented in a performance edition that clarifies numerous notational anomalies and accretions, and the *Fugue's* music score includes a realization and completion of Bach's one-page fragment. Critical comments for both publications are

provided in detailed notes and appendices. Both complimentary letter-sized PDF files can be accessed for download from the website's home page bulletin board. Visit: www.frumuspub.net.

Jazzmuse continues its work of publishing and distributing the compositions of **Joe Utterback**, after the resignation of Bill and Mary Todt, who worked with Jazzmuse for a quarter century. Jazzmuse, now run by Utterback, has published more than 420 jazz-influenced pieces to date. One of the newest compositions is a piano and organ duet, *Samba For Two*, premiered in late April. For information: www.jazzmuse.com and www.joeutterback.com.

Michael's Music Service announces sheet music restorations: *Spring Song*, by Alfred Hollins, is a piece that is pleasant and easy for an audience to appreciate and of moderate difficulty; *Minuetto Antico e Musetta*, by Pietro Yon, is original music recalling bagpipe dance examples; *Toward Evening*, by Richard Ellsasser, depicts a playful character at twilight, including a passage for chimes; *Etude Symphonique*, by Enrico Bossi, is one of this composer's most performed works. For information: www.michaelsmusic.com.

Paraclete Press announces new publications: *Praise for Our God of Many Names* (1811, \$2.90) and *The Beatitudes* (1812, \$2.90), by J. William Greene, for SATB and organ; *Psalms 23* (1817, \$4.30), by Bill Heigen, for SSATBB with divisi, a cappella; *God Be in My Head* (1821, \$1.20), by June Nixon, for SATB with soprano solo, a cappella; and *Hymn to St. Michael* (1827, \$2.90), by Robert Lehman, for SATB with organ. For information: www.paraclesheetmusic.com.

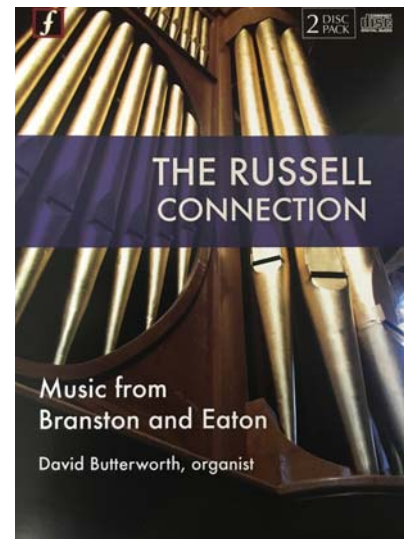
Recordings



Une Voix Française

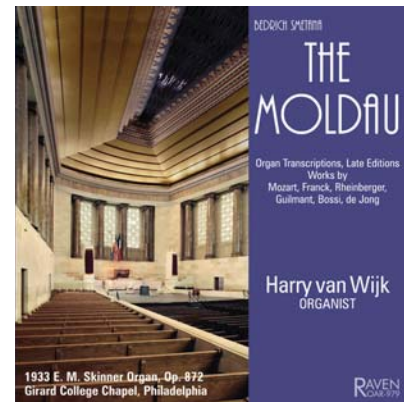
Acis announces release of a new CD, *Une Voix Française; A French Voice: 20th-Century Organ Masterworks* (APL01609). The disc features **Renée Anne Louprette** performing on the Mander organ of St. Ignatius Loyola Catholic Church, New York, New York. Included are works by Jeanne Demessieux, Nadia Boulanger, Jacques Ibert, Jehan Alain, André Isoir, and Louis Vierne. For information: www.acisproductions.com.

Fugue State Films announces new recordings. *The Russell Connection: Music from Branston and Eaton* (£14.50), is a two-disc pack featuring **David Butterworth** performing music by Wesley, Byrd, Tomkins, Stanley, Purcell, Buxtehude, Bach, Böhm, Jongen, and others on historic instruments in Branston (1794 Hugh Russell organ) and Eaton (c. 1829 anonymous organ), UK.



The Russell Connection: Music from Branston and Eaton

Johann Sebastian Bach, The Complete Organ Trio Sonatas (FSRCD014, £14.50), features John Scott Whiteley playing the six sonatas on the Walker organ recently moved to Phipps Concert Hall, University of Huddersfield, UK. For information: www.fuguestatefilms.co.uk.



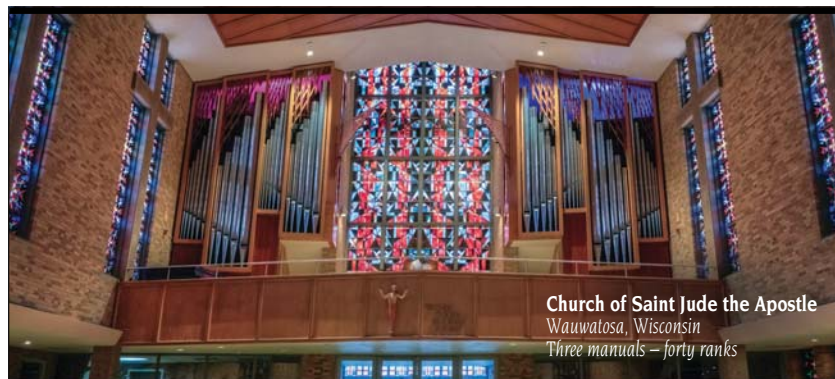
The Moldau



Gaston Litaize, Musique pour Orgue

Raven announces new CDs: *The Moldau* (OAR-979), features Dutch organist **Harry van Wijk** playing a transcription of Bedrich Smetana's *The Moldau* and several other previously unrecorded works on the 1933 Skinner organ at Girard College Chapel, Philadelphia, Pennsylvania. *The Moldau* transcription was created by Barbara Bannash in 1985 and published in 1992 by Christoph Dohr of Cologne. Also offered is Rheinberger's *Organ Sonata No. 4* in an edition by Edwin H. Lemare, as well as works by Mozart, Guilmant, Bossi, Franck, and Margreeth de Jong.

Gaston Litaize, Musique pour orgue (OAR-147), features **Jeremy Filsell** performing works of this Parisian composer on the Aeolian-Skinner organ of the Church of the Epiphany, Washington, D.C., where he is director of music and organist. Each disc is available for \$15.98, postpaid worldwide. For information: www.ravencd.com.



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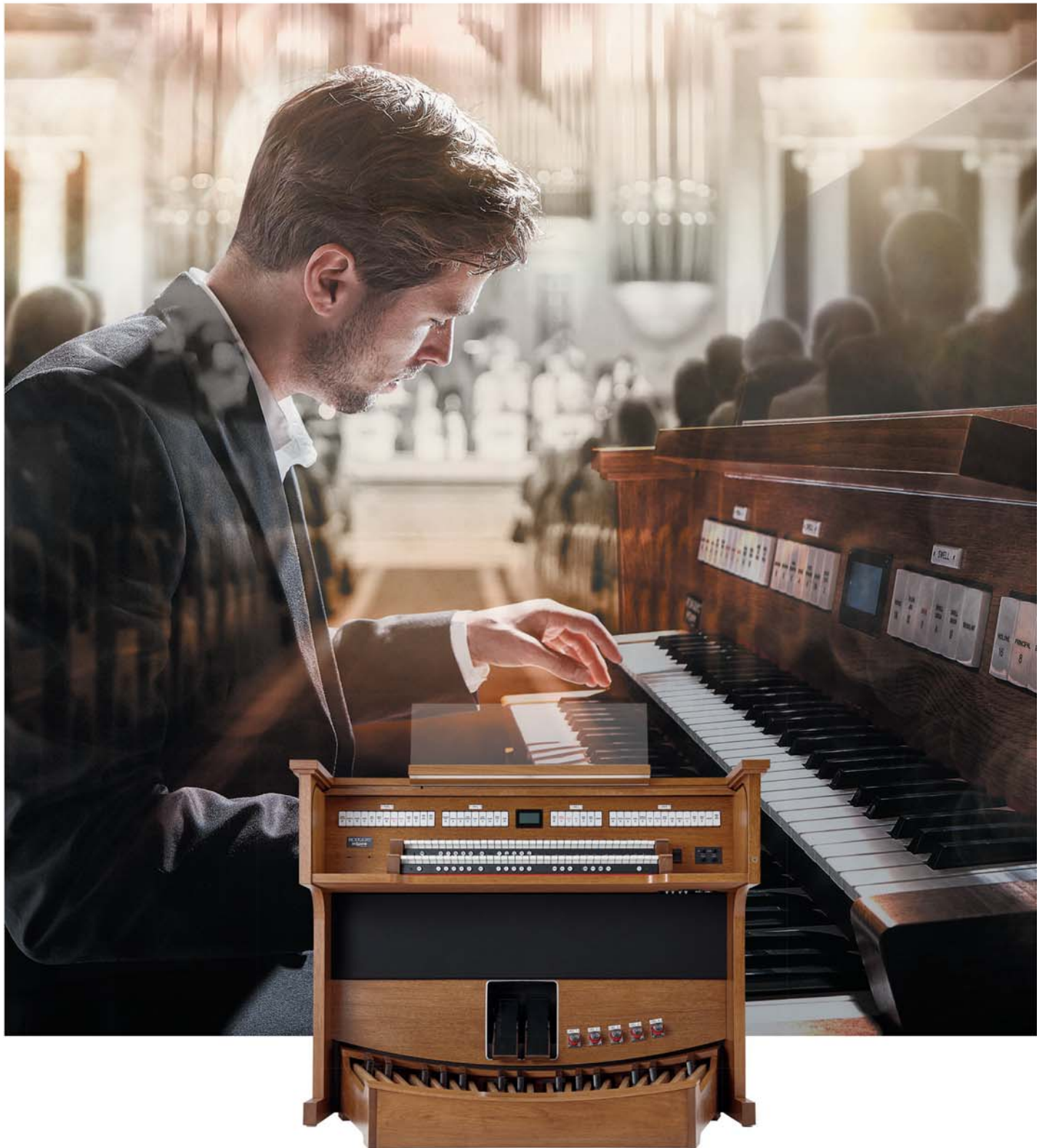
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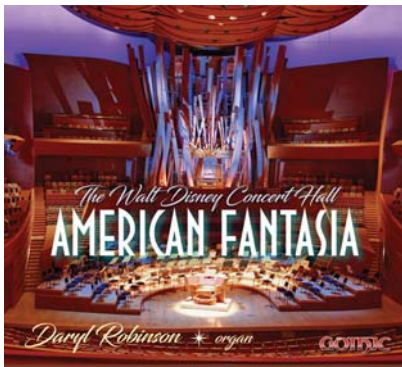
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► page 8



American Fantasia and Finzi & Howells

Gothic announces new CD releases: *American Fantasia* is the first commercial recording of the Walt Disney Concert Hall organ, Los Angeles, California, built by Glatter-Götz/Rosales. **Daryl Robinson** is the featured organist performing works by Calvin Hampton, Jeanne Demessieux, Leo Sowerby, Gerre Hancock, McNeil Robinson, and Marcel Dupré. Also included are world premiere recordings of works by George Baker, Aaron David Miller, Jeffrey Brillhart, David Briggs, and Jason Roberts.

Finzi & Howells: Mid-Century Masterworks features the choir of All Saints' Episcopal Church, Beverly Hills, California, **Dale Adelman**, conductor, with **Craig Phillips**, organist. The disc comprises choral works by Gerald Finzi and Herbert Howells. For information: www.gothic-catalog.com.

LAWO Classics announces release of a new two-CD set, *César Franck: Organ Works* (LWC1147). The discs feature



César Franck: Organ Works

Bjørn Boysen performing on the Kuhn organ in the Uranienborg Church, Oslo, Norway. Among the works are Franck's *Six pièces*, *Trois pièces*, and *Trois Chorals*. For information: www.lawo.no.



Joseph Haydn, "per il cembalo solo"

L'Encelade announces a new CD, *Joseph Haydn, "per il cembalo solo"* (ECL 1602, €15). The disk features **Pierre Galon** performing seven works of Haydn on the harpsichord, works composed between 1766 and 1781, a period notably after the peak of the popularity of the instrument. (See Harpsichord Notes, p. 11.) For information: www.ancelade.net.

Organbuilders

The **First United Methodist Church** of Albany, Oregon has completed its four-manual **M. P. Möller** pipe organ. In 1985, when the organ was commissioned, funding was not adequate to install the Positiv division, leaving the bottom manual unused. In addition to the installation of the ten-rank Positiv, a Clarinet, Viole, and Viole Celeste were installed in the Swell II division. The organ recently received a combination



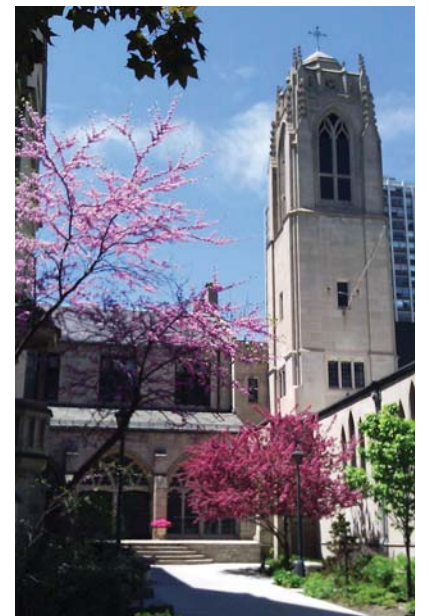
Lauren Lukason, Sean O'Donnell, Michael Murray, Suzy Westcott, Stuart Forster at Schoenstein & Co. open house (photo credit: Louis Patterson)

Schoenstein & Co., of Benicia, California, welcomed 150 guests for a factory open house in celebration of the three-manual, 32-rank organ for Church of the Redeemer, Chestnut Hill, Massachusetts. Among those hearing the organ for the first time were music director **Michael Murray** and members of the parish with friends from Chestnut Hill, a suburb of Boston. Both Murray and **Stuart Forster**, who presides at the Schoenstein organ of Christ Church, Cambridge, entertained the crowd with demonstrations of the organ's tonal variety despite the decidedly non-Anglican acoustic of the factory and the lack of two 32' stops and some 16' stops on their way to the church already. Visitors enjoyed refreshments and a first look at the newly expanded pipe shop with its specialized tools and equipment. Also in the factory for inspection were organs destined for Silverado, San Jose, and Sonoma, California. For information: www.schoenstein.com.



First United Methodist Church, Albany, Oregon

action memory expansion, installation of a 25-note set of Chimes (replacing a failed 1960s electronic carillon), and a Zimbelstern. The Zimbelstern star is an antique 10-point rotary hoe from a tractor. (The Albany area is a major producer of grass seed.) Recent work was executed by **Hochhalter, Inc.**, which, acting as agents for M. P. Möller, designed and installed the organ in 1985. **Eric McKirdy** is principal organist and director of music for the church. For information: www.hochhalter.com.



St. Chrysostom's Episcopal Church, Chicago, Illinois

Blazo; 6/10, Hunter Chase (finalist of the 2017 Thomas Rees International Carillon Competition); 6/17, Helen Hawley.

Carillon News

During its celebratory year of the 125th anniversary of its founding, **St. Chrysostom's Episcopal Church**, Chicago, Illinois, is inaugurating a summer carillon concert series. Guest recitalists will perform on the 1927 Crane Memorial Carillon of 43 bells, cast by Gillett & Johnston, Croydon, UK. Concerts are at 4:00 p.m. on Sundays: June 3, Brandon

On Sunday, September 16, Kimberly Schafer, carillonneur of St. Chrysostom's Church, will play a program including the premiere of a newly commissioned work celebrating the 125th anniversary of the parish. St. Chrysostom's carillonneurs, Kimberly Schafer and James Fackenthal, play recitals every Sunday at 12:15 p.m. following the 11:00 a.m. service. For information: www.saintc.org.

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Seeking Haydn

A recent compact disc of compositions by Joseph Haydn performed on the harpsichord has provided novelty for the ears as well as provoking a lot of thought as to which keyboard instrument best serves this great composer's creations. This conundrum occurs rather frequently for music of the later eighteenth century, especially since the extensive recording of classical sonatas by Haydn has been achieved most frequently by pianists, and similar endeavors seem to have been somewhat lacking from those of us who play instruments that pre-date the nearly-ubiquitous eighty-eight-keyed instrument.

Recorded early in 2017 by Finnish harpsichordist Pierre Gallon (born 1975), the compact disc *Joseph Haydn per il Cembalo Solo* is a recent release by l'Encelade (ECL1701: information available at www.encelade.net). Playing a 2004 harpsichord built by Jonte Knif (based on mid-eighteenth-century German instruments), Gallon has selected a varied repertoire of rarely heard Haydn works, including these five multi-movement compositions:

Partita, HobXVI:6 (*Divertimento per il Cembalo Solo*): Allegro, Minuet, Adagio, Allegro molto [before 1766];

Sonata per Clavicembalo, HobXVI:27: Allegro con brio, Menuetto, Presto [1776];

Divertimento, HobXVI:12: Andante, Menuet, Allegro molto [before 1766];

Sonata per Cembalo "a Principe Niccolò Esterházy", opus 13, HobXVI:24 [ca.1773];

Capriccio, HobXVII:1: Theme and Variations "Acht Sauschneider müssen seyn" [1765], a humorous popular folksong about the eight persons required for castrating a wild boar[1], a charming example of Haydn's legendary sense of humor.

Interspersed with these large-scale compositions are three short pieces from the second set of 12 *Lieder für das Clavier* (1781/84): *Geistliches Lied* [#17], *Minna* [#23], and, as the compact disc's final track, a gentle benediction: *Auf meines Vaters Grab* (At my Father's Grave) [#24]—each serving as a sonic "sorbet" to clear the listener's aural senses.

Pierre Gallon displays a secure and brilliant technique, sometimes too much so, perhaps. Allegro ("happy") and Presto ("fast") frequently seem to be identical tempi, thus presenting a jet-fueled interpretation of music originally conceived in a horse and oxcart age. Occasionally I wished for more vocally inspired phrasing that would allow slightly more time before forging ahead to the next musical idea. There is, however, much sensitive and beautiful playing in the slower and gentler movements, and overall the disc is recommended as a welcome introduction to these rarely heard Haydn works.

Some relevant Haydn research

So: which should it be? Harpsichord or piano? If I may quote myself, "The best answer is 'Yes,'" as I stated in the notes to an edition of Samuel Wesley, Jr.'s *Sonata in F Minor* (published in 2007 by Skyline Publications, Eau Claire, Wisconsin). Wesley's 1781 autograph manuscript was acquired by the Bridwell Library at Southern Methodist University. To honor the 300th anniversary of the birth of the senior Charles Wesley, the library mounted an extensive exhibition celebrating the musical Wesleys. I was asked to play the modern premiere of the sonata, for which Clyde Putman prepared a more legible "Finale" performing score that subsequently served as the basis for the modern publication. It is a beautiful edition that also includes

full-sized facsimiles of the entire previously unknown manuscript as well as the essay from which I continue to quote:

The manuscript indicates that Wesley's *Sonata* is "*per il Cembalo*," the Italian word for harpsichord, an instrument not much associated with carefully calibrated dynamic changes, even in our own time. It is true that Cembalo (as a broader generic term for a keyboard instrument) was retained on title pages of keyboard publications well into the 19th century (notably by Beethoven, and continuing as late as several early piano works of Liszt!). However, dynamic indications alone do not negate harpsichord performance, especially since some late 18th-century British harpsichords could offer quite a range of volume and color. Larger instruments by Shudi, Kirkman, or Broadwood might include machine stops operated by foot pedals, thus allowing a player to change from the softest to full registrations, and back again, in an instant. A few harpsichords even had organ-like louvers, placed above the strings and soundboard, and also operated by a pedal. . . . With minor adjustments the *Sonata* works well as a harpsichord piece; but, given the rapidly changing aesthetic of the time, and the performance indications in the manuscript, there should be no deterrent to a performance on the piano, or, for that matter, the clavichord!

Returning to research specifically about Joseph Haydn, a fortuitous find in my personal library was a single copy of the magazine *Harpichord & Fortepiano* for June 1998 (Volume 7, number 1: ISSN 1463-0036) in which Richard Maunders' article "Keyboard Instruments in Haydn's Vienna" details a fascinating overview of some choices that must have been available to our composer of the month. Originally delivered as a lecture for the British Clavichord Society, Dr. Maunders' six-page, amply illustrated article offers information designed to refute three common myths: (1) that harpsichords were out-of-date by about 1770; (2) that the piano was well established by 1770, and that all of these pianos were made by Viennese builders; (3) that the clavichord was most prevalent in north Germany, but was rarely used in south Germany and Austria. Citing existing instruments, eighteenth-century newspaper advertisements, and documentary evidence from some Mozart family letters and the Eszterháza archives, the author successfully rebutted all of these assumptions. Known as a brilliant mathematician as well as a prominent musicologist, Maunders subsequently published a 288-page volume amplifying his premises (*Keyboard Instruments in Eighteenth-Century Vienna*, Oxford University Press, 1998; ISBN 0-19-816637-0). This information is the result of an online search using the author's name. I have not seen the full text, but noted that used copies of the book are available, starting at \$136.

The front cover of the June 1998 magazine cited above is graced with a lovely portrait of my first harpsichord mentor, Isolde Ahlgrimm, which, I believe, must be the reason I received the single issue, most likely from Ahlgrimm's biographer Peter Watchorn, whose fact-filled Ahlgrimm discography, list of chamber music colleagues, publications, and instruments, plus three additional period photographs of the superb artist make this a periodical to cherish. It also reminded me of two important comments from our dear teacher—the first, describing an invitation she had



Joseph Haydn

Joseph Haydn (Larry Palmer collection)

received to perform music on Haydn's own harpsichord in a Viennese museum: "It was, of course, a great honor, but I would have preferred less honor and a better instrument that did not sound like clacking false teeth!"

The second vignette is my grateful memory of "Ille's" counsel as I prepared for my first performance as continuo harpsichordist for the recitatives of Haydn's oratorio *The Creation* in Salzburg during spring 1959. "Check the 'Applausus,'" she told me. I had never heard that word before, so she explained that it referred to a letter that Haydn sent to the performers of his cantata of the same name when he was unable to attend its premiere. Comprising ten specific items to observe in the performance, the most important for me at this time was number three, which stated "In the recitatives the instrumentalists should come in immediately after the vocalist has finished, but on no account is the vocalist to be interrupted, even if such a procedure were prescribed in the score." (For a complete translation, see Karl Geiringer, *Haydn—A Creative Life in Music*. I note that a third edition, 1982, is one of the options available; my own paperback copy is the second edition [1963].)

Incidentally, I became a lifelong fan of Haydn after the soul-searing conclusion of the first chorus in his *Creation* oratorio: the quiet recitation, "And God said 'Let there be light,'" segued into "and there was light"—surely one of the simplest, but most arresting choral/orchestral explosions in all of the oratorio literature!

Two further volumes of great interest are both by A. Peter Brown. The larger volume is *Joseph Haydn's Keyboard Music: Sources and Style*, published in



Louvers on a Shudi harpsichord, Charles Wilson Collection, Red Lion, Pennsylvania (photo credit: Larry Palmer)

1986 by Indiana University Press. At slightly more than 450 pages, it is the most comprehensive collection of information about its subject. Brown's second publication, also from Indiana, 1986, is *Performing Haydn's The Creation (Reconstructing the Earliest Renditions)*, 125 pages.

Also recommended is "Haydn's Solo Keyboard Music" by Elaine Sisman, published as the eighth chapter of *Eighteenth-Century Keyboard Music*, edited by Robert L. Marshall as a volume in the Routledge Studies in Musical Genres series, second edition, 2008.

As I draw this column to its conclusion, I share with you a slight possibility that I have recently observed in Haydn's *Sonata No. 60* (Hob. XVI/50 in Volume Three of Christa Landon's *Complete Wiener Urtext Edition*, UT 500029). In the first movement of this *Sonata in C Major*, dating from c. 1794–1795, I note that the indication "open pedal" is printed several times. Landon suggests this might mean "with raised dampers," and would thus assign the piece to the piano. I wonder if it might refer instead to the harpsichord louvers I mentioned many paragraphs ago? Haydn had experienced several long visits to London by this time. . . . Hmm. The possibilities continue to expand and excite. Seeking Haydn is a continual exploration, as are the mysteries of his genius and the joys to be found in his many contributions to our keyboard literature. The search for enlightenment never ends; therein lies its beauty. ■

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

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Reviews

Sacred choral music for Advent and Christmas

Choral music chosen for this review focuses on fresh, quality arrangements of traditional carols that congregations love to hear at Christmas, newly inspired compositions with texts that lift the spirit. Priority was given to settings with lovely poetry, compositional integrity, and often with the addition of extra instruments such as harp, strings, clarinet, and handbells that add special colors, and employ additional personnel, for the holiday season.

Some important up-and-coming composers are featured, along with some younger composers who have already made significant contributions to choral music such as Arnesen and Gjeilo. Including some compositions by female composers was important to this reviewer, as well as pieces for a variety of musical forces, and of varying difficulty.

Rejoice and Be Merry, by Martin Ledbetter. SATB divisi, a cappella, Paraclete Press, PPM01725, \$2.20.

This work is based on an English traditional text, and the composer is English as well. Ledbetter has a prolific output, over 400 pieces, including compositions for string and wind ensembles, but particularly enjoys setting sacred works for chorus. This was written for an advanced choir of strong readers. Mixed meters are incorporated, and the piece is set at a quick tempo of quarter note = 124. Tenors sing mostly in unison, only dividing in the final two measures. There are several points where first sopranos need to soar up to a high "A." There are many bell-like passages with descending scales. Jumps of a seventh are not unusual in the various parts. Recommended for choirs with good intonation and rhythmic skills.

Christmas Night, by Kim André Arnesen. SATB, piano, with optional C instrument, in the St. Olaf Choral Series, Norsk Musikforlag, edited by Anton Armstrong and John Ferguson. 978-1-5064-2570-2, \$2.25.

The piece was newly composed for the Nidaros Cathedral Boys' Choir in Trondheim, Norway (not based on the traditional tune) and originally had a Norwegian text. Arnesen is a "hot" young composer whose works are frequently featured at American Choral Directors Association (ACDA) conventions. The text is by Stig Nilsson, adapted to English by Euan Tait, a frequent collaborator of Arnesen's. The piece is lyrical and not difficult to learn. There are interesting twists to the harmony, and the C instrument part is well crafted, with a gentle flow throughout. Women begin in unison and then split into three parts. Ranges are reasonable, and harmonic shifts are used effectively to paint the text. Men then have a solo melodic moment, split into three parts, and women provide a lovely melodic counterpoint. There is a key change leading into the final verse.

This is accessible for parish choirs who do not have huge resources. The text is lovely and gets at the heart of the Christmas message: light, faith, hope, and love.

All on Earth, in Sea, and Sky: Ps. 98, by Marcy Weckler Barr. SATB choir, cantor, assembly, opt. trumpet in B-flat, guitar, keyboard, opt. 2 C instruments, and handbells, WLP, 009430, \$1.65.

This Chicago-based composer and musician from St. Thomas of Villanova Parish in Palatine, Illinois, died in September 2017. Psalm 98 is prescribed for Christmas Day in churches following the

liturgical year calendar. The keyboard accompaniment is adaptable for organ, and the trumpet part provides a nice counter-melody. The melody is joyous and triumphant for Christmas Day Masses, and choral ranges are reasonable for choirs that might have sung through the night at the Christmas Vigil.

Verse one can be sung by cantor, full choir in unison, or all men or all women. Verses two and three are led by a cantor and include a two-measure choral interjection. The solo instrument line on verses and each refrain would work great played on trumpet, but could also work on bells, and I suggest doubling the melody at the lower octave for even greater effect. The refrain includes the leap of a fourth in the melody, which happens twice, adding to the joyful nature of this lovely and accessible psalm setting.

O Little Town of Bethlehem, by Grant Cochran. MorningStar Music Publishers, MSM-50-1140, \$2.50.

This piece is very adaptable, available for SATB or SSAA choir. It has various accompaniment options: for piano alone, cello/piano, brass quintet and piano, with optional percussion, or brass quintet with strings, piano, and optional percussion. The tune from this arrangement was discovered by Ralph Vaughan Williams while traveling England to research and catalogue its musical heritage.

Verse one can be sung by unison women or a soloist. Unison men or a male soloist could work for verse two. The melody is lyrical and is treated with a fresh harmonic approach. Verse three is SATB a cappella, but organ could support if desired. The cello adds a poignancy that makes the piece memorable. Accompaniment probably works best on piano, but could certainly be adapted for organ.

There is No Rose of Such Virtue, by Simon Andrews. SATB a cappella, MorningStar Music Publishers, MSM-50-1995, \$1.85.

A traditional English carol text from the fifteenth century, this Christmas Marian hymn is newly set to music by Simon Andrews, an English composer who has been living and working in the United States for the past three decades.

The piece begins and ends with flowing "alleluias" that have a nice arch with dynamic contrasts. It has a lilting melody and would be accessible to most choirs. One could always add organ doubling of the voices if the choir might need that to stay on pitch. The writing is a bit too dense in the final two measures, but one could thin out such textures, since not every choir would have enough men or perhaps even women to do three- to four-part divisi. The sopranos hit a high "A" three measures from the end, but

the final chord, low in tessitura, ends with sopranos on middle C. The work is largely in 3/4 meter but incorporates a bit of mixed meter.

Silent Night, arr. by Eric Nelson. SATB and piano, in the Atlanta Master Chorale Choral Series, MorningStar Publications, MSM-50-1412, \$1.95.

Eric Nelson has served as artistic director of the Atlanta Master Chorale since 1999. The piano accompaniment, which sounds modern and improvisatory, may be adapted to organ.

This piece would be an "easy read" for most choirs. The tempo is marked "With gentle stillness," at quarter note = 63. If you enjoy incorporating other instruments, which many of us like to do (especially at Christmas), a flautist could easily double melodic lines in the accompaniment, and a cellist could fill out supporting bass clef harmonies if you do not have enough men to sing in three parts. A lovely and accessible version of a Christmas standard.

The Heavens Delight, by Gwyneth Walker. SATB chorus and organ, E. C. Schirmer Music Co., Inc., 8515, \$2.60.

The text is adapted by Walker from "There's a Song in the Air" by Josiah Holland (1819-1881). Walker is a full-time composer who was formerly on the faculty of the Oberlin College Conservatory.

It can be hard to find choral pieces with an inventive and colorful independent part that helps illustrate the text. This piece fits the bill. A recurrent image, painted colorfully by both the organ and choral writing, is that of stars raining fire at the time of Christ's birth. Each section of the choir goes into divisi at various points. The choral parts are not all that difficult, and the text painting is beautifully done, such as the dissonance between C# and D on the word "stars." A confident organist would have fun playing this piece. Highly recommended for a Christmas Lessons and Carols or Christmas Eve service.

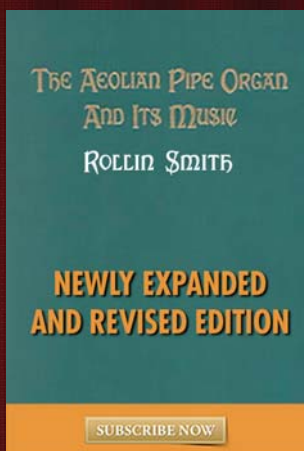
Midnight Stars Make Bright the Skies, by Qi-fang Liang, arr. by Mark Sedio. SATB, harp, violin, opt. percussion, Augsburg Fortress, 978-1-5064-2602-0, \$1.80.

This is an intriguing piece, particularly if you have members of your choir or assembly who would enjoy hearing or singing a piece with clearly inspired Asian elements. Based on a composition by Chinese musician Qi-fang Liang, the piece was composed for SATB choir with a solo violin and harp accompaniment plus basic percussion instruments such as finger cymbals, woodblock, and gong, but the piece works equally well with using piano accompaniment instead of harp. The basic melody has a lot of integrity and seems inspired by folk music elements.

Arranger Mark Sedio did his homework, and the piece maintains its Chinese character with his sensitive setting.

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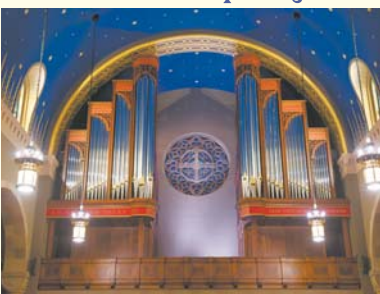
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His use of the solo violin and percussion is tasteful and in character with the piece's origin. The text is perfect for a Christmas Eve service.

Spotless Rose, by Ola Gjeilo, text by Catherine Winkworth. SATB divisi, a cappella, Walton Music/GIA, WW1651, \$2.85.

This selection may be sung in English or Norwegian. This has a definite Nordic sound, with gorgeously crafted, full harmonies. The text origin is sixteenth century German. Alleluias surround each verse and are sung with a *forte* dynamic. The setting is much more confident and joy-filled than the Herbert Howells classic setting of this much-beloved Marian text. The duration is around three minutes, set in G major throughout.

It is accessible to SATB choirs that can handle splitting into divisi parts, but the harmonic writing is not difficult, and it is also an engaging setting that would be embraced by more advanced choirs as well. If you missed this piece when it was first released several years ago, as I did, it warrants another look.

Gabriel's Message, by J. J. Wright. 3-part treble voices (children), clarinet in B-flat, violin, and piano, MorningStar Music Publishers, Inc., University of Notre Dame Children's Choir Series, MSM-50-0570, \$2.25.

Wright is the new director of the Notre Dame Folk Choir, and he received both his masters and doctoral degrees from University of Notre Dame. His music is infused with jazz elements and presents a unique voice in the realm of contemporary sacred composers. The music is filled with rich harmonic colors and truly paints a picture of the angel Gabriel descending from heaven to speak with Mary.

There is interplay between clarinet and piano parts, at first in descending cascades, as if a cold wind is blowing. The violin plays pizzicato, which adds to the cool effect. Rhythms are more challenging for the instrumentalists than for the choral singers. After Mary and Gabriel converse, then Gabriel departs while the piano and clarinet have alternating cascades of ascending notes, as if the angel is flying back to heaven.

The piece warrants accomplished accompanists who can play in tight succession with lots of chromaticism and quick rhythms, and it dissipates in similar fashion to how the piece begins. An interesting twist on this lovely Basque carol.

With the Alleluias Ringing to the Sky, text by Timothy Dudley-Smith, music by Bob Moore. SATB choir and keyboard, WLP, 005934, \$1.85.

This piece is appropriate for Advent or Second Coming (last Sundays of Ordinary Time). The folk melody that Bob Moore has created for this text is memorable, with lovely imagery: "When he comes, we shall see the Lord in glory, with the Alleluias ringing to the sky!"

Sopranos and tenors need to be able to briefly ascend to a high "F," later a high "G," but only for an eighth-note value. This could work as an SAT or SAB piece if your choir is lacking in men, as many are. Prior to the final verse, the piece modulates from F major to G major. The anthem has harmonic integrity, and occasional sixteenth notes in the accompaniment help propel the piece forward in a flowing manner.

Verse two is set as a dialogue between the women and the men. Verse three is sung *forte*, stretching out the rhythm and opening up the dynamic and vocal range. Choir members will enjoy this setting. Since I direct a bell choir, I could easily

hear bells playing on the interludes to illustrate the text, a good exercise for bell ringers to read off of keyboard scores once in awhile.

—Karen Schneider
University of Notre Dame
South Bend, Indiana

Book Reviews

The Organ Yearbook: A Journal for the Players & Historians of Keyboard Instruments, Volume XLV (2016), edited by Peter Williams (†) and Paul Peeters. 2017, Laaber-Verlag, Laaber, Germany, 230 pp., €52, available from www.laaber-verlag.de.

The late musicologist Peter Williams established what would become *The Organ Yearbook* in 1969, and the first volume under this title was published in 1970 by Fritts Knuff, a Dutch antiquarian bookseller. I was privileged to know Dr. Williams as he arrived at Duke University in Durham, North Carolina, when I was in my junior year as an undergraduate. I took a course with Williams, interacted with him in his capacity as chairman of the music department,

and, even more importantly, treasured his visits to my practice room or to the gallery of Duke Chapel with its large Flentrop organ for impromptu and unofficial lessons. Williams had that unusual knack of being able to teach, impart wisdom, ask questions (for which he was wonderfully famous), and still make one feel the presence of a friend on the musical road of life.

Over the years, I have acquired many of the books penned by Peter Williams—certainly not all, but quite a few. As a teacher of undergraduates, I frequently insist that students visit the library to consult his books on the organ works of Bach, the history of the pipe organ through the centuries, and so on.

I have also acquired a stack of volumes of *The Organ Yearbook*—again, not all, but a respectable number on my library shelf. I have always found these books to be a summary of that year's best scholarship about the organ in article format, never disappointed with contents.

Volume 45 was planned and largely prepared by Peter Williams, but his death on March 20, 2016, precluded his seeing the project through printing. Paul

Peeters of Sweden was chosen to take the mantle of Williams and continue publication of *The Organ Yearbook* for the years to come. It is apparent from Volume 45 that this series is in good hands for the future. Peeters opens the book with a brief, poignant essay in memory of Williams.

What follows are nine essays by guest authors, seven in English, one each in German and French. At the back of the book are five reviews of printed scores of music of Adriano Banchieri, Girolamo Frescobaldi, Nicholas de Grigny, and Johann Sebastian Bach, and five reviews of books, all reviews written by Peter Williams.

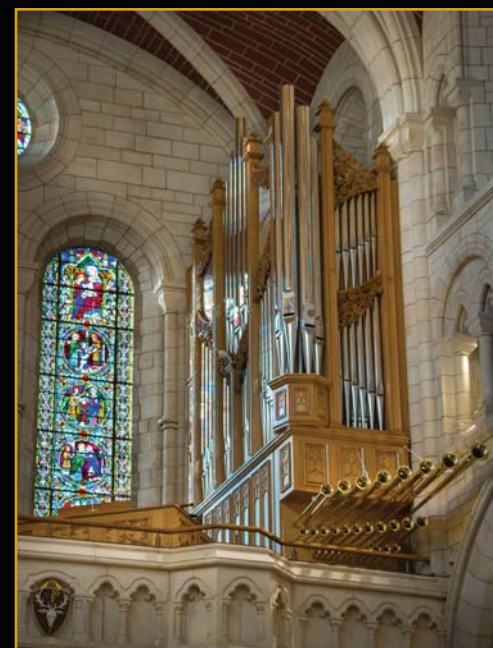
The first essay is "The 'Renaissance' organ in the Cathedral of Évora (Portugal): origin and transformations," by João Vaz of Lisbon. The first article in Volume I of *The Organ Yearbook* was devoted to this organ, and Williams had requested Vaz to write the article for the present volume as an update on discoveries pertaining to this instrument. "The Roman organ: c. 1480–1750, part I: evolution of 'pitch,' compass, and portable instruments," by Patrizio Barbieri of Rome,

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entails the evolution of typologies of the organ by examining pitch-classes, key compasses, number of keyboards, and the use of positiv organs, a study to be continued in the next volume.

James L. Wallmann (Dallas, Texas) has compiled "A checklist of books on the organ: 1511–1875." The introduction is printed in the book; the checklist is accessed at the publisher's website. The checklist in PDF format runs 103 pages, including several helpful indices.

"Apollonius Bosch: a musical bridge over the River Meuse: recent studies concerning the background of a seventeenth-century Dutch organ maker," by Peter van Dijk and Jaap Jan Steensma of Utrecht, compiles recent discoveries about this little-known organ builder who lived from c. 1620 until 1699, spending most of his adult life in Rotterdam and Schiedam and building organs in the southern region of the Province of Holland. "Julien Tributot (1663–1722), facteur d'orgue du roi Louis XIV: célèbre organier français à Paris, Versailles, et Seurre," by Laurent Beyhust (Dole, France), examines what is known of the work of this French organbuilder of the reign of Louis XIV, including his sole remaining organ, located in St. Martin's Church in Seurre and recently restored by Bernard Aubertin. About two-thirds of the original pipework of this four-manual and pedal instrument of 25 stops is intact. In addition, there are two extant organ cases by Tributot.

Markus Rathay of New Haven, Connecticut, has contributed "Traditions of organ music and organ playing in Mühlhausen in the seventeenth century and in the times of Johann Sebastian Bach." This essay looks at the brief tenure of Bach at

Divi Blasii beginning in 1707, what his duties would have been, and the sort of music organists would have played in the generations leading up to that time in Mühlhausen, particularly the musicians of the Ahle family that had been organists for more than half a century prior. "Johann Sebastian Bach's *Fantasia and Fugue in G minor*," by Pieter Dirksen of Culemborg, examines theoretical origins of the *Fantasia* and the *Fugue*, questioning whether or not they were intended to be paired. The essay is recommended to those who study or teach this piece, as a supplement to Williams's essay on BWV 542 in *The Organ Works of J. S. Bach*.

Peter Planyavsky of Vienna, Austria, contributes "Orgelbewegung in Österreich—ein Spezialfall," an outline of the organ reform movement in Austria, which occurred at a later and a slower pace than in its neighboring country of Germany. Planyavsky begins with a fascinating instrument built in 1930 by Wilhelm Zika and placed in the Christuskirche of Wels and continues with other examples through the mid-1970s. My favorite essay was the final selection, "Recently restored Silbermann organs in Alsace," by Christian Lutz of Dangolsheim. Discussed are five organs by Andreas Silbermann and/or his son Johann Andreas Silbermann built between 1710 and 1747 and restored between 2010 and 2016: Balbronn, Marmoutier, Eschentzwiller, St. Madeleine, Strasbourg, and St. Aurélie, Strasbourg.

The 2016 edition of *The Organ Yearbook* lives up to the tradition long established by Peter Williams in over four decades of unexcelled scholarship. The collection of international scholars has produced a fascinating assemblage of essays, with something for everyone who

has a passion about the history of the European organ. The *Yearbook* series has experienced a loss in the death of Peter Williams, yet it is in good hands for the future with the work of Paul Peeters.

—Stephen Schnurr
Gary, Indiana

New Organ Music

Full Organ Pieces (First set) and Full Organ Pieces (Second Set), by William Herschel, edited by David Baker and Christopher Bagot. Fitzjohn Music Publications, £9.00 per volume, available from: www.impulse-music.co.uk/fitzjohnmusic.

In these two slim volumes (20 and 16 pages of music, respectively) we are presented with the pieces from the two sets of "Twelve Organ Pieces" compiled by William Herschel, who, after arriving in England in 1757, pursued an active career in music in Halifax and later in Bath. He collected a sizeable corpus of organ music that survives in manuscripts before becoming a full-time scientist and astronomer, in which fields he is far better remembered today.

The first volume includes ten pieces, numbers IX and XII being missing in the manuscript. The second volume contains only eight of the projected twelve, since numbers VI, IX, and XX are incomplete (the editors decided to omit them rather than publish the work as it stands) and Number XII is missing. All but three are in one movement; Number II in the first set is an Andante and Moderato in C minor (the Andante is in 2/4, the Allegro in 4/4 time, the position of the repeat dots not making it completely clear whether the Andante is to be repeated before the first half of the Moderato). Number VI is an Andante and Allegro Assai in D in which the repeat dots make the requirements quite clear, and Number II in the second set is an Allegro and Adagio in D minor, the Allegro in 4/4 being in binary form, while the Adagio is an uninspired movement of just a few bars—perhaps the Allegro was intended to be repeated after it. Italianate traits are conspicuous in each piece.

Keys used range up to three flats and two sharps, with five of the eighteen pieces being in the minor mode, and meter is confined to 2/4 or 4/4 with the exception of the above-mentioned Adagio. All movements apart from the composite ones are headed Allegro. There is inconsistency in the marking of repeat dots for the second half of the movements; they should probably be repeated despite the occasional large disparity in length. There is a variety of texture and rhythm, which can feel applied rather than natural at first play through, and

occasional passages in rapid thirds in 16th notes, which, like some of the passages in 32nd notes, will require care. Oscillating 16th notes, 8th notes, and broken triads occur regularly, as do scalar passages in 16th notes. The occasional bass note that exceeds the modern compass will need to be taken on the pedals with 16' tone. The only specific registration given is for the Vox Humana in Number II of the first set. The dynamic indication *p* appears quite frequently; indications for Swell and Great appear only in the second set. Ornaments are marked sparingly, the editors quite unnecessarily replacing the *tr* in the first set by the signs for either a trill or a beat/mordent, but retaining it in the second set.

The edition is in landscape format and conveniently printed so that each piece fits onto a facing double-page spread, thus eliminating page turns, although the font size is quite small. The introduction details Herschel's musical career and provides specifications of two instruments, including the fine Snetzler organ at Halifax. These pieces may betray their amateur origins through the occasional awkward progressions, consecutives, and some passages and leaps not lying too happily beneath small hands, but the better pieces, including several in the second set, are sufficiently interesting to merit playing by a wider pool of players than the determined specialist and could be useful as voluntaries. They can stand comparison with some of the contemporary Italian repertoire. The importance of these volumes lies in their expanding our awareness of the achievements of amateurs of the period, and the editors are preparing editions of further pieces by Herschel.

—John Collins
Sussex, England

New Recordings

Christopher Allsop plays the new Kenneth Tickell organ of Worcester Cathedral: The English Cathedral Series XVIII. Regent Records compact disc (REGCD449). Available from www.regentrecords.com.

This recording features a wide variety of repertoire performed at Worcester Cathedral on an instrument built by Kenneth Tickell in 2008. Organist Christopher Allsop is the assistant director of music of Worcester Cathedral, festival organist for the Worcester Three Choirs Festival, and assistant conductor and *repetiteur* for the Worcester Festival Choral Society. He previously served as organ scholar at Trinity College, Cambridge, where he studied organ with Richard Dunster-Sigtermans, Iain Simcock, and David Sanger.

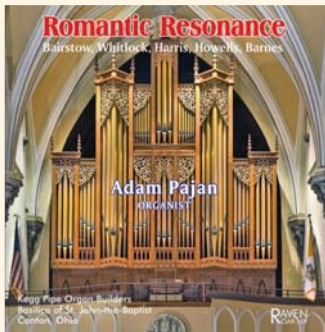
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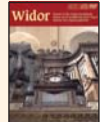
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Allsop's playing on this recording is consistently thrilling, imaginative, and thoughtful. He has a virtuoso technique that is put to great effect in challenging repertoire ranging from Louis Vierne's capricious étude, *Feux Follets* (from the *Pièces de fantaisie*, second suite), to Dimitri Shostakovich's *Passacaglia* from the opera *Katerina Ismailowa*. The passacaglia, scored for a large orchestra, reflects the dark, expressionistic tone of the whole opera. Shostakovich arranged the work for solo organ, and this version was premiered in 1933, one year before the rest of the opera was first performed. Allsop handles the numerous registration changes in the passacaglia effortlessly, building a powerful musical statement that reaches its climax with swirling thirty-second note figuration, before settling down to end on a disquieting note. In this piece and several other works, I was struck by the effectiveness of this instrument, a four-manual organ with 57 stops. The many beautiful, soft color stops are perfectly integrated into a full ensemble that is rich and powerful without ever being harsh or shrill.

The organbuilder Kenneth Tickell achieved a remarkable range of color with relatively few stops. The Great division, for instance, has only four 8' stops: Open Diapason, Open Flute, Gamba, and Trumpet. However, many of the color stops are exquisitely voiced, including the Swell Vox Humana, which is put to good use in several pieces on the recording, and the Solo 16' Cor Anglais, 8' Clarinet, and 8' Hautbois.

Twentieth-century French music is well represented on this recording, which opens with Maurice Duruflé's transcription of Charles Tournemire's *Improvisation sur le Te Deum*. Allsop's performance captures the flair and improvisatory quality of Tournemire's music. Allsop has a very natural sense of rhythmic freedom, typically letting a phrase accelerate as it unfolds, creating a natural sense of musical development. More of this kind of music making is heard in Jehan Alain's *Deux Fantaisies*, where Allsop successfully negotiates the challenges of Alain's rhythmic notation to bring out the rhapsodic quality of this music. These two pieces are highly evocative, featuring Alain's characteristic use of Arabic and Indian modes.

In a different vein, Allsop performs Claude Debussy's *Deuxième Arabesque*, originally for solo piano, transcribed for organ by Léon Roques. The colorful flute stops of the organ are used to great effect, and the orchestral crescendos are masterfully done. However, the listener occasionally misses the percussive clarity of the piano, and I wished that Allsop had compensated for this with greater rhythmic precision—at times the beginnings of beats are rushed, in a way that is a bit unsettling.

The centerpiece of this recording is the ten-minute work, *In Memoriam—Titanic*, which is the first of Joseph Bonnet's *Douze Pièces*, opus 10. This piece, dedicated to the victims of the *Titanic*, is a fantasia on the hymntune BETHANY (Nearer my God to Thee). Allsop realizes the brooding atmosphere of this piece right from the outset, as he skillfully depicts the monumental tone poem that unfolds. After a brief introduction, the hymntune is presented simply on the swell strings, then the piece gradually builds to a climax on the full organ. A central development ensues, with triplet figures marked "rubato e appassionato" accompanied by punctuating half-diminished seventh chords. A sense of tragedy pervades the final section that features chords on the *Voix humaine* (Vox Humana) and various solo voices. Allsop deviates from several

of Bonnet's registrations to take advantage of the tonal resources of the organ and shows off colors such as the Solo 16' Cor Anglais to great effect.

Following Bonnet's work is *Toccata Giocosa*, by Welsh composer William Mathias (1934–1992). Allsop treats the frequently changing meters with great precision, allowing the playful character of this piece to shine through. Once again, the numerous registration changes were masterfully executed, with some delightful surprises.

Allsop's inclusion of Hugo Distler's (1908–1942) *Four Spielstücke*, from opus 18, number 1, might seem like an odd choice for this program since they were written for a small house organ, aesthetically far-removed from this large cathedral instrument. However, Distler's charming miniatures provide an excellent opportunity to hear various colors of the organ, including the Solo Hautbois with tremulant, the Choir Sequialtera, and various light combinations. As no registrations are indicated in the score, Allsop's choices are imaginative and effective. The recording closes with Allsop's transcription of the *Festive*

Overture by Dimitri Shostakovich (1906–1975), which is very idiomatic to the organ and is performed brilliantly.

I was very glad to make the acquaintance of this recording and hear this performer who was previously unknown to me. The instrument is excellent, and the recording quality captures its sound well. I would have appreciated a little more detail in the program notes in the booklet; for instance, I was curious to find out some information about Léon Roques, the transcriber of Debussy's *Deuxième Arabesque*. It is also not clear from the organ specification whether the Choir division is expressive, although a carefully listening to the recording clarifies that it is. The repertoire on the recording is eclectic, ranging from well-known pieces to some interesting rare finds. I would highly recommend this recording to any lovers of organ repertoire.

—Kola Owolabi
Ann Arbor, Michigan

New Handbell Music

Come, Thou Fount of Every Blessing, arranged for 3–5 octaves of

handbells with optional 3 octaves of handchimes by Sandra Eithun. *Agape* (a division of Hope Publishing Company), Code No. 2801, Level 2+ (M), \$4.95.

This setting of the beloved hymntune NETTLETON opens with a gently flowing introduction, proceeding into a contemplative verse. It then moves into a second verse with an increase in rhythm and drive, creating a rousing rendition, using the text, "Prone to wander, Lord, I feel it." The verse winds down to the same reflective mood, leaving the listener with a very satisfying experience.

Peace in Our Time, arranged for 3–5 octaves of handbells or handchimes by John A. Behnke. *Concordia Publishing House*, #97-7719, Level 2 (E+), \$4.50.

Felix Mendelssohn's beautiful tune, DA PACEM, is supported by a lovely, flowing accompaniment. A key change taking the music up a minor third adds a richness to this gem. This prayer for peace is effective anytime of the year.

—Leon Nelson
Vernon Hills, Illinois

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Give it your life

For many people, a job is just a job. I've seen film clips of people working in industrial-scale meat packing facilities, flailing away at a relentless marching army of animal carcasses, videos that often accompany news stories about occupational injuries. Near where we live in Maine, there is a long tradition of monotonous food processing in the seafood business. If it was your job to shuck clams in a busy cannery, you were likely to put a knife through your palm at least once in your career.

Forty years ago, I had a landlord in Ohio who worked in the nearby Ford factory. Paul was an ebullient, fun-loving guy whose job was a means to an end. His skilled position came with a high hourly wage that enabled his muscle-car hobby. He played an aggressive game of poker and approached his fun at full throttle. He seemed proud to be the only one in his circle of friends who had flipped a car end-over-end in his driveway. His son had paid a high price for that lifestyle, confined to a wheelchair as the result of a teen-age sledding accident that involved adult beverages used childishly. That Ford factory was not the pride of Paul's life. He did not consider his work there as his life's mission. It simply allowed him to support his family and have fun.

My father was an Episcopal priest. Because of his service on Guam in World War II, he was not ordained until he was nearly thirty, but he was a priest every day of his life until his death a few weeks short of his eighty-ninth birthday. That was his calling, and he was faithful to it through his last breath.

My wife Wendy is a literary agent who helps writers prepare their manuscripts and sell them to publishing companies. Her work brings richness to my life as I

am exposed to her clients, sharing meals with them, and learning about their passions. A university professor who is passionate about Civil War history is just as devoted to his trade as any musician or instrument builder I have known. He puts down his fork, and with arms waving, describes a slavery document he has discovered, demonstrating its significance to concurrent events. When two or more are gathered, it is comparable to the table full of organbuilders talking earnestly into the night about mixture compositions or the best brass for reed tongues.

Some of the writers I have met are not devoted for life to a particular study but to the art of storytelling, whether fiction or non-fiction. One of Wendy's clients, environmental journalist Katherine Miles, has written books about an Irish famine ship, celebrated because not a single immigrant died on board in ten years of constant voyages; about Super Storm Sandy and the inadequacies of weather forecasting in the United States; and about earthquakes. Did you know there is a nuclear power plant, built on a geological fault line, twenty-four miles north of Manhattan? What could happen? Google "Explosion at Indian Point Nuclear Power Plant" and you will find newspaper stories with headlines like, "Explosion closes Indian Point nuclear power plant near New York City; no danger of radiation leak." (*New York Post*, November 8, 2010). Kate's next book is in the mill right now. Bet you're interested to know what it is about.

A modern Renaissance

I am thinking today about people who are passionate about their work because two colleagues, seniors in the field of organbuilding, are traveling together in



Gene Bedient and John Brombaugh in berets (photo credit: Gene Bedient)

Morocco, posting photos on Facebook as they go. Gene Bedient and John Brombaugh, two berets in a land of fezzes, are seen at an olive market, in the Medinah of Marrakech, at the Grand Mosque in Casablanca, and returning from an evening at Rick's Café. One photo shows John Brombaugh with a monkey on his back. I commented, "I've had jobs like that."

John apprenticed with Charles Fisk and Fritz Noack and worked as a journeyman for Rudolf von Beckerath. In 1971, he received a grant from the Ford Foundation to study historic European organs. He founded his fabled firm, John Brombaugh & Company, in 1968 in Germantown, Ohio. In 1977, the firm was reorganized as John Brombaugh & Associates, Inc., and moved to Eugene, Oregon, where he continued building trend-setting instruments until his retirement in 2005.

Gene Bedient founded the Bedient Organ Company in 1969. When he retired in 2010, it was reorganized as the Bedient Pipe Organ Company of Lincoln, Nebraska, LLC, and continues to produce fine instruments with some of Gene's former employees at the helm.

The Noack Organ Company, founded in 1960, and C. B. Fisk, Inc., founded in 1961, were among the first of a wave of new firms founded by young men passionate about the pipe organ, especially as it was built in Northern Europe in the seventeenth and eighteenth centuries. Along with Brombaugh and Bedient, other firms that followed included Hellmuth Wolff (1968), Karl Wilhelm (1966), and Bozeman-Gibson (1971).

Some of the earliest work on tracker-action organs in the United States was accomplished by the Andover Organ Company, founded in 1948 at the very cusp of "The Movement," operated and owned for several years by Charles Fisk, and continuing seventy years later as prominent builders and restorers of pipe organs. Fisk founded his eponymous firm in nearby Gloucester, Massachusetts, close to his family's summer home, and Noack came from Germany to work with Fisk, so the early location of the Andover Organ Company can be traced as a principal reason why so much mid-twentieth-century activity in the pipe organ world was centered in Boston. The proximity of the New England Conservatory of Music added to the excitement with its vibrant community of young organists arriving in town every year.

Here are a few more regional tidbits. E. Power Biggs lived on Highland Avenue in Cambridge, Massachusetts, where he became organist of Christ Church (Episcopal) in Harvard Square in 1932. He was famously fired from that position because the rector felt that his concert career was detracting from his work at the church. On January 2,



John Brombaugh with a monkey (photo credit: Gene Bedient)

1935, Charles Fisk, a boy chorister there at the time, noted in his diary "I went to choir practice, Mr. Biggs [sic] wasn't there." As an apprentice with Walter Holtkamp, Fisk worked on the 1956 installation of the organ at St. John's Chapel of the Episcopal Theological School (my father's alma mater and the site of my first organ lessons). Melville Smith, the director of the neighboring Longy School of Music and organist for the seminary, was an early proponent of the resurgence of tracker organs.

There must have been a moment when Smith, Biggs, Holtkamp, and Fisk were together in that cramped loft, discussing one of the first modern Rückpositiv divisions. It would have been around that time when Biggs commissioned the now-revered organ by Flentrop for installation at the Busch-Reisinger Museum (now Busch Hall), as the organ was installed in 1957. C. B. Fisk was founded just four years later.

§

If you made a list of every American organbuilding firm founded in the United States between 1960 and 1975, and a list of all the people who worked for them and tried to draw lines to connect all the relationships, it would look like the Etch A Sketch® you got for Christmas in 1966 after you tried to color in the whole screen. Take it back a step: Charles Fisk apprenticed with Walter Holtkamp in the mid 1950s, John Brombaugh worked with both Noack and Fisk before starting his firm, George Bozeman worked with Otto Hoffman in Texas, then with Noack. Fritz Noack once said he figured that most organ guys in the United States whose first name is John worked for him at one time. That list would include Brombaugh, Boody, Dower, and Farmer (but not me!).

A new wave of firms emerged during the 1970s, including Taylor & Boody

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Bedient Opus 8 formerly in Cornerstone United Methodist Church, Lincoln, Nebraska (now in St. Thomas Aquinas Catholic Church, Lincoln) (photo credit: Gene Bedient)



Brombaugh Opus 22 in Christ Episcopal Church, Tacoma, Washington (photo credit: Mark Brombaugh)

(who both worked with Brombaugh) and Richards-Fowkes (who both worked with Brombaugh), you get the picture.

Because of a few posts on Facebook, I am painting a picture of a dramatic movement within the worlds of arts and humanities. While it is hard to pin down exactly who started it, E. Power Biggs is a good guess. Between 1942 and 1958, Biggs hosted a weekly radio program on the CBS Radio Network, using the experimental, trendsetting Aeolian-Skinner organ at Busch Hall, the organ replaced by the new Flentrop in 1958. The radio broadcasts were abruptly cancelled shortly after the installation of the Flentrop organ. His revered recording, *Bach: Organ Favorites* was released in 1961, the same year as the founding of C. B. Fisk.

Unlike the chairperson of the fund-raising dinner whose life is ruined for leaving someone off the list of people to thank, I know very well that I am unable to name everyone who has been important to this movement. But as I look at the photo of John Brombaugh with a monkey on his back, I reflect on how that grand generation of inquisitive masters has passed the baton to their successors.

Charles Fisk died of cancer in 1983 at the age of fifty-eight. As someone who is just turning sixty-two, I admire Charlie's profound contribution to the world of the organ, and the wider world in general. His company's website (www.cbfisk.com) includes a beautifully written biography of Charlie and of his philosophies. The bottom of that page bears a quote from him: "The organ is a machine, whose machine-made sounds will always be without interest unless they can appear to be coming from a living organism. The organ has to seem to be alive." That philosophy stands as mantra for that generation of organbuilders and all who follow them. One might say, a mantra for a Montre.

John Brombaugh, Karl Wilhelm, Fritz Noack, and George Bozeman are in their eighties. Gene Bedient, John Boody, George Taylor, and Manuel Rosales are in their seventies. Collectively, these masters and their peers are responsible for the creation of hundreds of individual instruments. But there is so much more. Along with luminary performers like Gustav Leonhardt, Nikolas Harnoncourt, Ton Koopman, and John Eliot Gardiner, they changed the world of music. Through their intensive studies of instruments built by earlier masters, they brought a new vitality to our instrument, and inspired generations of musicians

By John Bishop

electro-pneumatic organs with deep artistic content. Likewise, we are blessed with a generation of young organists who are comfortable playing on any style of instrument, placing the beauty of the music above bias regarding the medium. If an artist can revel in playing the music of Bach on an organ by Silbermann or Paul Fritts, so can an artist revel in playing her own transcription of a Wagner overture on an organ by Skinner or Schoenstein. The Skinner organ informs the performance of the transcription as fully as the Silbermann informs Bach.

§

There is a historic building in our little village in Maine that has been home to a fine fresh seafood market on the left side of the ground floor. The symmetrical right side housed a leather shop until recently—the two businesses share a set of three central steps up from the sidewalk. A couple years ago, August Avantaggio, a local young man who is the son of the beloved, now deceased area surgeon, fulfilled his lifelong ambition of opening a butcher shop in the space next to the fish market. He was joined right away by two thirty-something guys who are as passionate about their work as any lifelong organbuilder is about our instrument. They source the meat they sell from local organic and free-range farmers, and they cut and package it expertly. I was in the store one afternoon (those who know me can easily guess that I am in there frequently) looking for something good for supper, and spent a few extra minutes watching Ryan take apart a side of beef. I asked him to narrate for me, and when he started with the Latin names of the various muscles, I knew I was talking with someone who cares about his work.

The Riverside Butcher Company is the antithesis of the punishing and cruel industrial meat packers I mentioned at the outset. They offer the finest products using the finest materials, and the apex of craftsmanship. You could almost be describing an organbuilding shop. Of course, things are a little more expensive there. But one bite of that \$7 per pound whole chicken, perfectly roasted, provides a symphony of sensations. It just is that much better. Last fall, Wendy and I hosted a



reunion of her father's extended family. They are all of German heritage and we thought a sausage cookout with a tub of sauerkraut would be a big hit. August pointed me to a website with hundreds of recipes for sausages, and I conferred with Ross to choose just the right ones. What fun it was to pick up fifty pounds of custom-made sausages and run the grill that evening.

There are lots of ways to criticize the impact Facebook has had on our culture, but when I see a photo of John Brombaugh with a monkey on his back, and another of Gene Bedient standing in a picturesque Moroccan square, I felt a fun connection to the band of people who are my colleagues in this unique compelling field. My work with the Organ Clearing House is special to me because it brings me into direct contact with so many of you—you who have elevated the art through life-long dedication.

Building a single pipe organ is an expression of ambition and joy mixed with moments of confusion, questioning, anxiety, and uncertainty. Building a hundred pipe organs expands all that exponentially. Working together with a band of like-minded people, all working in parallel, produces more than just a lot of organs, more than a trade, more than a movement. It is an expression of the best of the humanities. And it comes at a time in our history when celebrating the best of humanity is heartwarming, reassuring, and necessary.

Good work, friends. Keep it up, pass it on, and feed the monkey. ■

Notes

1. Craig Whitney, *All the Stops*, Public-Affairs, 2003, p. 86.

to explore the symbiotic relationships between historic repertory, the people who played it, and the instruments they played it on.

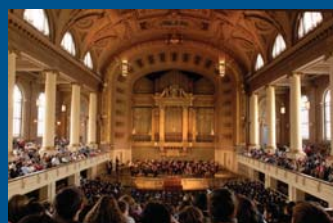
I do not intend this to be read as though the classically inspired tracker-action organ is the way, the truth, and the life. I like to think that the "organ wars" of the 1970s and 1980s are over. I am often asked which type of organ I prefer, and I always answer that I prefer good organs. My favorite organ is the best organ I have heard today. An important result of the narrowly named "tracker organ revival" is that the emphasis on excellent craftsmanship inspired new understanding of the work of geniuses like Ernest Skinner, who built organs in a comparatively huge factory with hundreds of workers but maintained a level of quality and history of innovation that allow his century-old organs to sing like Fisk's ideal as a living organism. It has been nearly forty years since the Organ Clearing House first added a Skinner organ to the list of available instruments, joining the seemingly endless list of organs by Hook & Hastings, Hutchings, and Jardine.

That revived awareness has led to the heritage of firms like Schoenstein, Lively-Fulcher, and Nichols & Simpson who specialize in building high-quality

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A particular performance

This month, I take a slight detour from the map that I laid out for myself when I began this series of columns, because by coincidence I am writing this on the day after I played a concert, and I believe that some of my reactions to that particular experience are relevant to what I have been discussing. As usual, a great deal of this is questions, not answers. I will also discuss here a couple of ideas that are part of my roster of planned discussion points, and that connect directly to what I want to say about this concert. Next month I will wrap up this particular series, tying up some loose ends, but also leaving open some that I think are intrinsically open-ended.

As I noted in an earlier column, I seem to be playing more concerts over the last several years than I have in previous decades. It's not that this particular concert was unique. After all, I hope to learn something new from every performance experience. It is unique, however, because this was the first full-length organ recital that I have given in approximately eighteen months. Just by happenstance most of my concerts during that time have been harpsichord recitals, a couple have been mixed recitals (some pieces on harpsichord, some on organ), a couple have involved my contributing organ pieces to programs that also involved other performers, and a couple have indeed been organ recitals, but quite short. It was also the first full-length organ recital that I have given in Princeton in about a decade. That means it was a different focus of attention for my students and other people whom I know in the community where I teach and where I frequently perform on harpsichord.

The importance of the event

All of that meant I had to deal with a certain amount of non-musical baggage, though no one imposed that baggage on me. Was I in danger of making this event too important to me? Did that become a distraction from learning and performing the music? I suggested in a previous column that one way to frame a performance is that the playing creates a chance that some of the listeners will find the experience important. Is it then necessary that it be important to me as well? If so, how much of that involves framing the project in advance as being an important one, how much involves how I feel about it while it is going on? Or is that whole set of thoughts a problem or a distraction? If so, I think that it is an important one to be aware of. I am hereby confessing that in the weeks leading up to this concert I flirted with giving it an amount of importance in my own mind that was paralyzing, though I was always able to pull myself back to practicing and preparing. There is some sort of fruitful area in between "every note must be so meaningful and expressive that it will knock people's socks off" and "this is routine: I know the music and I am just going to go play it." That can be hard to get right. I do not know that I got it just right for this event. But the particular circumstances made me particularly aware of it.

That leads me to one of the most important issues of all—and the issue about performance that I think about the most. If a listening experience is going to be, or have the potential to be, really important to a listener, a large and significant part of that importance will arise out of the emotion conveyed by the music. Or perhaps the music conveys something in the general realm of feeling that leaves the listener

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Gavin Black

Organ

(Paul Fritts & Company, 2000)

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Prelude and Fugue in E Minor, BWV 548 J. S. Bach (1685–1750)

Was Gott Tut das ist Wohlgetan (twelve variations) Johann Pachelbel (1653–1706)

Magnificat VI Toni (in four verses) Heinrich Scheidemann (c.1595–1663)

Intermission

Nun lob meine Seele den Herrn, BuxWV 215 Dietrich Buxtehude (c.1637–1707)

Warum betrübst du dich, mein Herz (twelve variations) Samuel Scheidt (1587–1654)

Tocatta and Fugue in F Major, BWV 540 Bach

a slightly different person after hearing it than he or she was before. This is true for a variety of performances where things other than the music participate in shaping those feelings, but the music very much does so as well. Is it good, bad, important, optional, dangerous, or just what, for the performer to feel while actually playing some version of whatever emotions he or she is trying or hoping to convey to others through the music?

When I have asked this question of colleagues, students, friends, etc., the predominant answer that I receive is that it is dangerous. The following scenario can easily play out: that if you as a performer are too caught up in the feeling of the music that you are playing, you will become distracted and mess up. While this might manifest itself in wrong note clusters, it might also paradoxically cause you to forget to do some of the interpretive gestures that you have mapped out and on which you are depending to convey the very feelings that you are experiencing. This can be a version of something that happens with certain kinds of technique, such as playing physically harder on harpsichord or organ and thereby giving yourself a false feeling of conveying more energy. That is, you can mistake feeling the emotion yourself for conveying it to the listeners. It is also possible that by feeling the music in this way you can unconsciously make choices that actually limit the range of feelings that another listener can experience.

Another danger also exists. If you are in the grip of feeling the emotions of a passage that you are playing, perhaps you will exaggerate the gestures that you expect to convey that emotion. This can mean exaggerating to the point of parody, or upsetting the balance between different things that you are trying to convey. Your judgment about how the music is coming across might be impaired.

The alternative to feeling what the music is conveying while you are playing is to plan out the whole panoply of interpretive choices that you most conscientiously think will make happen what you want to happen, and then to concentrate in as focused and sober a way as possible on executing those choices. This involves having faith that the choices you have made will produce something like the

effects that you want them to have, and that you can carry them out effectively based on planning and practicing. This is always going to be an important part of the way that anyone performs.

In spite of the dangers that are definitely a consensus concern among people who have thought about this, I am increasingly committed to trying to feel everything that I want to express in the music while I am playing, or to being open to doing so. This is an important difference: my experience suggests that being open to those feelings is manageable, but that making a kind of purposeful effort to experience anything specific is both a distraction and too contrived to be real.

One of my reasons I'm interested in this approach is a sort of pure self-indulgence. I will enjoy the experience of playing more if I am viscerally getting something out of the music. I genuinely want to enjoy the experience of performing and avoid thinking of it as a stressful or mundane task. I think that at this level the feeling that I am describing is both good and bad as it affects my ability to offer something meaningful to the audience. I want to enjoy performing partly out of self-indulgence, but also partly because I honestly think that I play better when I am enjoying it. However, it is dangerous if I focus too much on enjoying being a player or listener. For instance, if something starts to go wrong or to feel wrong, I will not be able to pull myself together and play the music competently. If I want to be open to experiencing the music as an involved listener while I play, I have to be willing and able to drop that at an instant's notice if I see that I need to.

Another set of reasons to not just listen to my playing while performing but also to feel whatever the music is conveying is that some of what I do interpretively depends on what I feel while I am listening. Again, this is quite specific to me. I have approached things differently in the past, and will do so in the future. But right now I am trying to derive some of what I do with timing—rubato, agogic accent, arpeggiation, various kinds of overlapping—directly from the emotional experience of the sound. There are moments when I do not know when to play the next note until I know how the feeling of listening to the current note is evolving.

Robert Maximilian Helmschrott (1938) at Schott music, Mainz

Fenêtre sur l'éternité - Fenster zur Ewigkeit
for organ - ED 22973

Réflexion et lumière - Hommage à Albert Schweitzer
for organ - ED 21721

Tocatta con variazioni
for organ - ED 22972

Ex oriente lux - Poème lyrique
for organ - ED 21720

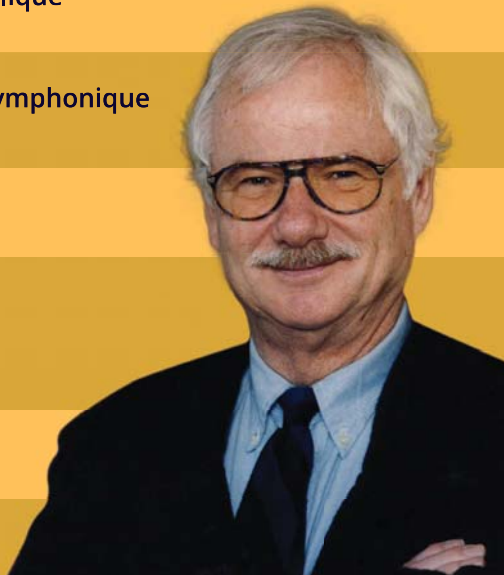
Cordoba - Poème symbolique
for organ - ED 21922

Hagia Sophia - Poème symphonique
for organ - ED 21078

Simbolo di pace
for organ - ED 20339

Salut
for organ and trumpet
ED 20338

Litanei „Benedicere“
for organ - ED 9997





Perhaps that is a slightly oversimplified way of describing it, and there is a lot more to say about that—including problems or limitations of that approach, as well as what I believe to be its strengths. This is not the time for that. The point is that some of what I am trying to do when I perform at a very specific, concrete level depends not just on my hearing what the notes are doing but also feeling what they are doing. So I need to be open to those feelings and the hypothesis is that if I can do so, I will be able to offer more to the audience than I would otherwise.

This approach is one that I have applied more to harpsichord than to organ thus far. That is another source of the particular importance that I attached to this concert.

The desire to be able to allow myself to become an engaged listener while I am playing is a source of motivation to try to be seriously well prepared. It is self-evident that we should all be well prepared for public performance. The fear of abject humiliation that I mentioned in an earlier column—referencing an experienced performer to whom I was talking about it years ago—should be motivation enough. There are also loftier motivations like wanting to offer something wonderful to the audience. I believe that for me wanting to indulge myself in listening, in getting caught up in the music, is the strongest source of motivation to practice really conscientiously and become really well prepared. That way I can let myself listen and react without it being too dangerous. If I succeed at that, even if I classify it as somewhat self-indulgent, then the audience only benefits.

Practical considerations for the event

Then there are the practical things. I made the following mistakes in connection with the concert:

1) There was a need for page turning. I have become unaccustomed to this, since for harpsichord concerts I now use a computer and a foot-pedal automatic page turning device. Someone whom I knew to be very reliable offered to turn pages for this program. I felt completely comfortable with that: so comfortable that I didn't think that we needed to practice the page turns. We went through two or three of them in advance, just to make sure that she was comfortable with the physical setup, that she could see, reach, and so on. She did a perfect job of turning. However, what I didn't realize was that I was the one who needed the practice. Once in the course of the concert my eyes failed to follow the smooth and perfectly timed transition from one page to the next. I lost my place and had to fumble around a bit. Another time, for no good reason, I became anxious about an upcoming page turn and also lost focus, performing a short stretch of notes badly. In each of the places where we had practiced the page turning, my reading through the page turns was fine. Likewise it was fine through the ones where the music was straightforward or my memory was the strongest. I would have avoided trouble if I had accepted my page-turner's offer to go over all of the spots.

2) During intermission—when I had to remember consciously that, unlike with a harpsichord recital, there was nothing for me to tune—a few audience members came up to the organ console and looked at the keyboards, stop knobs, etc. That is wonderful: people are often interested in those things, and it is great that they are. However, I discovered as I started the most challenging piece in the second half, the Bach F-major Toccata and Fugue, that the organ bench had been moved a tiny bit closer to the keyboards. The space through

which my feet and legs could move was slightly but meaningfully restricted. That is not good. In writing years ago about pedal playing I emphasized that correct placement of the bench is really important. I still know that. However, I failed to pay attention to it here. I could not manage to scoot the bench back while playing; I did not think that it would be prudent to try. It would have been disruptive to stop, even between the movements, and adjust the bench. As far as I know, nothing drastic happened to the piece as a consequence of this, though I was physically uncomfortable, and I had to concentrate more on making the pedal part work. It is possible that something about timing or articulation in that part was less well crafted than I would have hoped.

The moral of those two stories is: don't forget to line the small practical things up properly.

I have a recording of the concert, but I am not sufficiently removed from the experience to be able to accurately listen to it yet. I am fairly certain that the beginnings of some of the pieces were not shaped the way that I wanted them to be. Related to some of what I

discussed above, this is about an idea that I have been trying out. This involves not having a beat in my head before I play the first note of a piece or a movement, but letting the sonority of that note tell me when to play the next note, and then to derive tempo from that. I suspect that I sometimes fall into the characteristic trap of that approach, namely that I hold the first sonority too long. I also suspect this represents a practical performance issue, not a fundamental musical issue.

I don't always take enough time before I start a piece to clear my mind of distractions and focus on the music. When I intend to start a straightforward piece, this inappropriate direction of attention will manifest itself in a slightly wrong tempo, more likely too fast than too slow. This in turn is probably a characteristic danger of something that I mentioned in an earlier column: namely that I prefer not to be sequestered prior to the beginning of a concert, but to mix with people as they come in, and to try to remain relaxed and "myself." That is well and good, and I believe that it is absolutely right for me. But it does require a certain moment of focusing on the music and allowing time

for that to work. My guess, and only a guess, is that I did a sort of "B-minus" job of that. So it is something that I have to work on remembering next time. ■

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

Excerpts from the concert discussed in this column will be posted on Gavin's YouTube channel: <https://www.youtube.com/user/gavinblack1957>.



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The Organs of Christ Church, Episcopal, Montpelier, Vermont

By Stephen L. Pintel

After attending Morning Prayer at Christ Church during the summer of 1873, a visitor wrote:

The church bells ring at half past nine, and speak in suggestive and pleasant tones to those who are accustomed to answer their call. The bells are rung again at a quarter past ten, and soon after the streets present a scene to delight the heart of any Christian. The multitude of those who go forth, embraces people of all ages, from the prattling child to hoary and tottering old age, and including all conditions, from the affluent to the humble poor. . . .

We are favorably impressed as we approach the edifice [of Christ Church] by its massive and substantial front. We are met at the door by attentive ushers, and feel at once that though strangers we are welcome. An appropriate voluntary upon the organ is in progress, and as the worshippers come in one after another and proceed quietly to their places all about us and engage, as is the beautiful custom of the denomination, in silent prayer, we feel the truth of the sentiment which spans the arch above the chancel. "The Lord is in His Holy Temple. . . ."

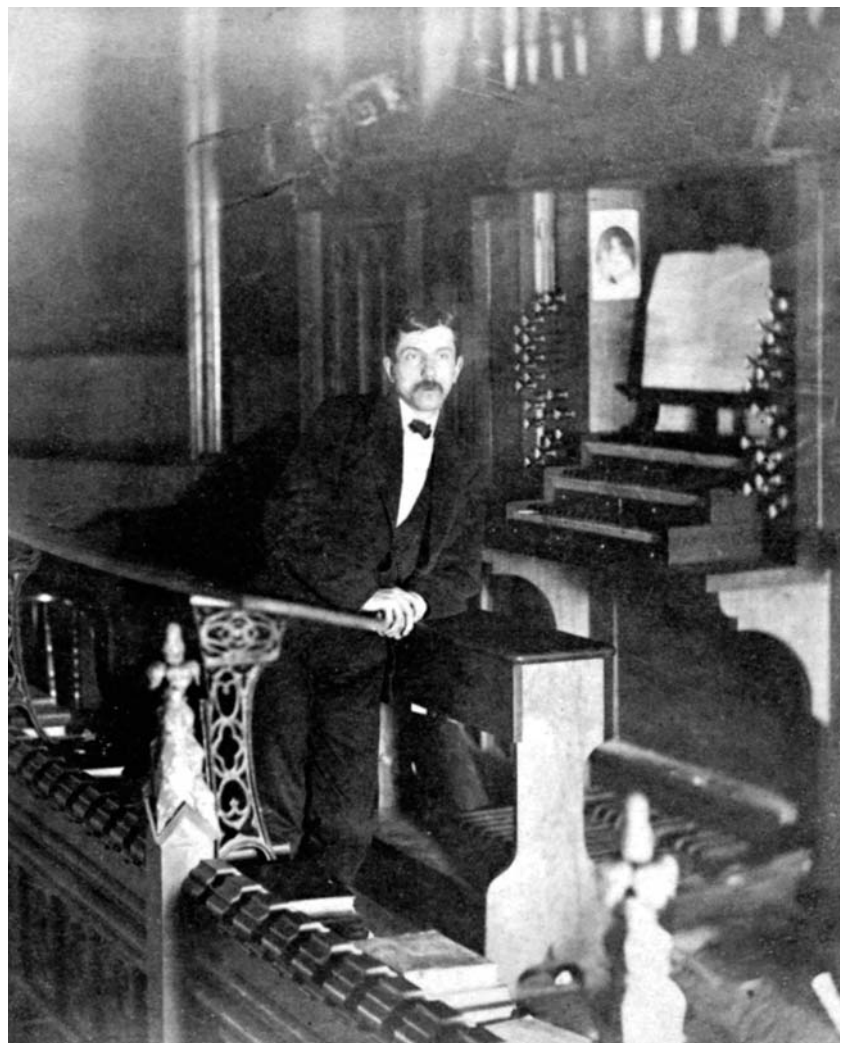
The musical part of the service—aside from the metrical hymns—is sometimes in anthem and sometimes in chant form, and is at present under the direction of the organist, Mr. Horace H. Scribner. One will hear many fine adaptations here by Warren, Thomas, Buck and others. Among the worshippers are Hon. Timothy P. Redfield, Hon. B. F. Fifield, Dr. J. Y. Dewey, Hon. Charles Dewey, Hiram Atkins, T. C. Phinney, Fred E. Smith, and J. W. Ellis. . . .¹

Christ Church was the fashionable parish in the capital city. It was the place where people of affluence, culture, education, prominence, and social stature went to church. The Hon. Timothy P. Redfield (1812–1888), an 1836 graduate of Dartmouth College, was a justice on the Vermont Supreme Court.² The Hon. Benjamin F. Fifield (1832–1918), a staunch Republican and an 1855 graduate of UVM,³ was the primary legal counsel for the Vermont Central Railroad.⁴ Dr. Julius Y. Dewey (1799–1866) was a notable Vermont physician who, after the state issued an 1848 charter for the National Life Insurance Company, became its chief medical officer.⁵ Of his sons, Charles Dewey (1826–1905) served as president of the same company between 1877 and 1901.⁶ Another son, the Admiral George Dewey (1837–1917), surpassed both of them in national fame when he became an American naval hero during the Spanish-American War. In May 1898, his squadron decimated the Spanish flotilla near the Philippines without the loss of a single American life.⁷ Hiram Atkins (1831–1892), a prominent Vermont Democrat, was the editor and publisher of the *Argus and Patriot*, a Montpelier weekly.⁸ Truman C. Phinney (1827–1901) served 25 years as the sergeant-at-arms for the Vermont

State Legislature.⁹ Fred E. Smith (1836–1907), who later figured prominently in the narrative of Christ Church and its organs, was the president of the Vermont Life Insurance Company.¹⁰ And J. W. Ellis was an illustrious Montpelier banker. Christ Church was the society church in central Vermont.

In addition to its influential parishioners, Christ Church was also known for its fashionable music. The parish has owned six different pipe organs during its 178-year history, more than any other congregation in the state. The first was a small instrument probably made by organbuilder William Nutting, Jr. (1815–1869), who had a shop in nearby Randolph. In 1854, it gave way to a larger, two-manual organ built by Stevens & Jewett of Cambridge, Massachusetts. In 1902, accepting the recommendation of a former organist, Samuel B. Whitney (1842–1914), the parish bought a two-manual Hutchings-Votey organ. In a freakish twist of fate, that instrument was lost in a fire less than a year later, so the Vestry turned again to the firm for a replacement. In November 1927, their second Hutchings-Votey organ was wrecked in the Great Vermont Flood, so the following year, the parish ordered a new instrument built by the Estey Organ Company in Brattleboro. The Estey remained until 1972, when the current elegant instrument—the "Abiel M. Smith Organ"—was built for the parish by Karl Wilhelm of St.-Hyacinthe, Québec, Canada. Christ Church has the bizarre "distinction" of losing two of its pipe organs to natural disasters!

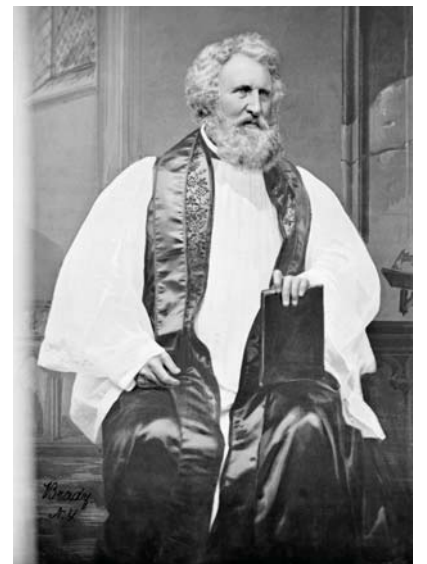
Christ Church has also had its share of fine organists. The prominent Mr. Whitney served between 1862 and 1866,¹¹ followed by George W. Wilder (1825–1901), the proprietor of a Montpelier music store.¹² Horace H. Scribner (1849–1895) was the parish's organist for twenty-five years and is memorialized by a stained-glass window in the church.¹³ Cecil George Egg, a native of Ontario, Canada, served Christ Church from 1908 to 1916. He was an 1899 graduate of Dominion College in Montréal and had played between 1900 and 1908 at Trinity Church in Shelburne, Vermont.¹⁴ Abiel M. Smith (1897–1967), who became organist in 1941, served twenty-five years and was held in high esteem;¹⁵ the 1972 Wilhelm was posthumously named in his honor. Jack Russell followed Smith; he was the consultant for the Wilhelm organ and played the dedicatory recital on June 4, 1972.¹⁶ Dr. Brian P. Webb (1948–2014), a native of New Zealand, was the organist until his tragic death on August 23, 2014, in a boating accident on Lake Champlain.¹⁷



The young organist Samuel B. Whitney, standing beside the keydesk of Wm. A. Johnson Opus 218 (1867) in St. Paul's Church, Burlington, Vermont. Whitney had served in Montpelier between 1862 and 1866, and later in life became the organist and choirmaster at the Church of the Advent in Boston. (author's collection)



The Admiral George Dewey, American Naval hero, and perhaps Christ Church's most well-known communicant



The Rt. Rev. John Henry Hopkins, first Bishop of the Episcopal Diocese of Vermont. It was at his urging that Christ Church was founded in 1840.

He was a distinguished graduate of both the University of Auckland and Indiana University, the music director and conductor of the Vermont Philharmonic, and served as associate dean, Master of Arts, at Union Institute and University in Montpelier. Carl Schwartz served seasonally as associate organist between 1998 and 2015, and twice as interim organist/choirmaster, first in 2013 and then between December 2014 and June 2015. Since the summer of 2015, the parish has been ably served by Lynnette Combs, a distinguished graduate of Swarthmore College and one of Vermont's better-known organists.¹⁸

The origins of Christ Church

The organizational framework for the parish was laid when the Rt. Rev. John Henry Hopkins (1792–1868), the first bishop of the Diocese of Vermont, visited the capital in 1839 and officiated at confirmation. Almost a year later, he reported the event to the diocesan convention:

On Tuesday, the 15th of October [1839], I visited Montpelier, at the request of some friends of the Church. . . . The desire was expressed by many that a parish might be organized in this important place, but no immediate action was resolved upon.¹⁹

Montpelier residents were said to be rowdy, unchurched, and uncatechised. Cryptically, one mid-nineteenth-century author opined that "Puritanism was then rampant here, and it is said very many were so ignorant of the fasts and festivals of the church as to suppose Christmas a day appointed by the Governor!"²⁰

The bishop reported again in September 1842:

I commenced my visitation on Friday, January 7th, of the present year [1842], at Montpelier; where I preached, morning and afternoon, at the Methodist Chapel, which was kindly offered for that purpose, on the following Sunday, being the first



A circa 1880 stereograph of the interior of Christ Church, showing part of the 1854 Stevens & Jewett organ in the right-hand chamber beside the chancel (photo credit: L. O. Churchill, stereographer, Montpelier; author's collection)

after the Epiphany. There was considerable conversation held with our friends upon the building of a Church, but nothing concluded. My second visit was on Friday, the 15th July, on which occasion I was rejoiced to find a subscription actually begun, and now a handsome and appropriate edifice is so far advanced that it is expected to be ready for consecration by November.²¹

Christ Church had been organized in 1840 by Deacon George B. Manzer (1803–1862), then a candidate for Holy Orders who, after his ordination, became the founding rector of the parish. Manzer was a New Haven, Connecticut, native, who graduated from Dartmouth, Class of 1825, Middlebury College, and later received his Doctor of Divinity degree from Norwich University in 1853. After leaving Montpelier in 1849, he became the rector of St. Peter's Episcopal Church in Bennington, Vermont,²² where he served until his death.²³

The Christ Church Vestry was elected on Easter Monday, 1841, and the first representatives of the parish attended the diocesan convention in September 1842.²⁴ A modest frame building with a small bell tower in front was begun in the fall of 1842. When it was finished, the consecration ceremony was announced in the local newspaper:

The Episcopal Church, erected in this village the past season, will, by favor of Divine Providence, be consecrated to the public worship of God, on Thursday the 19th inst. Services to commence at half past ten o'clock, forenoon.
Montpelier, 14th Dec. 1842.²⁵

Recalling the event, the bishop wrote:

On Thursday, December 29th, 1842, I was called to perform the most acceptable duty of consecrating, to the service of Almighty God, the building in which we are now assembled, the Rev. Messrs. Clap, Hicks, Sabine, John T. Sabine, Hoyt, Sprague, Bostwick, and Manser, assisting.²⁶

Little is actually known of the architecture, cost, furnishings, interior arrangements, or seating capacity of the building, but a circa 1865 stereograph of the exterior shows a modest, clapboard structure.

An organ by an unknown maker, before 1850

To date, only one reference has surfaced to the first organ in Christ Church. The 1850 parochial report to the diocesan convention reads:

Among other measures of improvement in externals, may be mentioned the renovation of the organ, the purchase of a fine-toned Bell from the excellent establishment of A. Meneely, Troy, N. Y., who kindly contributed \$12.00 to the sum elsewhere specified.²⁷

Use of the word “renovated” suggests that the organ had been in service awhile, perhaps since the consecration of the building, but it was surely a small organ. The geographical proximity of Montpelier to Randolph supposes that it was possibly the work of William Nutting, Jr., but there is no evidence to confirm or deny that presumption. Nor is it known what happened to the organ when it was replaced.

An organ by Stevens & Jewett, 1854

Much more is known about the second organ at Christ Church. It was built in Cambridge, Massachusetts, by Stevens & Jewett, a partnership of William Stevens (1808–1896) and James Jewett (1810–1890). William was the younger brother of George Stevens (1803–1894), and Jewett was a carpenter turned organ builder. The partnership lasted only a few years during the 1850s, although Jewett returned to work for William Stevens during the 1860s, after the firm had moved to Boston. In December 1862, Stevens & Jewett built another large organ for a Vermont congregation—First Congregational Church in St. Albans.²⁸

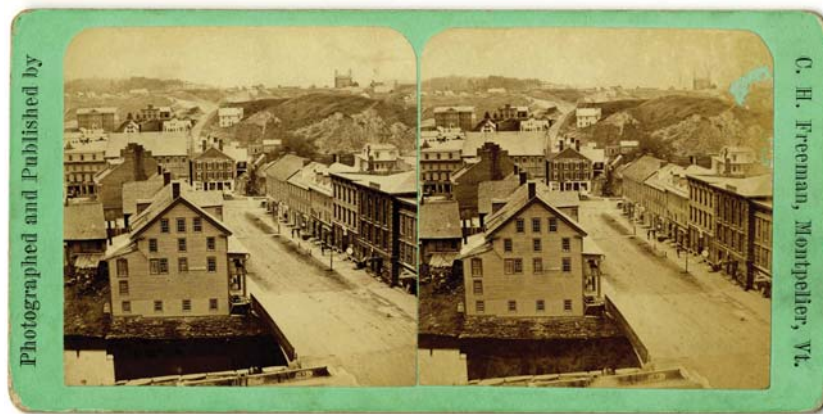
The instrument was completed in December 1854, and a notice in the *Patriot* provided some details:

New Church Organ.

We take especial pleasure in being able to state that the new Church Organ, contracted for some two months since by the Episcopal Society in this village, has been completed, and now stands in its place in the Church, ready for use. It is, to both eye and ear, a beautiful and perfect instrument. In the variety of its stops, and the number of its pipes, it is perhaps seldom equaled, except in the cities. It is built with extended Keyboard and has two banks of Keys, twenty-eight registers and about one thousand pipes. Its compass is from c c to G in alt., exclusive of a pedal bass which runs down to c c c—a sixteen feet pipe.

A few individuals were invited to the Church, last Wednesday evening [i.e., December 20], to hear it played. The exhibition was eminently satisfactory. All were delighted who heard it. We have never heard better or purer tones from any organ. It was manufactured at the Establishment of Messrs. Stevens & Jewett, Boston [sic, Cambridge], and cost about \$2000. It reflects great credit to the builders, as well as on the enterprise of the Society and individuals by whose very liberal subscriptions it has been purchased. Long may they live to enjoy it.²⁹

A similar notice appeared in the Montpelier *Watchman*.³⁰ Indeed, a manual compass of 56 notes, CC to g³ was “extended” when compared to CC to f³, 54 notes, then the current standard. Bishop Hopkins noticed the organ when he reported to the 1855 diocesan convention: “Here I was gratified to find a splendid new organ, the most costly



A circa 1870 stereograph showing downtown Montpelier soon after Christ Church was built (author's collection)

in the Diocese. . . .”³¹ For its time and place, the Stevens & Jewett organ must have been a remarkable acquisition.

In 1868, following the completion of the new building, the organ was installed in a right-hand chamber beside the chancel and presumably lost its original case. An 1885 notice of the instrument remarked:

The organs of Bethany [Congregational, Wm. A. Johnson, Op. 264 (1868), 3m] and Christ churches have been tuned during the past week by Mr. [Henry J.] Poole of Boston, assisted by Mr. [Wm. A.] Briggs. . . . Mr. Poole expressed much satisfaction with the working of the Perry & Canning [water] motor at Christ church.³²

The removal of the Stevens & Jewett occurred in February 1902, just before the congregation acquired a new organ from Hutchings-Votey: “The new organ for Christ Church has arrived from Boston and the old organ will be placed in the boxes in which the new organ came, so that it can be readily shipped wherever a sale is made.”³³ What happened to it next is undocumented, but Edgar A. Boadway (1936–2016), Vermont's foremost organ historian, asserted that it was moved second-hand to Montpelier's First Baptist Church. It remained there until replaced by another second-hand organ about 1920.³⁴

The new church, 1868

In March 1866, the wooden edifice of Christ Church was in such dilapidated condition that the Vestry proceeded with

plans to erect a new building. Nine days later, land was acquired on the south side of State Street near the Vermont State House, and a subscription list was opened to raise funds for the project.³⁵ The Vestry appointed a committee, and by May 4, 1866, the design for a new building was in hand: “The plan for the new Episcopal Church by J. J. Randall, of Rutland, is a very neat one, in the Gothic style. We learn that the intention is to build of granite.”³⁶ By November, the foundation had been laid, and the cornerstone ceremony was reported in the local newspaper:

The cornerstone of Christ Church will be laid with appropriate ceremonies, according to the ritual of the church, at eleven A.M. of Thursday the 8th inst., Providence permitting. If the day prove stormy the ceremony will be delayed until the same hour on Friday. There will be Divine service in the old church, on Thursday evening, at half-past seven o'clock.³⁷

In September 1867 the interior was nearing completion. The tower was finished during the summer of 1868, and the pews were sold in May 1868.³⁸

Abby Maria Hemenway (1828–1890), Vermont's audacious lady historian, described the interior:

The ground plan includes nave and aisles, chancel, organ chamber and sacristy, the tower being engaged in the northern end of the east aisle. Exterior, 108 by 55 feet; tower and spire, 100 feet; interior—nave, 22 feet wide, separated by two colonnades from two aisles, each 11 feet wide; chancel, 17 feet wide by 23 deep; whole exterior, except roof and clerestory,

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Pipe organ history

light-colored Barre and Berlin granite; aisle walls without buttresses; clerestory, timber slated outside. The north front is the most imposing part of the exterior. . . .³⁹

Hemenway also mentioned the placement for the organ: “The organ chamber, on the west, opens by a narrow arch in the church, and by a broader one into the nave; the organ is a powerful instrument.”⁴⁰

A newspaper mentioned the music at the consecration, which occurred on June 2, 1868:

The singing on the occasion, under the direction of Mr. A. J. Phillips, the excellent tenor, whose effort was handsomely sustained by the fine soprano of Mrs. C. J. Gleason, the alto of Miss Laura T. Field, and the bass of Mr. L. T. Gleason, and the organ-playing by Mr. George W. Wilder, were remarkably good, and added much interest and solemnity to the occasion.⁴¹

By the late 1890s, there was increasing dissatisfaction with the Stevens & Jewett organ. A report in the archives of Christ Church dated November 30, 1898, outlined some of the issues. The unsigned document was typed on stationery from the Vermont Mutual Fire Insurance Company, and was surely written by Fred E. Smith, the same Mr. Smith noticed by our 1873 visitor to Christ Church at the start of this essay. He wrote:

On account of the continued trouble with the mechanical attachments to our organ, the repeated breakings of the trackage [sic, trackers], and failure of the valves and slides, we must recognize that some important change must be made at no distant day or we shall be obliged to give up our organ entirely and face the question of procuring a new one. From the best advices [sic] I can obtain I am satisfied that we cannot install a new organ of proper size and quality for a cost less than \$2500, to \$3,000.00. From equally good sources of information I am led to believe that by the expenditure of from \$500, to \$800, our own organ can be put in just as good condition for practical service with a prospect of finer tone than we could get from a new one. . . .⁴²

Smith then asserted that the old pipe-work could be placed on new wind chests with tubular-pneumatic playing action.

An unsolicited letter from organ-builder Geo. S. Hutchings (1835–1913) arrived a few months later:

Boston, Apr. 28, 1899
Mr. Frederick E. Smith
Montpelier, Vt.

Dear Sir:—

Mr. Almar Green, who is familiar with my work, has suggested that I address you regarding an organ for your church to cost between \$3,500 and \$4,000. I have therefore taken the liberty of handing you under separate wrapper my catalog, together with other printed matter which may interest you.

Before I can make a definite proposition I need to know what space in height, width and depth can be given to the organ, because the cost of building depends materially upon this. I would also like to know about when the organ would be needed. If you will inform me on these points, I shall take pleasure in making a definite proposal for your consideration.

I desire very much to build the organ for you and shall await your reply with interest.

Trusting you will command me freely for any information in my line.

Yours truly, Geo. S. Hutchings⁴³

Enclosed was a proposal for a small, mechanical-action organ of twelve registers distributed over two manuals and pedals.

On February 1, 1899, organbuilder Emmons Howard (1845–1931) visited Montpelier to inspect the organ. Again, it was Smith who issued the report, stating:

. . . after examining the Church and organ with Mr. Hutchinson [not Geo. Hutchings] and myself, he quite positively gave his opinion that we would not be warranted in going to such expense on our organ as

we had contemplated. He found the value of the organ much less than we had supposed, and was quite positive that it would cost \$1500, to \$2000, to make the changes we had talked about, with the new additions which would be necessary—such as tubular pneumatic action, new bellows, air-chest, etc.—saying that our organ would still be an old one and imperfect in many features. . . .⁴⁴

With the prospect of repairing the organ increasingly unfeasible, an organ committee was formed in September 1901 for “the purchase of a new organ.”⁴⁵ Within a week, financial canvassers were at work,⁴⁶ and a “final” reference to the Stevens & Jewett appeared in the local newspaper during February 1902, when: “The organ builders are at work in Christ Church, taking down the old organ. . . .”⁴⁷

Hutchings-Votey Organ Co., Opus 1538, 1902

In November 1901, former organist Samuel B. Whitney was consulted. Writing to Smith on October 29, 1901, Joseph A. De Boer, another committee member communicated the substance of a meeting he had had with Whitney in Boston. Whitney recommended Hutchings-Votey. Two letters from John H. Waterhouse, the treasurer at Hutchings, to Smith indicated that acquiring an organ was underway:

Boston, Nov. 7, 1901
Col. Fred E. Smith
Montpelier, Vt.
Dear Sir:—

We received your letter of Oct. 31st and have been considering what we should be able to do. After Mr. De Boer left the other day, Mr. Whitney seemed very anxious to have us put in 49 notes of the Vox Celestis. When upon receipt of your letter we went over our figures very carefully, but do not feel that we can really afford to make any difference in the price. We will, however, deduct \$100 to assist you in the purchase of this organ. Will say, however, that this is very largely because we know that Mr. Whitney is very desirous that you should purchase one of our organs, and as his good opinion is valuable to us, we are ready to do the very best we can in a case in which he is especially interested. In looking over the scheme we do not feel that there is any stop which could be very well left out. The scheme is well balanced, and would make a very fine instrument.

We think the plan you sent us showing the key-desk and openings in the arches as you propose is very good, and that in this way the sound would come out into the church very well.

It would seem too bad in purchasing an organ which will last for several generations, to allow a few hundred dollars to stand in the way of a desirable instrument. Regarding the cost of our organ, we believe without question that it would be cheaper for you in the long run to purchase one of our make than it would to buy a cheaper grade, outside of the advantage you would have in the way of tone and voicing. We desire very much to build the organ, and trust you will see your way clear to meet us in this matter. I suppose we shall have to know before very long in order to begin this with the other instrument which we mentioned. We should be willing to allow the difference between the \$3,900 and the sum which you have to stand for six months or a year without interest if it will help you out.

Yours truly, Hutchings-Votey Organ Co.⁴⁸

Boston, Nov. 8, 1901
Col. Fred E. Smith
Montpelier, Vt.
Dear Sir:—

Regarding the position of the console, we could place the console in practically any position you may wish, and this would have no bearing on the building of the rest of the organ; so that if we should start to build the organ we would not necessarily have to know the position of the console for a couple of weeks. Mr. Whitney suggests that it be placed where we have drawn it in pencil, his reason being that from this position the organist

could see the altar, which is quite necessary, and it would be possible to get into the space where the quartet would sing on the other side or on the front, we presume. This would make the quartet, if you had one, at the side of and back of the organist, but as they would be very close, it would not be very hard and perhaps considering all things, this position would be the most advantageous.

Yours truly, Hutchings-Votey Organ Co.⁴⁹

The contract for the organ has not survived, but it was apparently signed around November 10, 1901, for on November 29, Waterhouse wrote Smith asking, “Have you decided the matter of decorating the front pipes for the organ?”⁵⁰

The completed organ was shipped on March 1, 1902, and a notice in the *Argus* related:

S. B. Whitney, formerly organist of Christ church in this city, but now occupying a similar position with the Church of the Advent in Boston, has had the oversight of the new organ which has been built for Christ Church, that instrument having been finished. Mr. Whitney says of it that he is sure that it will delight everyone who hears it. It is now being taken down to be shipped, having been tested twice by Mr. Whitney. . . .⁵¹

The installation took the better part of a month, and on March 24 the *Evening Argus* stated: “The new organ has been installed in Christ Church and will be ready for the rehearsal Thursday and Friday and for Easter Sunday.”⁵²

The organ was described in detail on the front page of the *Argus* on March 26:

The new organ for Christ church is fast reaching a state of completion and will be ready to peal forth its inspiring sounds to the worshippers Easter morning.

Everything is in readiness now with the exception of three sets of pipes which will be in position at the close of this week.

The new organ is one of the best in the State and combines all of the latest improvements of stops, copulas [sic], pistons and action, making it as easy of action, even with the great [and] swells on, as a piano.

Charles Bowen, of Boston, has had charge of setting up the instrument. It is so adjusted that the very lightest touch will produce strains of harmony.

A little over four weeks ago Mr. Bowen, who is assisted by W. H. Colbath, commenced installing the organ, which was made especially for Christ Church by the Hutchings-Votey Organ company, of Boston. The old one had to be taken out and this was also done by them. The work has been done in a very short time, considering the amount of it.

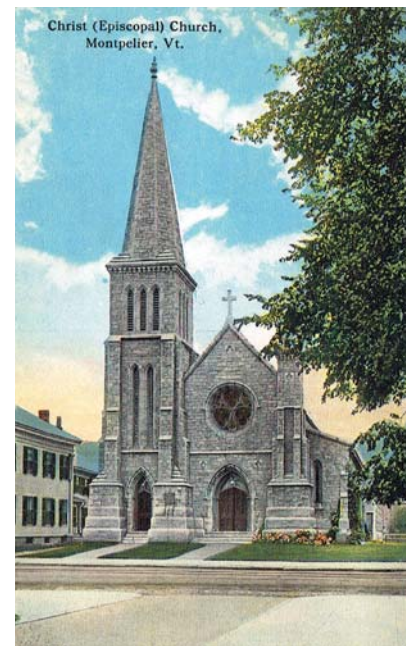
The organ occupies the same position as the old one, at the right of the chancel, but the key desk has been moved so that it sets at the left across the chancel. The lower part of the organ is of antique oak, with a dark finish, and above this is a row of speaking pipes, gilded.

The key desk is a model of convenience and is equipped with all the modern improvements. The stops are set in such a way as to face the player and be of the easiest possible access.

The organ has 1,098 pipes. Lead tubing runs underneath the floor from the key desk to these pipes and nearly a mile and a half of it was used for this purpose. Through these tubes the air passes and the quickness of the response to the touch of the player is remarkable. The desk has two manuals of 61 notes each. The combination pistons are placed under each manual, four of them operating the swell stops and three the great stops.

An indicator is placed a little to the right of the center of the front of the desk, which shows which piston is being used. At the right of the desk is the pedal and great stops, while at the left are the swell stops. All told there are 18 speaking stops. Seven copulas [sic] are placed just over the upper manual in the center of the desk.

A full set of pedals, 30 in all, occupy their place, and in connection with these there are two pedals, a crescendo, which brings on the stops one at a time and closes them in a similar manner: also the balanced swell pedal, operating two sets of shades. To the left of these pedals there are three smaller ones, the reversible great to pedal, full organ and Tremulant.



An early twentieth-century postcard view of the exterior of Christ Church, published in Montpelier by Buswell's Bookstore (author's collection)

The whole action is tubular pneumatic, compressed air being produced by a hydraulic water motor. This motor was adjusted by Allen D. Moore and is controlled by a wire running from the bellows to the shut off. The water motor can be controlled by the organist, as there is a valve at the left of the organ desk.

All who have seen and heard the organ say it is one of the finest that they have ever listened to.

Mr. Whitney, of Boston, will give a recital. . . .⁵³

The organ was a cause of jubilation when it was first heard on Easter Day 1902: “Prof. A. J. Phillips with Miss Laura A. Rugg as organist, and Christ church vested choir of about forty mixed voices outdid, if possible, previous efforts in preparing an Easter musical program. His efforts were augmented to a large extent by the magnificent new pipe organ which was recently placed in the church. . . .”⁵⁴ On April 2, the two installers, Bowen and Colbath, returned to Boston.⁵⁵

Whitney opened the organ on May 20, and the program was billed as “the finest musical feature of the season.”⁵⁶ The program opened with Miss Rugg at the console, followed by the church choir processing to “The Day Is Gently Sinking to a Close.” Whitney played selections of Guilmant, Handel, Lemaigre, Rinck, and Wagner, but it was Master John B. Findlay, a solo boy treble from the choir of the Church of the Advent in Boston, who stole the show with his rendition of “With Verdure Clad” from Haydn’s *Creation*. A newspaper reported that “The recital and concert was a thorough success musically. . . .”⁵⁷ The project had taken years of planning, and everyone at Christ Church was delighted by the outcome.

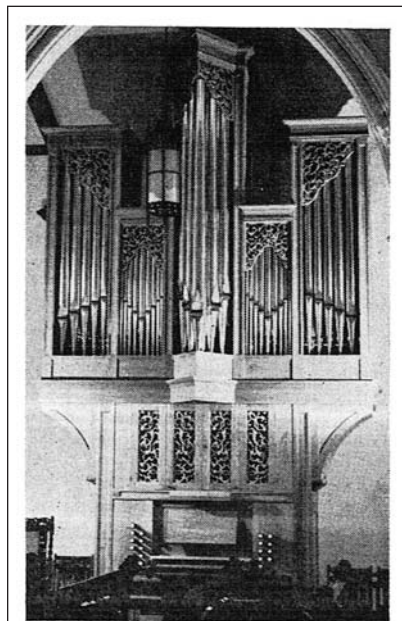
The 1903 Fire

Taken in context, imagine the congregation’s distress when only seven months later the chancel end of the church was gutted by fire. The headline in the *Daily Journal* said it all: “FIRE! Discovered 3:30. This afternoon in Christ Church. Organ Will Be Ruined.” An unnamed author in the *Inter-State Journal* put the disaster into larger perspective:

For a season when coal was unobtainable at any price and wood had to be used in coal furnaces, as during the past winter, it is not surprising that many destructive fires have occurred and that many incipient blazes were discovered just in time to save the property. Among the chiefest [sic]



A photograph of downtown Montpelier during the Great Flood of November 1927. Christ Church is visible in the backdrop of the image, and the high waters destroyed a 1904 organ built by the Hutchings-Votey Organ Co. of Boston. (Wilbur Collection, University of Vermont, Burlington, published with permission)



New Wilhelm Tracker to Montpelier, Vermont

Karl Wilhelm, organ builder of St. Hyacinthe, Quebec, Canada, has built and installed a new mechanical action organ at Christ Church, Episcopal, Montpelier, Vermont. The organ comprises 2 manuals and pedal and consists of 19 stops. Both the key and stop actions are mechanical, and the organ is encased in planed, natural, solid white oak. The instrument is located in the geographical center of the church's length. The design was the work of Mr. Wilhelm in consultation with John Russell, organist of the church, and the Rev. David W. Brown, rector. Voicing and tonal finishing was done by Christoph Linde of the Wilhelm firm. A dedication recital was played on June 4 by Mr. Russell. Bernard Lagacé of Montreal played a recital on May 7 for the Vermont Chapter A.G.O.

HAUPTWERK	
Prinzipal	8 ft. 56 pipes
Rohrflöte	8 ft. 56 pipes
Octav	4 ft. 56 pipes
Koppelflöte	4 ft. 56 pipes
Nazard	2 3/4 ft. 56 pipes
Waldflöte	2 ft. 56 pipes
Mixtur IV	1 1/2 ft. 224 pipes
Trompete	8 ft. 56 pipes
BRÜSTWERK	
Holzgedackt	8 ft. 56 pipes
Rohrflöte	4 ft. 56 pipes
Prinzipal	2 ft. 56 pipes
Quinte	1 1/2 ft. 56 pipes
Sesquialtera II	78 pipes
Zimbel II-III	3/4 ft. 150 pipes
Regal	8 ft. 56 pipes
Tremulant	
PEDAL	
Subbass	16 ft. 30 pipes
Oeffenflöte	8 ft. 30 pipes
Choral Bass	4 ft. 30 pipes
Fagott	16 ft. 30 pipes

A facsimile of the article announcing the installation of the organ by Karl Wilhelm as it appeared in *THE DIAPASON*, October 1972

conflagrations in central Vermont was that of the partial destruction of Christ's (Episcopal) Church, at Montpelier, on Jan. 24.⁵⁸

Although the interior and roof were badly damaged, the building was not

destroyed. The organ, however, was a total loss.⁵⁹

Months passed before the congregation could rebuild, and then a number of construction problems caused further delays. An August 1903 announcement in the *Argus and Patriot* noted that the stained-glass was late, the black walnut wainscoting around the altar was being installed, and painters had finally completed their work on the interior.⁶⁰

Hutchings-Votey Organ Company, 1904

A second contract with the Hutchings-Votey Organ Co. was signed on June 29, 1903, for a replica of the previous instrument, but the organ did not arrive until January 1904. An announcement in the *Daily Journal* remarked:

The work of installing the new organ at Christ church is progressing rapidly, but is not sufficiently advanced to permit the holding of services in the church next Sunday.⁶¹

Two weeks later, this notice appeared:

Will Be Opened Sunday.

Mr. Mendal of Boston is at work today tuning the new organ in Christ church, which has been in the process of installation for several days. Services have been held in the church for a few weeks only since the burning of the church a year ago this month. They had to be suspended on account of work of putting in the new organ. The organ is one of the finest Hutchings & Votey makes and the melodious sound of the instrument will be a welcome part of the services, long dispensed with. It is planned now to have the church in readiness for services on Sunday if nothing unforeseen obstructs the plans of those in charge of the work. The rehearsal for the Sunday music will be held in the church on Saturday evening instead of Friday.⁶²

A final report stated:

A very large congregation attended the morning service at Christ church Sunday at which time the instrumental music was furnished by the organ, for the first time since the fire last January.

The instrument had been placed in position and although there is still three or four days' work to be done upon it, it was possible to use it at the services, and the result was wholly satisfactory. The musical part of the service was especially fine and those who participated were highly commended. . . .⁶³

The tubular-pneumatic action organ cost \$4,000.⁶⁴ It remained in the church until it was water-damaged on November 3, 1927.

The 1927 Flood

Following a particularly wet autumn, there were torrential rains in the days leading up to November 2-4, 1927. Montpelier is located at the confluence of the North Branch and the Winooski River, and late on November 1, 1927, the rivers began to rise. By November 3, the water on State Street in downtown

Montpelier was 12 feet high, up to the top of the first story on most of the buildings. For church buildings at ground level, the flooding caused considerable damage, including the loss of two church organs: the 1868 Wm. A. Johnson at Bethany Congregational Church and the 1904 Hutchings-Votey at Christ Church. The 1927 Flood is universally considered the worst natural disaster in Vermont's modern history. It resulted in 84 deaths, crippled communications and transportation networks throughout the state, and the property losses were reported to be some \$21,000,000,⁶⁵ a staggering amount for the time. Montpelier was particularly hard hit.

Estey Organ Company, Opus 2730, 1928

After the waters receded, it was obvious that Christ Church needed a new organ. The Vestry looked south to Brattleboro and ordered an instrument from the Estey Organ Company. Estey reused the case front of the old organ so the new instrument did not look any different, but the mechanism was entirely new. The Estey organ was actually smaller than the 1904 Hutchings-Votey had been, with 4 ranks on the Great, 7 in the Swell, and 2 in the Pedal. The shop order specified a luminous console (which soon malfunctioned and was replaced!), and many of the ranks were extended to either 73 or 85 pipes to speak at multiple pitches. The finished organ was due for delivery on June 15, 1928, but it was not completed until early in the following year.

A February 9, 1929, notice in the *Evening Argus* related: "The new organ at Christ church will be dedicated Sunday evening at 8 p.m. by Ruth Bampton, member of the American Guild of Organists and instructor at [the] Montpelier Seminary."⁶⁶ She was a sister of the famed Metropolitan Opera soprano, Rose Bampton. Two days later, another report stated:

The new organ is a 21-stop Estey organ, modern in every way, of a fine quality of tone well adapted for the Christ church, and Miss Bampton, who commenced playing the organ as soon as it was set up by representatives of the Estey company, handles it easily, for she is much at home with pipe organs, being not only an organist but composer as well. By some it was said that last evening the recital was the equal of any given in

Montpelier in a long time. Miss Bampton played the program that she announced in Saturday's edition, which included a variety that brought the best tones out of the organ, showed its soft sweet low tones as well as the volume that can be produced.⁶⁷

The program included works by Bach, Borowski, Chadwick, Karg-Elert, Tchaikovsky, and Widor, and was well received.⁶⁸

By the 1960s, the Estey was showing signs of age. Cracks and splits had developed in the windchests, and after studying the situation, a parish committee recommended buying a new organ.⁶⁹ The Estey remained until it was replaced in April 1972.

Karl Wilhelm, Opus 27, 1972

The desire for a new organ actually came earlier than April 1969, when it was announced to the annual diocesan convention that Christ Church was embarking on a capital improvement program involving an expenditure of some \$50,000. The parish had just celebrated the centennial of the building, and work on the narthex was necessary. The project was expanded to include painting, reorganization of the choir space, a new organ, and the building of a chapel where the former Estey organ had stood. The new organ was dedicated in memory of Abiel M. Smith, who for twenty-five years had been the organist of Christ Church.⁷⁰ The project was the visionary effort of Jack Russell, then the organist, and the rector, the Rev. David Brown.

The contract went to Karl Wilhelm of St.-Hyacinthe, Québec, Canada. Following an energetic discussion regarding the placement of the organ in the building, the two-manual, mechanical-action instrument was installed in the spring of 1972. Christophe Linde designed the instrument, and Jacques L'Italien did the tonal finishing. Boadway described the installation in the *Boston Organ Club Newsletter*:

The new organ stands free in the right side aisle, the front of the case facing the opposite side wall of the nave, and the choir is thus seated with the congregation. The tall and shallow case of white oak displays five flats of Prinzipal pipes, the tall central group being a tower above the Brustwerk doors. The pipe shades and doors are carved, and the appearance of the case is indeed very handsome. . . . The attached key desk has manuals with

Scattered leaves ... from our Scrapbook

Criticism generally has concentrated more and more on the material values of music and less on the spiritual. In other words, it has been and still is concerning itself almost exclusively with that which it calls technique, with little regard for anything else. In so doing it has mistaken the means for the end, the essential for the quintessential; and the result is that we have a standardized technique in every branch of the art, before which all have agreed to bow, save one dissenting group, the really musical.

Sir Thomas Beecham

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Pipe organ history

black naturals and ivory-capped sharps; the Pedal sharps are capped with rose-wood; the plain, large, flat drawknobs are arranged in double columns at each side with, unfortunately, machine-engraved labels that are not of ivory; the hitch-down brass coupler pedals are labeled as indicated in the stoplist above; there is no combination action; the stop and key action is mechanical but the Tremolo is electric; the very silent blower is within the case; the bass 12 pipes of the Subbass are exposed at the rear of the case with the access doors above; the lowest 12 pipes of the 8' Rohrflöte are of stopped wood; and the Fagott is of half-length cylindrical spotted metal pipes.⁷¹

The noted Canadian organist Bernard Lagacé played a program for the Vermont Chapter of the American Guild of Organists on May 7, 1972, including works of Alain, Bach, Buxtehude, Reger, and Sweelinck.⁷² The organ was described in *THE DIAPASON*⁷³ and remains in the church today. A. David Moore is the current caretaker of the instrument.

Despite the loss of two instruments to natural disasters, Christ Church remains at the forefront of Montpelier's musical, religious, and social culture today. The choir, led by Lynnette Combs, is one of the finer church choirs in central Vermont. The parish's six pipe organs have mirrored the progression of style and taste in American organ design, and the church's fine musical program has been a beacon of culture in central Vermont for 178 years. ■

Sidebar I: Stoplists

Stevens & Jewett, 1854

Great, CC-g3, 56 notes

- 16' Tenoroon, TC, 44 pipes
- 8' Open Diapason, 56 pipes
- 8' Dulciana, 56 pipes
- 8' Keraulophon, TG, 37 pipes
- 8' Melodia Treble, TG, 37 pipes
- 8' St. Diapason Bass, 19 pipes
- 4' Principal, 56 pipes
- 4' Flute, TC, 44 pipes
- 2 2/3' Twelfth, 56 pipes
- 2' Fifteenth, 56 pipes
- 8' Trumpet, TC, 44 pipes

Swell, CC-g3, 56 notes, enclosed

- 16' Bourdon Treble, TC, 44 pipes
- 16' Bourdon Bass, 12 pipes
- 8' Open Diapason, TC, 44 pipes
- 8' Viol de Gamba, TC, 44 pipes
- 8' St. Diap. Treble, TC, 44 pipes
- 8' St. Diap. Bass, 12 pipes
- 4' Principal Treble, TC, 44 pipes
- 4' Principal Bass, 12 pipes
- 2' Fifteenth, TC, 44 pipes
- II Cornet, TC, 88 pipes, 12th and 17th
- 8' Hautboy, TC, 44 pipes

Pedal, CCC-FF, 18 notes

- 16' Sub Bass, 18 pipes, an Open Diapason

Couplers and Mechanicals

- Swell to Great
- Pedal to Great
- Pedal to Swell
- Pedal Check (see notes below)
- Tremolo
- No combination pedals

The Pedals are coupled to the Swell when the Pedal Check is drawn (no 'Pedal to Swell stop'), except when Pedal to Great is drawn out. Pedals cannot be coupled to both manuals at the same time, nor can they be uncoupled from both of them.

Source: Reconstructed from notes made in 1898-1901 by Almar Green, when the organ was to be rebuilt, sold, or replaced; and "A correspondent from Montpelier is loud in his praises. . . ." (*Boston Daily Evening Traveller [sic]* 10, no. 257 (Feb. 2, 1855): 1.

Estey Organ Company, Opus 2730, 1928

Great Organ, CC-c4, 61 notes

- 8' Open Diapason (Leathered Inside Bass), 73 pipes
- 8' Dulciana, 73 pipes
- 8' Melodia, 73 pipes
- 4' Flute Harmonic, 73 pipes

Swell Organ, CC-c4, 61 notes

- 16' Bourdon, 97 pipes
- 8' Stopped Diapason, 73 notes
- 4' Flute d'Amour, 73 notes
- 2' Flautino, 61 notes
- 2 2/3' Nasard, 61 notes
- 1 1/2' Tierce, 61 notes
- 8' Open Diapason, 73 pipes
- 8' Salicional, 73 pipes
- 8' Aeoline, 73 pipes
- 8' Vox Celeste, TC, 61 pipes
- 4' Violina (use top board wide enough for Cornopean), 73 pipes
- 8' Oboe, 73 pipes

Pedal Organ, CCC-G, 32 notes

- 16' Open Diapason, 44 pipes
- 8' Octave (Fm. Ped. Open), 32 notes
- 16' Bourdon, 44 pipes
- 8' Flute (Fm. Ped. Bdn.), 32 notes
- 16' Lieb. Ged. (Fm. Sw. Bdn.), 32 notes

Tremolo

Couplers

- Gt. to Gt. 4
- Sw. to Gt. 16-8-4
- Sw. to Sw. 16-4
- Sw. to Ped. 8-4
- Gt. to Ped.
- Gt. Uni. Sep.
- Sw. Uni Sep.

Source: Estey Shop Order

Karl Wilhelm, Opus 27, 1972

Hauptwerk, CC-g3, 56 notes

- 8' Prinzipal, 56 pipes
- 8' Rohrflöte, 56 pipes
- 4' Octav, 56 pipes
- 4' Koppelflöte, 56 pipes
- 2 2/3' Nazard, 56 pipes
- 2' Waldflöte, 56 pipes
- 1 1/2' Mixture IV, 224 pipes
- 8' Trompete, 56 pipes

Brustwerk, CC-g3, 56 notes

- 8' Holzgedackt, 56 pipes
- 4' Rohrflöte, 56 pipes
- 2' Prinzipal, 56 pipes
- 1 1/2' Quinte, 56 pipes
- Sesquialtera II, 78 pipes
- 3/4' Zimbel II-III, 150 pipes
- 8' Regal, 56 pipes
- Tremulant

Pedal, CCC-F, 30 notes

- 16' Subbass, 30 pipes
- 8' Offenflöte, 30 pipes
- 4' Choral Bass, 30 pipes
- 16' Fagott, 30 pipes

Couplers

- HW/PED
- BW/PED
- BW/HW

Mechanical key and stop action

Source: Dedication program

Sidebar II: Mr. Whitney's Recommendations

October 29, 1901

Hon. F. E. Smith
Chairman, Organ Committee
Christ Church,
Montpelier, Vt.

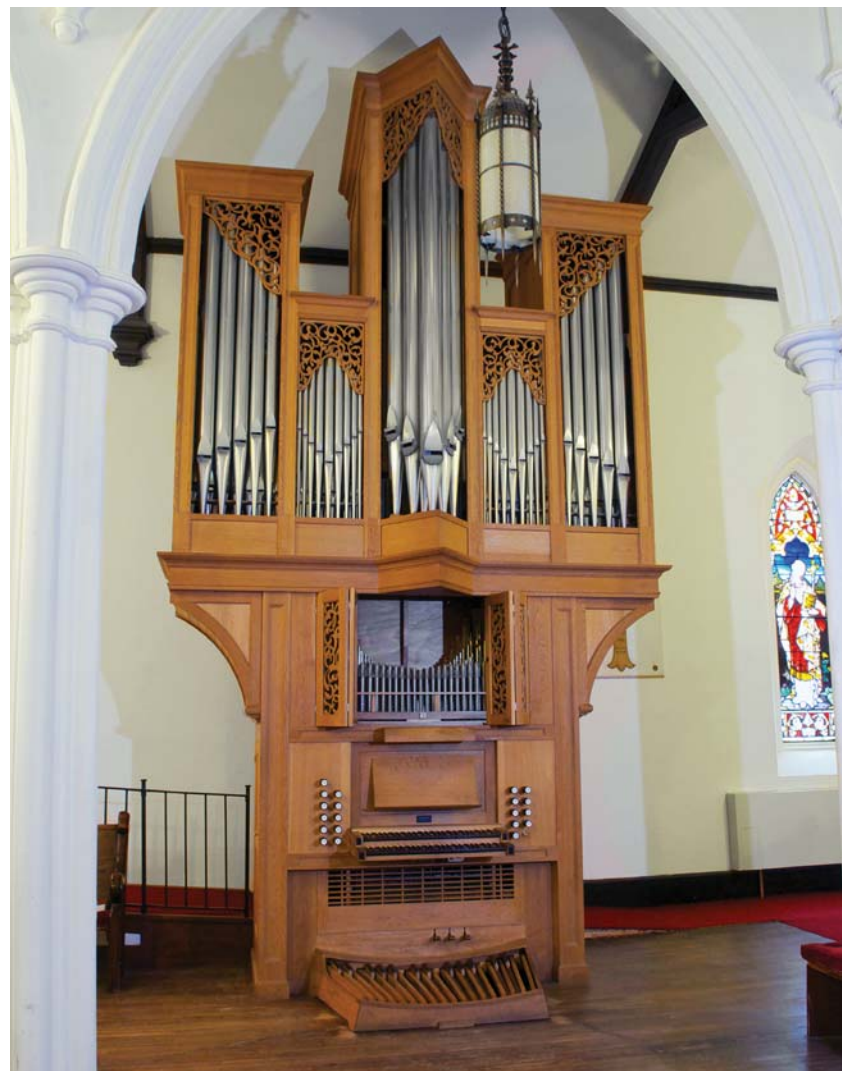
Dear Mr. Smith:—

Conformably to your wishes, I met Mr. Whitney, the former organist at Christ Church, on the 24th. inst. in Boston. He was extremely kind and courteous and exhibited the greatest possible interest in our affairs of a new church organ, having evidently given the subject, as the result of your correspondence with him, close and critical attention. All told, we spent two and one-quarter hours together, at my rooms in review of the various specifications, at his church in concrete illustration of the organ there, and at the shops of Hutchings & Votey, where I met the elder Mr. Hutchings and also your correspondent, Mr. Waterhouse, as I recall the name.

Mr. Whitney's advices, summarized, may be expressed as follows:

(1) He is a strong advocate of Hutchings & Votey of Boston as the proper manufacturers of the proposed organ upon the grounds that their work is absolutely of the highest grade, sure of giving the church the best possible quality and finish, and is beyond all doubt of chicanery or misdirection.

(2) He believes that a good two manual organ is the thing to buy and declares that such an instrument, particularly with all the



The 1972 Wilhelm organ (photo credit: Michael Schwartz)

special connections set forth in the Hutchings & Votey specifications, will afford a wide range of both volume and harmony and prove eminently satisfactory in our church.

(3) He strongly advises the use of what he calls the tubular pneumatic action, particularly this action as supplied by the aforementioned firm, claiming that it does not get out of order, that it is strong in character and that it vastly contributes to the ease of playing, apart from the consideration that it enables you to locate the keyboard anywhere you wish.

(4) He emphasizes particularly the positive value and high importance of "putting the organ out", meaning by its removal out of the present box and placing the pipes clear out, flaring with the music stand of the choir loft, that is, directly filling the arch facing the church. He also urges the making of an arch above the wainscoting in the chancel, the same to be filled with pipes, in order that volume and quality of tone may be conserved. The organist "should sit in the chancel" he claims, able to see and direct, if necessary, the choristers and in a position which will enable him to hear the organ and the singers. This is his advice upon this point, although in conversation he was ready to admit that want of space might force us to modify his wish in this respect, but on the whole he thought that we could so arrange it and, if we could, it certainly ought to be done.

(5) He was of the impression that we could satisfactorily arrange for the organist in the chancel, especially if there was a possibility of using a small choir for the purposes of the church. He thought in respect to this point that the object should be to get and hold a small, effective choir, effectiveness being the great point rather than numbers, and to keep reserves in hand out of which to supplement and recruit the regulars. I did not discuss this particularly but make it a part of this report as his suggestion in connection with our discussion of space limitations.

Permit me further to state the following items as bearing on the subject. Mr. Whitney had had this talk with Hutchings & Votey on the supposition that the church had \$4,000 to spend for the purpose of an organ. That firm made its specifications to you in view of its now having a second organ to build, thus making a saving on both. They stated that possibly something might be saved on pipes and



The nameplate of the Wilhelm organ (photo credit: Michael Schwartz)

particularly on the case, a suggestion growing out of my statement that we had command of only \$3500.00, but if there is to be a saving on the pipes and case it will depend upon where the organ is placed.

The matter was therefore left in this way: Mr. Whitney was to write you in substance all that he had said to me and return your papers. We are to send Hutchings & Votey full, exact and detailed measurements of all spaces affected, in order to enable them to refigure the price and to make any suggestions which their experiences may determine. I would suggest that this matter of making measurements be placed in charge of Mr. Phillips of the committee and that all measures be independently checked before being forwarded to Boston.

It is right to add that Mr. Whitney showed intense interest in this matter, often referring to his early work here and to old memories, and repeatedly expressed his wish to have Christ Church possess an organ of unquestioned merit, "and when it is installed", said he, "I will come up and give an organ recital, bringing one of my best boy soloists", adding with a smile, "without cost to you except for transportation of the boy".

Trusting that all this may be found satisfactory by the Committee, I remain,

Yours very truly, Joseph A. De Boer

Sidebar III: Hutchings-Votey Organ Co., Contract, 1903

Boston, Mass., June 29, 1903.

MEMORANDUM OF AGREEMENT made this day by and between Hutchings-Votey Organ Co., Organ Builders of Boston, Mass., party of the first part, and Christ P. E. Church of Montpelier, Vt., party of the second part.

To wit:—

The party of the first part shall build an Organ according to the annexed specifications, of the best materials and in the most thorough manner, and set it up in the above church in good working order, ready for use, warranted perfect in every respect on or about October 1st, 1903, barring any detention from labor troubles.

The party of the second part shall prepare the place for the Organ, and allow suitable convenience and opportunity in the church for the work of setting up and tuning it; shall fully insure it in the name of the party of the first part as soon as it or its parts shall have been deposited in the Church; shall keep said insurance in force until title to the organ shall be transferred to the party of the second part; and in full consideration for the finishing and delivery of the Organ as above, shall pay to the party of the first part, the sum of three thousand, four hundred and seventy-one dollars and sixty cents (\$3,471.60), payable as follows—at least \$1771.60 to be paid on completion of the organ in the church and the balance in two installments of \$850 each in six and twelve months without interest, in Boston or New York funds.

It is agreed that the title to the organ shall be vested in the party of the first part until all payments and obligations, cash and deferred, have been paid in full, whereupon the title shall be given to the party of the second part.

John H. Waterhouse, Tres.
Hutchings-Votey Organ Co.
Fred E. Smith, Jr. Warden
Christ Church, Montpelier

SPECIFICATION OF AN ORGAN

prepared by
Hutchings-Votey Organ Co., Organ Builders,
of Boston, Mass.
for
Christ P. E. Church, Montpelier, Vt.

Two manuals, Compass from C to c 4, 61 notes
Compass of Pedals from C to f1, 30 notes

—GREAT ORGAN—

1.	8 ft. Open Diapason	metal	61	pipes
2.	8 ft. Dolcissimo	"	61	"
3.	8 ft. Melodia	"	61	"
4.	4 ft. Octave	"	61	"
5.	2 ft. Super Octave	"	61	"
6.	8 ft. Trumpet	"	61	"

—SWELL ORGAN—

7.	16 ft. Bourdon Treble	wood	61	pipes
8.	16 ft. Bourdon Bass	"	61	"
9.	8 ft. Open Diapason	wood and metal	61	"
10.	8 ft. Salicional	"	61	"
11.	8 ft. Stopped Diapason	wood	61	"
12.	8 ft. Vox Celestis	metal	61	"
13.	4 ft. Flute Harmonique	"	61	"
14.	4 ft. Viola	"	61	"
15.	2 ft. Flautino	"	61	"
16.	II Rks. Dolce Cornet	"	122	"
17.	8 ft. Oboe	"	61	"

—PEDAL ORGAN—

18.	16 ft. Open Diapason	wood	30	pipes
19.	16 ft. Bourdon	"	30	"

—COUPLERS—

20. Swell to Great
21. Swell to Swell 4 ft.
22. Swell to Swell 16 ft.
23. Great to Swell
24. Great to Pedal
25. Great to Great 16 ft.
26. Swell to Pedal

—COMBINATIONS—

- 1) Operating on Great and Pedal
- 2)
- 3)
- 0)
- 1) Operating on Swell and Pedal
- 2)
- 3)
- 4)
- 0)

General Release
Pedal Release

—PEDALS—

1. Reversible Great and Pedal
2. Balanced Swell
3. Tremolo

4. Sforzando (Full Organ)
5. Balanced Crescendo

Tubular pneumatic action
Extended keydesk

The builders are to have the privilege of using such parts of the old organ as can be used without detriment to the new instrument.

Stephen L. Pinel holds two degrees from Westminster Choir College in Princeton, New Jersey, and did further graduate work in historical musicology at New York University. A church musician for 45 years, he retired from full-time work during the fall of 2017. He held a Langley Fellowship at New York University, is a member of Pi Kappa Lambda Music Honor Society, an honorary member of the Organ Historical Society, and a past chair of the St. Wilfrid Club of New York City. He is also the author of several books and regularly contributes articles pertaining to American organ history both here and abroad.

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72. "Capital Organ Concert Sunday," *The (Montpelier-Barre, Vt.) Times-Argus* 76, no. 43 (May 4, 1972): 24.
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Cover feature

**Létourneau Pipe Organs,
Saint-Hyacinthe, Québec,
Canada, Opus 133
Waldensian Presbyterian
Church, Valdese,
North Carolina**

From the Director of Music

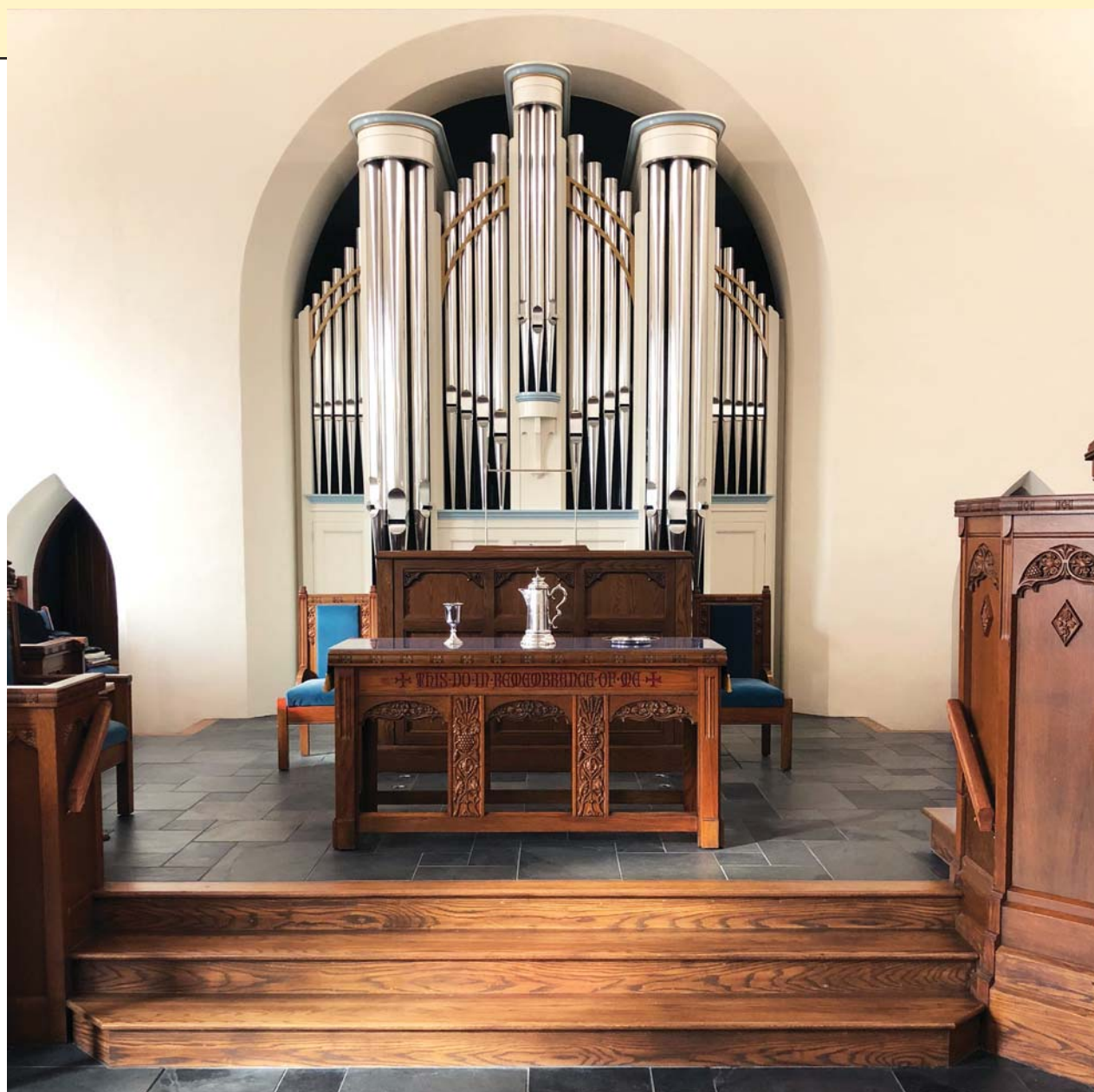
Waldensian Presbyterian Church of Valdese, North Carolina, first and foremost wanted a new pipe organ that would stand the test of time. As a church that honors Presbyterian traditions while celebrating its Waldensian heritage that spans hundreds of years, it was important to the congregation to find an organ builder that would enhance the Waldensian tradition of French music and have the longevity to carry them into the future. Létourneau delivered, beyond expectation.

During the months of February and August, you can hear the congregation at Waldensian Presbyterian Church singing joyfully the hymns of their heritage in French. While only used weekly for two months of the year, the Waldensian Hymnal is a small book of French hymns that are embedded deeply in the members' hearts and are heard frequently outside of the worship services.

Previously, Waldensian Presbyterian Church had a two-manual, electro-pneumatic pipe organ that served the congregation and community for thirty-five years. When the time came for this instrument's electrical system to be overhauled, one among many serious problems, the church decided refurbishment was not an option. The task ahead of discerning what form a new pipe organ should take and choosing an organ builder was daunting, but the committees involved were determined to make the best choice possible for the future of the church.

When discussions about replacing the deteriorating organ first began, it was important the end result would be an instrument that reflected the congregation's heritage and would support the beautiful sounds and colors of French music. The church was also aware of its important responsibility in the Valdese community, and the purchase of a new pipe organ was something that the congregation felt would enhance this local role for generations to come.

In addition to the sound and quality of the instrument, which were of utmost importance, it was also essential that the instrument looked as though it had always been there and not appear as an afterthought. The sanctuary of Waldensian Presbyterian Church is a historic building on the National Register of Historic Places, and the installation of a new pipe organ had to involve as few changes as possible to the building. This presented a challenge that Létourneau



Létourneau Opus 133, Waldensian Presbyterian Church, Valdese, North Carolina (photo credit: Leslie Overcash)

gladly accepted, and their Opus 133 does indeed fit seamlessly into the sanctuary. The organ project also provided an opportunity for a modest reinvention of the sanctuary, with new slate flooring and freshly painted walls.

With just fifteen stops, Opus 133 has rich and luscious sounds that easily fill the room without ever overpowering it. It can also, however, be played so softly that listeners are enticed to listen closely. The ingenious expression mechanism for the Récit division allows organists to have remarkable dynamic control over the music. The pedal stops have beautiful supportive tones that can be felt as well as heard throughout the room. The versatility of the instrument is really striking, and while its main purpose is to support congregational singing and lead worship, it also scintillates as a recital instrument. Further, the instrument is enjoyable to play, and as an organist, it

feels as though it does all of the hard work. It can be played with a light touch and demands excellence and sensitivity in musicianship.

In summary, Waldensian Presbyterian Church is thrilled with their new Létourneau pipe organ and is looking forward to the years to come as it establishes itself in our community as a regular presence. It was a pleasure to work with Létourneau on this project. They took in to account all of the needs and desires of our congregation and the quality of the resulting instrument truly exhibits the remarkable pride they take in their work.

—Leslie Overcash, Director of Music

From the Builder

We were delighted to be asked to build an organ for Waldensian Presbyterian Church of Valdese, North Carolina. Our many visits to the church revealed a kind, receptive community

that wanted to make decisions in the best interests of future generations. It was equally clear that their new organ was going to serve as an outreach tool within the area's musical community. In keeping with their desire for excellence, the organ's installation followed a successful sanctuary renovation that saw the removal of thick blue carpet from the nave as well as a reconfiguration of the raised worship platform.

After the church's decision had been made to sign a contract with Létourneau, we learned the final two proposals the organ committee had been considering were radically different. The first was for an electro-pneumatic unit organ offering over 30 stops based on half as many ranks while our proposal, the second, was for a 19-rank pipe organ with mechanical key action. The whole reason the church was considering a new organ in the first place was due to continuing failures with their

Létourneau Pipe Organs Opus 133

Waldensian Presbyterian Church, Valdese, North Carolina

Gr-ORGUE – Manual I – 80 mm pressure	
8' Montre	58 pipes
façade of 70% polished tin	
8' Flûte à cheminée	58 pipes
1–12 stopped wood, 13–32 chimney flute, 33–44 "Koppel" cones, 45–58 open flute	
4' Prestant	58 pipes
4' Flûte ouverte	58 pipes
tapered construction	
2' Doublette	58 pipes
2 3/4' Cornet III	174 pipes
12-15-17, large scale, tapered construction	
1 1/2' Plein jeu IV	232 pipes
Tremulant	

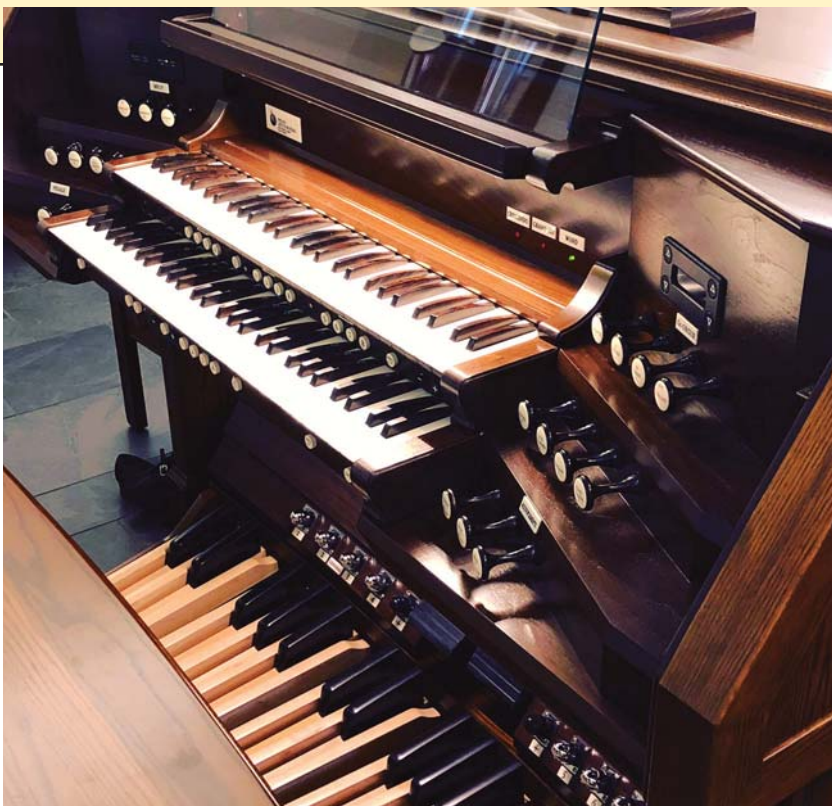
RÉCIT expressif – Manual II – 85 mm pressure	
8' Gambe	58 pipes
8' Voix céleste (from g8)	51 pipes
8' Bourdon (wood)	58 pipes
4' Flûte octaviante	58 pipes
2' Octavin	58 pipes
8' Trompette	58 pipes
Tremulant	

PÉDALE – 100 mm pressure	
16' Bourdon (wood)	32 pipes
8' Bourdon (wood)	12 pipes
ext 16' Bourdon	

Couplers	
Récit au Gr-Orgue	
Gr-Orgue à la Pédale	
Récit à la Pédale	
The console's capture system is by Solid State Organ System:	
128 levels of memory	
4 divisional pistons each for the Gr-Orgue and Récit	
2 divisional pistons for the Pédale	
8 general pistons plus a general piston sequencer.	
There is a reversible and programmable Grand jeu piston as well as a 30-stage crescendo pedal.	

Gr-Orgue Plein jeu IV			
c1 to b12	19	22	26 29
c13 to b24	15	19	22 26
c25 to b36	12	15	19 22
c37 to b48	8	12	15 19
c49 to a58	1	8	12 15

Two manuals, 15 total stops, 19 ranks, 1,081 pipes



Console (photo credit: Leslie Overcash)



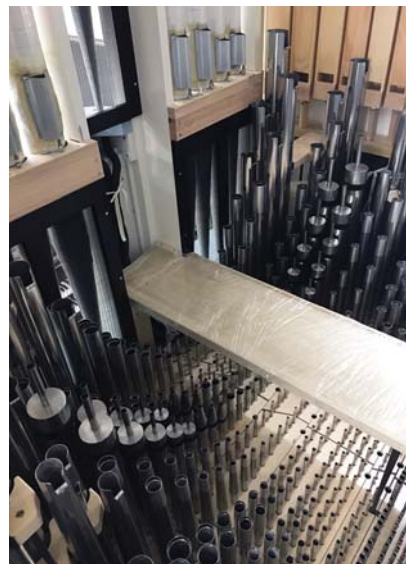
Organ and chancel (photo credit: Leslie Overcash)



David Briggs plays the new organ in the workshops (photo credit: Andrew Forrest)



Récit (photo credit: Andrew Forrest)



Gr-Orgue (photo credit: Andrew Forrest)

previous organ, a divided instrument flanking the chancel's central apse on the sanctuary's front wall. Undistinguished from the outset, this electro-pneumatic pipe organ increasingly suffered as it aged from a myriad of problems including a recalcitrant console, unpredictable electrical gremlins, winding issues and collapsing pipework. The ongoing problems with this instrument in the end underscored our arguments in favor of a timeless key action and a straight specification in which every stop has a distinct role to play.

Questions about what kind of key action was best suited to Waldensian Presbyterian Church's situation probably seemed esoteric to some on their organ committee, but one point on which the committee was unanimous was the organ's visual design: the new instrument had to integrate smoothly into the sanctuary's spare, attractive architecture. Our efforts focused on using the chancel's small apse, which had been an open space prior to the church renovations with seating for the church choir. Now installed, the organ uses the apse's heavy curved wall and domed ceiling to project tone into the church much like a traditional organ case. As anticipated, the apse seems to amplify the Pédale division's single rank, the 16'-8' Bourdon, as needed from its location at the very back of the instrument.

Our designer, Claude Demers, devised the instrument's elegant façade with its three towers of pipes while the casework features blue and gold trim to

harmonize with accents already present within the church. The organ's polished façade pipes are from the bass of the Gr-Orgue 8' Montre stop and are made from a 70% tin alloy. Behind the façade, the Gr-Orgue windchest sits directly under the thick archway leading to the apse, which helps again reflect sound into the church.

The Récit division resides between the Gr-Orgue and the Pédale 16'-8' Bourdon rank. A tight enclosure, its expression mechanism is based on the example seen in the C. B. Fisk instrument at Chicago's St. Chrysostom's Episcopal Church. The Récit's expression box has shades not only on its face but also on its two sides. Thanks to offset arms coming off the mechanism's vertical shafts, the first portion of the expression pedal's travel cracks the sides open before the shades on front of the box begin to move. The effect is remarkably sensitive and smooth dynamic control throughout the expression pedal's travel.

The two-manual console is detached and reversed from the organ case, offering the organist an excellent view of the sanctuary. The console shell was made from solid red oak with its side and back panels incorporating carved details repurposed from a redundant modesty rail. The mechanical key actions drop into a channel under the console, passing under the pedalboard before going into the instrument behind. As is our custom, the terraced stop jambs and toe piston rails are made from a richly stained walnut while the stopknobs are made from

turned ebony. The electric stop actions are controlled by a multilevel capture system from Solid State Organ Systems with 128 levels of memory, an adjustable crescendo pedal, a reversible *Grand jeu* piston, and eight general pistons along with a general piston sequencer.

In keeping with the Waldensian community's French origins, we accentuated some of the French elements within the specification. For example, the Récit strings are potent, allowing organists to shade the Gr-Orgue 8' flute and to a lesser degree, the 8' Montre, for a rich *fonds* sonority. The organ's most delicate stop is the Récit's charming 8' Bourdon, which fades to a murmur with the box closed. Adding the charismatic 4' Flûte octavante and 2' Octavin creates a light secondary chorus that serves beautifully in the context of accompanying or performing solo repertoire. Like the strings, the Récit's 8' Trompette is big enough to color the Gr-Orgue thanks to its generously scaled resonators (8' C measures just over four inches in diameter) and domed Bertouneche shallots.

The Gr-Orgue is based on a large 8' Montre, generally following a 42 scale, with somewhat relaxed voicing that never takes on a hard edge. The composition of the Gr-O 8' Flûte à cheminée is more complex than its nomenclature suggests: stopped wooden pipes make

up the bass octave, shifting to a chimney flute in metal, then moving to "koppel" shape caps, and finally transitioning to open cylindrical pipes with narrow mouths similar to a Nachthorn at the top of the compass. The stop is treble ascendant with enough power at its top end for a solo line against various Récit combinations or to accompany itself. The Gr-Orgue's three-rank Cornet was scaled and voiced as a solo voice, building on the 8' and 4' flutes to produce a powerful, singing sonority.

We expect the new Létourneau pipe organ at Waldensian Presbyterian Church will serve the church for many future generations, and we remain grateful to the church for giving us the opportunity to build Opus 133 with mechanical key action. Many new friendships were made throughout the project, and we especially enjoyed working with the church's Director of Music, Leslie Overcash, and the Chair of Worship and Music, Wes Garrou. The organ's formal service of dedication took place on January 28, 2018, with Dudley Oakes at the console playing works by J. S. Bach, Duruflé, Utterback, and Karg-Elert.

—Andrew Forrest, Artistic Director
Fernand Létourneau, President
Dudley Oakes, Project Consultant

Cover photo by Leslie Overcash

Organ Projects

Fabry Inc. Pipe Organ Builders, Antioch, Illinois First Church of Christ, Scientist, Libertyville, Illinois

Fabry, Inc., was contracted to rebuild and install this instrument in the very small balcony of this church nave. The organ was built by M. P. Möller as their Opus 8685 for a small church outside Madison, Wisconsin. The project included installing a Peterson Duo Set Single Board combination action, a diode matrix relay, electric shutter action, furnishing a totally new finished cabinet enclosure with shutters on the front and side, and replacing all cloth-covered wiring. This instrument originally contained three ranks; however, the church decided to add an 8' Trompette, bringing the instrument to a total of four ranks. The original Möller instrument never had the 12 bass pipes of its 8' Principal rank. Due to space limitations, the bottom octave of the 8' Principal was supplied by a Peterson digital voice. The project was headed by Adrienne Tindall.



First Church of Christ, Scientist, Libertyville, Illinois

St. Paul's Lutheran Church Union Grove, Wisconsin

This instrument was built by the Wicks Organ Company of Highland, Illinois, as a "Convention Portable Organ." Many of the instrument's original case panels were hinged for easy disassembly, and the chassis was placed on wheels. In December 1958, the instrument with its drawknob console was sold to and installed at Zoar Lutheran Church, Elmwood Park, Illinois, as the builder's Opus 3873.

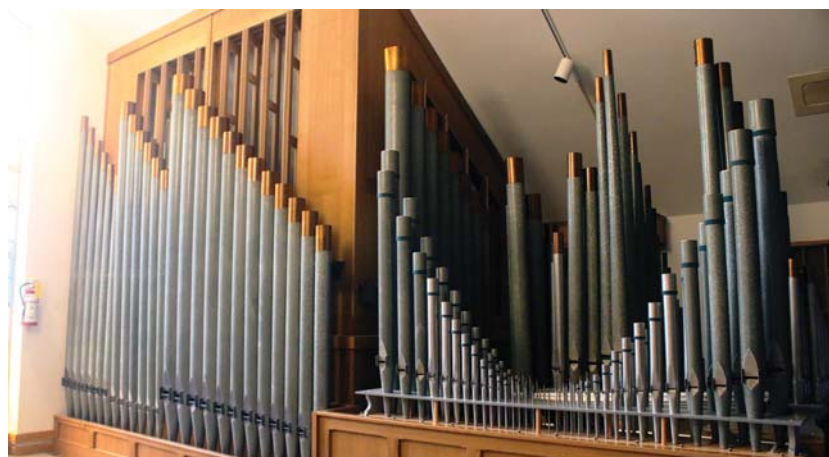
When the Elmwood Park church closed, St. Paul's Lutheran Church of Union Grove, Wisconsin, acquired the instrument and contracted Fabry, Inc., to remove the 14-rank instrument and move it to its new home. We transported some parts of it to the church and other parts to the Fabry factory to be rebuilt and re-engineered. All new Peterson solid state equipment was installed. We

constructed a new swell box enclosure with a new electric shade action, and added new casework for the new installation. The balcony required a small amount of remodeling to allow sufficient space for the instrument.

The project was headed on behalf of the church by Pastor David Ramirez, Dan Hirsh, treasurer, and Paul Hrupka, president. Fabry thanks everyone for their cooperation during this project.

—Phil Spressart

Builder's website: www.fabryinc.com
First Church of Christ, Scientist, website: www.christiansciencelibertyville.com
St. Paul's Lutheran Church website: <http://www.stpaulsug.org>



St. Paul's Lutheran Church, Union Grove, Wisconsin

M. P. Möller/Fabry, Inc.

First Church of Christ, Scientist, Libertyville, Illinois

GREAT (enclosed)	8' Trompette (fr Gt 8' Trompette)
8' Principal (digital 1-12, 73 pipes)	4' Trompette (fr Gt 8' Trompette)
8' Gedeckt (97 pipes)	Tremolo
8' Viola (73 pipes)	PEDAL (enclosed)
4' Principal (ext 8' Principal)	32' Resultant (wired fr Gt 8' Gedeckt)
4' Gedeckt (extension 8' Gedeckt)	16' Gedeckt (ext Gt 8' Gedeckt)
4' Viola (ext 8' Viola)	8' Gedeckt (fr Gt 8' Gedeckt)
2½' Principal (ext 8' Principal)	8' Viola (fr Gt 8' Viola)
2' Principal (ext 8' Principal)	5½' Gedeckt (fr Gt 8' Gedeckt)
8' Trompette (73 pipes)	4' Principal (fr Gt 8' Principal)
4' Trompette (ext 8' Trompette)	4' Gedeckt (ext Gt 8' Gedeckt)
Swell to Great	16' Trompette (wired resultant)
Pedal to Great	8' Trompette (fr Gt 8' Trompette)
SWELL (enclosed)	4' Clarion (fr Gt 8' Trompette)
8' Gedeckt (fr Gt 8' Gedeckt)	10 General pistons (thumb and toe)
8' Viola (fr Gt 8' Viola)	General Cancel (thumb)
4' Gedeckt (fr Gt 8' Gedeckt)	Combination adjuster (thumb)
4' Viola (fr Gt 8' Viola)	Tutti (thumb and toe, with indicator)
2½' Gedeckt (ext Gt 8' Gedeckt)	Balanced expression shoe
2' Gedeckt (ext Gt 8' Gedeckt)	Balanced Crescendo shoe (with indicator)
1½' Viola (ext Gt 8' Viola)	
1½' Larigot (ext Gt 8' Viola)	

Wicks/Fabry, Inc.

St. Paul's Lutheran Church, Union Grove, Wisconsin

GREAT	8' Gedeckt (fr Sw 8' Stopped Flute)
8' Principal (68 pipes)	8' Dolcan (fr Gt 8' Dolcan)
8' Nason Flute (80 pipes)	5½' Quint (fr Sw 8' Stopped Flute)
8' Gemshorn (97 pipes)	4' Choral Bass (fr Gt 4' Prestant)
8' Dolcan (73 pipes)	4' Gedeckt (fr Sw 8' Stopped Flute)
4' Prestant (68 pipes)	III Mixture (collective)
4' Gemshorn (ext 8' Gemshorn)	16' Trumpet (wired ext. 8' Trompette)
4' Flute (ext 8' Nason Flute)	8' Trumpet (fr Sw 8' Trompette)
4' Dolcan (ext 8' Dolcan)	4' Clarion (fr Sw 8' Trompette)
2½' Twelfth (68 pipes)	Zimbelstern
2½' Gemshorn (ext 8' Gemshorn)	Inter-divisional couplers (tilting tablets)
2' Fifteenth (68 pipes)	Great to Pedal 8
2' Gemshorn (ext 8' Gemshorn)	Great to Pedal 4
1½' Gemshorn (ext 8' Gemshorn)	Swell to Pedal 8
Tremolo (electric unit)	Swell to Pedal 4
Chimes (25 bars, electric action)	MIDI to Pedal
Great 16	Swell to Great 16
Great Unison Off	Swell to Great 8
Great 4	Swell to Great 4
SWELL (enclosed)	Pedal to Great
8' Stopped Flute (92 pipes)	MIDI to Great
8' Salicional (80 pipes)	Pedal to Swell
8' Voix Celeste (TC, 56 pipes)	MIDI to Swell
4' Flauto Traverso (68 pipes)	Accessories
4' Violina (ext 8' Salicional)	10 General pistons (thumb and toe)
2½' Nazard (ext 4' Flauto Traverso)	6 Great pistons (thumb)
2' Harmonic Piccolo (ext 4' Fl. Trav.)	6 Swell pistons (thumb)
8' Trompette (80 pipes)	4 Pedal pistons (toe)
8' Schalmei (68 pipes)	Set (thumb)
4' Clarion (ext 8' Trompette)	General Cancel (thumb)
Tremolo	Great to Pedal reversible (thumb and toe)
Swell 16	Swell to Pedal reversible (thumb and toe)
Swell Unison Off	Pedal to Great reversible (thumb)
Swell 4	Pedal to Swell reversible (thumb)
PEDAL	Tutti (thumb and toe, with indicator)
32' Lieblich Gedeckt (resultant)	32' Lieblich reversible (toe)
16' Diapason (44 pipes)	Zimbelstern reversible (thumb and toe)
16' Bourdon (ext Sw 8' Stopped Flute)	Balanced Swell expression shoe
8' Principal (ext 16' Diapason)	Balanced Crescendo shoe (with indicator)
8' Flute (fr Gt 8' Nason Flute)	Wind indicator
8' Gemshorn (fr Gt 8' Gemshorn)	

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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 MAY
Ken Cowan; St. Mary of the Immaculate Conception Catholic Church, Fredericksburg, VA 7:30 pm
Early Music Ensemble; Bond Chapel, University of Chicago, Chicago, IL 7:30 pm

16 MAY
Christopher Houlihan; Stowe Community Church, Stowe, VT 12 noon
Tigran Buniatyan; Trinity Lutheran, Cleveland, OH 12:15 pm
Joanne Peterson; St. Mary Catholic Church, Menasha, WI 12:15 pm

18 MAY
Anthony Newman, Stephen Hamilton, Daniel Beckwith, Cleveland Kersh; Holy Trinity Episcopal, New York, NY 7:30 pm
Motet Choir; Logan Center Penthouse, University of Chicago, Chicago, IL 7:30 pm

19 MAY
Peter Richard Conte, organ, & **Andrew Ennis**, flugelhorn & organ; Pine Street Presbyterian, Harrisburg, PA 7 pm
Katherine Handford; St. Norbert Abbey, De Pere, WI 2 pm

20 MAY
Jean Herman Henssler; United Presbyterian, Binghamton, NY 4 pm
Wes Lockfaw, with brass; Christ Church, Easton, MD 4 pm
Simon Thomas Jacobs; Grace United Methodist, Hagerstown, MD 4 pm
Bruce Neswick; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
John Sabine; St. John's Episcopal, Savannah, GA 5:05 pm recital; 5:30 pm Evensong
Camerata del Ré, Bach arias; St. Paul's Episcopal, Delray Beach, FL 3 pm
Tom Trenney, hymn festival; Christ Presbyterian, Canton, OH 6 pm
Douglas Cleveland, with brass; Schermerhorn Symphony Center, Nashville, TN 3 pm
Choral Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Christine Kraemer; Loyola University, Chicago, IL 3 pm
David Schrader, sonatas of Mendelssohn; St. Chrysostom's Episcopal, Chicago, IL 3 pm

21 MAY
Paul Vander Weele; Presbyterian Homes, Evanston, IL 1:30 pm

23 MAY
Gregory Zelek; Methuen Memorial Music Hall, Methuen, MA 8 pm
Clarion, works of Haydn; Park Avenue Christian, New York, NY 7:30 pm
Renée Louprette, Poulenc, *Organ Concerto*; St. Ignatius Loyola Catholic Church, New York, NY 8 pm
Linda Kempke; Trinity Lutheran, Cleveland, OH 12:15 pm
Kathrine Handford; Lawrence University, Appleton, WI 12:15 pm

24 MAY
Jeffrey Verkuilen; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm

26 MAY
Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm

27 MAY
Mark Thewes & Chad Pittman; Washington National Cathedral, Washington, DC 5:15 pm
Anthony Newman; Court Street United Methodist, Lynchburg, VA 3 pm

30 MAY
John Walker; Methuen Memorial Music Hall, Methuen, MA 8 pm
Linda Kempke; Trinity Lutheran, Cleveland, OH 12:15 pm
Stephen Schnurr; St. Thomas Episcopal, Menasha, WI 12:15 pm

1 JUNE
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 7:30 pm
Katie Burk; First Presbyterian, Evansville, IN 7 pm
Stephen Buzard; Westminster Presbyterian, Peoria, IL 7:30 pm

2 JUNE
Thomas Weisflog, organ, **Joey Brink**, carillon, and University Choirs, works of Bernstein; Rockefeller Chapel, University of Chicago, Chicago, IL 4 pm

3 JUNE
Susan Carroll; St. John's Episcopal, West Hartford, CT 12:30 pm
Katelyn Emerson; St. Elizabeth of Hungary Catholic Church, Melville, NY 3 pm
Kenneth Danchik; St. Paul Catholic Cathedral, Pittsburgh, PA 4 pm
Gordon Turk; Court Street United Methodist, Lynchburg, VA 3 pm
Choral concert; Peachtree Road United Methodist, Atlanta, GA 7 pm
North Shore Choral Society; St. John Brebeuf Catholic Church, Niles, IL 3 pm
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm
Brandon Blazo, carillon; St. Chrysostom's Episcopal, Chicago, IL 4 pm

4 JUNE
Joshua Stafford; Southern Illinois University, Carbondale, IL 7:30 pm

6 JUNE
Abbey Siegfried; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jonathan Oblander; First Presbyterian, Neenah, WI 12:15 pm
Mark Brampton Smith; Sinsinawa Mound, Sinsinawa, WI 7 pm

8 JUNE
Mark King; St. John's Episcopal, Hagerstown, MD 7 pm

10 JUNE
Cherry Rhodes; Church of the Transfiguration, Orleans, MA 3:30 pm
Katelyn Emerson; Presbyterian Church of Mount Kisco, Mount Kisco, NY 4 pm
Robert Knupp; Washington National Cathedral, Washington, DC 5:15 pm
Music Institute of Chicago Chorale; Nichols Concert Hall, Evanston, IL 3 pm
Hunter Chase, carillon; St. Chrysostom's Episcopal, Chicago, IL 4 pm

13 JUNE
Bálint Karosi; Methuen Memorial Music Hall, Methuen, MA 8 pm
Derek Nickels; St. Bernard Catholic Church, Appleton, WI 12:15 pm
Michael Elsbund; Sinsinawa Mound, Sinsinawa, WI 7 pm

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

17 JUNE
Michal Markuszewski; Washington National Cathedral, Washington, DC 5:15 pm
Steven Ball, silent film; Court Street United Methodist, Lynchburg, VA 3 pm
Michael Hey; Loyola University, Chicago, IL 3 pm
Helen Hawley, carillon; St. Chrysostom's Episcopal, Chicago, IL 4 pm

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

Bert Adams, FAGO

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

Christopher Babcock

St. Andrew's by the Sea,
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Calendar

20 JUNE

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

23 JUNE

Joshua Stafford, silent film; Kimmel Center, Philadelphia, PA 12 noon

24 JUNE

Tyler Boehmer; Washington National Cathedral, Washington, DC 5:15 pm
Carol Williams; Court Street United Methodist, Lynchburg, VA 3 pm

25 JUNE

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

27 JUNE

Eric Plutz; Methuen Memorial Music Hall, Methuen, MA 8 pm
Justin Wallace; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Robert Huw Morgan; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Don Verkuilen; Zion Lutheran, Appleton, WI 6:30 pm
Jillian Gardner; Sinsinawa Mound, Sinsinawa, WI 7 pm

UNITED STATES

West of the Mississippi

15 MAY

Martin Jean; Highland Park Presbyterian, Dallas, TX 7:30 pm

18 MAY

Jeannine Jordan, with media artist; University Christian Church, Fort Worth, TX 7 pm

19 MAY

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm
Jackson Borges; St. Mark's Episcopal, Glendale, CA 7 pm

20 MAY

Hector Olivera; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Cathedral Choir School concert; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Raúl Prieto Ramírez; Balboa Park, San Diego, CA 2 pm

24 MAY

Randall Sheets, with trumpet; First Presbyterian, Red Wing, MN 7 pm

25 MAY

Kimberly Marshall, Joseph Adam, Robert Huw Morgan, & Rose Whitmore; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

26 MAY

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

27 MAY

Gail Archer; Cathedral of the Immaculate Conception, Denver, CO 3 pm
Choral Evensong; Epiphany Episcopal, Seattle, WA 5 pm
Raúl Prieto Ramírez; Balboa Park, San Diego, CA 2 pm

31 MAY

Ken Cowan; First Presbyterian, Kilgore, TX 10 am

2 JUNE

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

3 JUNE

Renée Anne Louprette; Cathedral Church of St. John, Albuquerque, NM 3 pm

8 JUNE

Renée Anne Louprette; First United Methodist, Victoria, TX 7:30 pm

9 JUNE

Jeremy Filsell; St. Barnabas on the Desert Episcopal, Scottsdale, AZ 4 pm
Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

12 JUNE

Scott Dettra; Trinity University, San Antonio, TX 2 pm

16 JUNE

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

23 JUNE

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

30 JUNE

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

INTERNATIONAL

16 MAY

Silvius von Kessel; Frauenkirche, Dresden, Germany 8 pm

17 MAY

Michael Utz; Abteikirche, Brauweiler/Köln, Germany 8 pm
Wolfram Stütze, with panflute; Kath. Stadtkapelle Unserer lieben Frau, Waldkirch, Germany 8 pm

19 MAY

Kammerchor Salzburg; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Matthias Querbach; Kiliansdom, Würzburg, Germany 7 pm
Dana Hemelaer, with Schola Gregoriana; Basilika, Tongeren, Belgium 4 pm
Colin Walsh; St. Albans Cathedral, St. Albans, UK 5:30 pm

20 MAY

Pier Damiano Peretti; Jesuitenkirche, Vienna, Austria 6:20 pm
Christoph Hauser; Klosterkirche, Fürstfeldbruck, Germany 12:10 pm
Naji Hakim; St. Justinus, Frankfurt, Germany 5 pm
Michael Goede; Stiepler Dorfkirche, Bochum, Germany 9 pm
Rhoda Scott, with percussion; Salle Philharmonique, Liège, Belgium 4 pm
David Cassan; Eglise Sainte-Julienne, Namur, Belgium 4 pm

21 MAY

Andreas Boltz; Dominikanerkirche St. Andreas, Köln, Germany 4:30 pm
Gregor Simon, with trumpets; Münster, Obermarchtal, Germany 5 pm
Rudolf Peter; Augustinerkirche, Landau/Pfalz, Germany 6 pm
Wolfgang Seifen; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm
Balász Szabó, organ & harmonium; Petterskirche, Basel, Switzerland 7:30 pm

22 MAY

Paul Guosset; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm

23 MAY

Michael Schönheit; Kreuzkirche, Dresden, Germany 8 pm
Gerben Mourik; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm

24 MAY

Peter Ppanyavsky; Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin, Germany 8 pm

25 MAY

Manuel Gera; St. Mikaelis Kirche, Hamburg, Germany 7:30 pm
Olivier Latry; Dom, Magdeburg, Germany 8 pm

26 MAY

Tobias Gravenhorst & Stephan Leuthold, with choir; Dom St. Petri, Bremen, Germany 8 pm

Calendar

Luc Ponet; Basilika, Tongeren, Belgium
4 pm

27 MAY

Peter Frisee; Jesuitenkirche, Vienna, Austria 6:20 pm

Angela Brochtop; Liebfrauenkirche, Hamm, Germany 6:30 pm

David Briggs; St-Sulpice, Paris, France 4 pm

28 MAY

Nigel Ogden; Christ Church, Skipton, UK 11 am

30 MAY

Bine Katrin Bryndorf; Kathedrale, Dresden, Germany 8 pm

Henry Fairs; Westminster Cathedral, London, UK 7:30 pm

31 MAY

Martin Sander; Weltkulturerbe Kloster, Maulbronn, Germany 8 pm

2 JUNE

Rolf Müller; St. Martin, Leutkirch, Germany 11:15 am

Elmar Cosentini; Dom, Limburg, Germany 4 pm

Felix Friedrich; Dom, Merseburg, Germany 5 pm

Ulfert Smidt; Marktkirche, Hannover, Germany 6 pm

Craig Cramer; Dom, Speyer, Germany 7:30 pm

David Franke, Sieze de Vries, & Wolfgang Seiffen; Dom St. Marien, Freiberg, Germany 8 pm

Dana Hemelaer; Basilika, Tongeren, Belgium 4 pm

David Briggs; Buckfast Abbey, Devon, UK 7:30 pm

Nathan Laube; St. Alphage, Edgware, UK 7:30 pm

3 JUNE

Florian Pagitsch; Jesuitenkirche, Vienna, Austria 6:20 pm

Carmen Jauch; Klosterkirche, Alpirsbach, Germany 11:15 am

Simon Probst, with blockflute; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

Duo Vimarís, organ & flute; Kilian-Kirche, Bedheim, Germany 5 pm

Alexander Fiseisky; Christuskirche, Bochum, Germany 6 pm

László Fassang; St. Nikolaus Kirche, Bergen-Enkheim, Germany 7:30 pm

Federico Vallini; Cathedral, Pistoia, Italy 5 pm

Thierry Escaich; Cathédrale Saint-Aubain, Namur, Belgium 4 pm

4 JUNE

Alexander Fiseisky; Ruhr-Universität, Bochum, Germany 1:15 pm

Greg Morris; Southwark Cathedral, London, UK 1:10 pm

5 JUNE

Hans-Bernhard Ruß, with Vocalensemble Rastatt; Augustinerkirche, Würzburg, Germany 7:30 pm

6 JUNE

Johannes Trümpler; Kreuzkirche, Dresden, Germany 8 pm

7 JUNE

Maria-Magdalena Kaczor; Jesuitenkirche St. Michael, München, Germany 8 pm

9 JUNE

Yulia Merten & Christoph Hauser; Klosterkirche, Fürstenfeldbruck, Germany 8 pm, 9 pm, & 10 pm

Klaus C. Van den Kerckhoff; Basilika, Tongeren, Belgium 4 pm

10 JUNE

Stefan Kordes; Jesuitenkirche, Vienna, Austria 6:20 pm

Nathan Laube; Klosterkirche, Fürstenfeldbruck, Germany 12:10 pm

Craig Cramer; Abbey, Steinfeld, Germany 4 pm

Manuel Braun, with Motettenchor Frankfurt; St. Justinius, Frankfurt, Germany 5 pm

Rudolf Peter, works of Mozart; Augustinerkirche, Landau/Pfalz, Germany 8 pm

Michel Bouvard; Grand Séminaire, Namur, Belgium 4 pm

13 JUNE

Jean-Christophe Geiser; Frauenkirche, Dresden, Germany 8 pm

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

14 JUNE

Thomas Berning, Eva Bublová, & Johannes Krahl; Dom St. Marien, Freiberg, Germany 8 pm

Marek Vrabel; Abteikirche, Brauweiler/Köln, Germany 8 pm

15 JUNE

Thomas Berning; Jakobikirche, Freiberg, Germany 12 noon

Pieter van Dijk, with violin; Stadtkirche, Langhennersdorf, Germany 7:30 pm

Craig Cramer; St. Willibald, Munich-Laim, Germany 8 pm

16 JUNE

Albrecht Koch, with Windsbacher Knabenchor; Dom St. Marien, Freiberg, Germany 5 pm

Marcel Verheggen; Basilika, Tongeren, Belgium 4 pm

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Calendar

Umberto Pineschi; S. Bartolomeo, Pistoia, Italy 6 pm

Ekaterina Kofanova, with soprano & violin; Peterskirche, Basel, Switzerland 7:30 pm

Michael Rhodes & Ashley Mellor; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

17 JUNE

Darko Pleli & Marta Babic; Jesuitenkirche, Vienna, Austria 6:20 pm

Carmen Jauch, with alphorns; Klosterkirche, Alpirsbach, Germany 11:15 am

Craig Cramer; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm

Erika Budday; Weltkulturerbe Kloster, Maulbronn, Germany 6 pm

Michael Dierks; Willibrordi-Dom, Wesel, Germany 6 pm

Carsten Klomp, Bach, *Orgelmesse*; Aureliuskirche, Calw-Hirsau, Germany 7 pm

19 JUNE

Ex Cathedra; Cathedral, Birmingham, UK 7:30 pm

Stephanie Burgoyne; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

20 JUNE

Michael Hoppe; Kathedrale, Dresden, Germany 8 pm

Hansjörg Fräulin & Adelbert Heizmann, with trumpet; St. Pankratius, Buchholz, Germany 8 pm

Daniel Roth; Westminster Cathedral, London, UK 7:30 pm

Ex Cathedra; Cathedral, Birmingham, UK 7:30 pm

Nicholas Schmelter; Yorkminster Park Baptist, Toronto, ON, Canada 12:30 pm

23 JUNE

Lucie Guerra Žáková & Markéta Schley-Reindlová, organ and harpsichord; Stadtpfarrkirche St. Martin, Bamberg, Germany 4 pm

Christophe Mantoux; Marktkirche, Hannover, Germany 6 pm

Katrien Mannaert; Basilika, Tongeren, Belgium 4 pm

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

Anthony Halliday; St. Alphege, Edware, UK 7:30 pm

24 JUNE

Konstantin Reymaier; Jesuitenkirche, Vienna, Austria 6:20 pm

Christopher Hauser; Klosterkirche, Fürstentfeldbruck, Germany 12:10 pm

Moritz Backhaus; St. Thomae, Soest, Germany 5 pm

Arno Hartmann; Christuskirche, Bochum, Germany 6 pm

Heinz-Peter Kortmann, with brass; Pfarrkirche St. Cyriakus, Krefeld-Hüls, Germany 6 pm

Ansgar Schlei, with choir; Willibrordi-Dom, Wesel, Germany 6 pm

David Cassan; St-Sulpice, Paris, France 4 pm

27 JUNE

Stefan Kagi; Kreuzkirche, Dresden, Germany 8 pm

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

30 JUNE

Johannes Häußler, with trumpet; Kilian-Kirche, Bedheim, Germany 5 pm

Martin Hertel; St. Justinus, Frankfurt, Germany 5 pm

Frank Bettenhausen; Dom, Merseburg, Germany 5 pm

Ulfert Smidt; Marktkirche, Hannover, Germany 6 pm

Douglas Lawrence; Christuskirche, Bochum, Germany 7 pm

Luc Ponet; Basilika, Tongeren, Belgium 4 pm

Recital Programs

F. ALLEN ARTZ, III, Trinity Episcopal Church, Pottsville, PA, November 19: *Prelude and Fugue in d*, op. 37, no. 3, Mendelssohn; *Noel X: Grand Jeu et Duo*, d'Aquin; Allegro vivace (*Première Symphonie*, op. 14), Vierne; *Prière (Quatre Pièces)*, Jongen; *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*, Duruflé; *Passacaglia in c*, BWV 582, Bach; Nimrod (*Enigma Variations*, op. 36), Elgar, transcr. Harris; Benedictus (*Orgelstücke*, op. 59), Reger; *Fanfare for Thanksgiving*, Pelz.

DANIEL BAYLESS, Bethesda-by-the-Sea Episcopal Church, Palm Beach, FL, October 1: *Praeludium in e*, Bruhns; *Auden Variations*, Persichetti; Allegro (*Symphonie II*, op. 20), Vierne.

ADAM J. BRAKEL, Allen Organ Company, Macungie, PA, October 20: *Variationen und Fuge über Heil dir im Siegerkranz*, Reger; *Pastorale in F*, BWV 590, *Fantasia and Fugue in g*, BWV 542, Bach; *Scherzo*, Whitlock; *Etincelles*, Moszkowitz, transcr. Brakel; *Introduction, Passacaglia, and Fugue*, Willan; *Sonata I in f*, op. 65, no. 1, Mendelssohn; Adagio (*Sonata in e*), Nanney; *Variations on Wedding March*, Mendelssohn, Liszt, Horowitz, Volodos, transcr. Brakel.

STEPHANIE BURGOYNE, Cathedral Church of St. Paul, London, ON, Canada, November 7: Allegro non troppo ma con fuoco (*Sonata No. 3 in d*, op. 152), Stanford; *Melodia (12 Stücke für die Orgel)*, op. 59, no. 11), Reger; *Variationen und Fuge über Heil dir im Siegerkranz*, Reger.

PETER RICHARD CONTE, with Andrew Ennis, flugelhorn, Noel Memorial United Methodist Church, Shreveport, LA, October 15: Overture (*Yeoman of the Guard*), Sullivan; *Quando m'en vo (La Bohème)*, Puccini; *Funeral March of a Marionette*, Gounod; *Agitato (Sonata XI*, opus 148), Rheinberger; *Nocturne (A Midsummer Night's Dream)*, Mendelssohn; *Finlandia*, Sibelius; *Scherzo (Sonata VIII*, op. 91), Guilman; *Pines of the Appian Way (Pines of Rome)*, Respighi.

LYNNE DAVIS, Église Saints Anges, Lachine, QC, Canada, October 13: *Grand Dialogue en Ut*, Marchand; *Récit de Tierce en Taille*, de Grigny; *Passacaglia and Fugue in c*, BWV 582, Bach; *Choral in E*, Franck; Allegro Vivace (*Première Symphonie*, op. 14), Vierne; Andante sostenuto (*Symphonie Gothique*, op. 70), Widor; *Te Deum*, Demessieux.

ADRIANO FALCIONI, Westminster Cathedral, London, UK, October 25: *Kirchliche Fest-Overtüre*, Nicolai, transcr. Liszt; *Chro-*

matic Fantasia and Fugue, BWV 903, Bach, transcr. Reger; *Funérailles*, Liszt, transcr. Kynaston; Chaconne (*Partita No. 2 in d*, BWV 1004), Bach, transcr. Matthey; *Ave Maria*, Liszt, transcr. Bossi; *Fantasia and Fugue on BACH*, op. 46, Reger.

JEREMY FILSELL, Church of the Holy Trinity, Oxford, MD, October 13: *Toccata in d*, BuxWV 155, Buxtehude; *Allein Gott in der Höh sei Ehr*, BWV 663, *Ein feste Burg*, BWV 720, *Trio Sonata in c*, BWV 526, *Prelude and Fugue in C*, BWV 547, Bach; *Laudes, Walsingham*, Pott; XX in a, VIII in e-flat (*Préludes Liturgiques*), Litaize; XIII in E-flat, XIX in B (Vingt-quatre Inventions, op. 50), *Prélude et fugue in g*, op. 7, no. 3, Dupré.

JANETTE FISHELL, with Hannah Dixon McConnell, soprano, Northwestern University, Evanston, IL, November 10: *Requiescat in Pace*, Sowerby; *Allein Gott in der Höh sei Ehr*, BWV 664, BWV 662, *Prelude and Fugue in e*, BWV 548, Bach; *Postlude pour l'Office de Complies*, Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé; *Song of Ruth*, Moto Ostinato, Finale (*Sunday Music*), Eben.

CLARA GERDES, St. Thomas Church Fifth Avenue, New York, NY, October 29: *Praeludium in e*, Bruhns; *Toccata prima (Book I)*, Frescobaldi; *Prelude and Fugue in g*, WoO 10, Brahms; *Attende Domine*, Demessieux; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach.

CHRISTOPHER HOULIHAN, First United Methodist Church, La Grange, IL, October 22: *Toccata*, Sowerby; *Alleluia sereins d'une âme qui désire le ciel (L'Ascension)*, Messiaen; *Passacaglia and Fugue in c*, BWV 582, Bach; *Carillon de Westminster (24 Pièces de Fantaisie, Troisième Suite)*, op. 54, no. 6), *Scherzo (Symphonie II)*, op. 20), *Romance (Symphonie IV)*, op. 32), *Toccata (24 Pièces de Fantaisie, Deuxième Suite)*, op. 53, no. 6), Vierne.

DAVID HURD, St. Luke's Episcopal Church, Lebanon, PA, October 22: *Sinfonia: Wir danken dir Gott (Cantata 29)*, Bach; *Fantasia on Wondrous Love, Four Spiritual Preludes, Suite in Three Movements, Toccata*, Hurd; *Overture (St. Paul)*, Mendelssohn-Bartholdy; *Faneuil Hall*, Decker.

MARTIN JEAN, Cathedral Church of St. Paul, Detroit, MI, October 1: *Symphonie Romane*, op. 73, Widor; *Symphonie V*, op. 47, Vierne.

OLIVIER LATRY, Catalina United Methodist Church, Tucson, AZ, October 24: *Sinfonia*

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nia (*Cantata 29*), Bach; *Variations sérieuses*, Mendelssohn; *Fileuse*, Sicilienne (*Pelléas et Mélisande*), Fauré; *Danse macabre*, Saint-Saëns; *Litanies*, Alain; *Nazard (Suite Française)*, Langlais; *Fantasmagorie*, Alain; *Prelude et fugue sur le nom d'Alain*, op. 7, Duruflé; Improvisation on submitted themes.

JUNG-A LEE, St. Thomas Church Fifth Avenue, New York, NY, October 22: *Ciacona in c*, BuxWV 159, Buxtehude; Tierce en taille (*Messe pour les Couvents*), Couperin; *Mein junges Leben hat ein End*, Sweelinck; *Prelude in b*, BWV 544i, Bach; *A Chorus of the Angels*, Lee; *Fantasia in f*, K. 608, Mozart.

HUW LEWIS, Ball State University, Muncie, IN, October 1: *March in C*, Lefébure-Wély; *Fugue in g*, Séjan; *Prelude, Fugue, and Variation in b*, op. 18, Franck; *Fugue in E-flat*, BWV 552ii, Bach; *Symphony V in f*, op. 42, Widor.

RENÉE ANNE LOUPRETTE, South Congregational-First Baptist Church, New Britain, CT, October 1: *Pièce d'orgue*, BWV 572, Bach; *Aleyone (Suite des Airs à Joier)*, Marais; *Six Variations sur un Psaume Huguenot*, op. 1, Isoir; *Marche américaine*, op. 31, Widor; *Pièces de Fantaisie*, Deuxième suite, op. 53, Vierne.

CHRISTOPHE MANTOUX, St. James Catholic Cathedral, Seattle, WA, September 16: *Choral in E*, Franck; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1, Widor; *Méditation*, Dupont; *Allegro risoluto ma non troppo (Symphonie II in e)*, op. 20, Vierne; *Prelude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

ROBERT McCORMICK, Wilson College, Chambersburg, PA, October 22: *Tuba Tune*, Cocker; *Introduction, Passacaglia, and Fugue*, Wright; *Andante espressivo (Sonata in G)*, op. 28, Elgar; *Allegro con spirito (Three Pieces for Organ)*, Bridge; *Choral (Deuxième Symphonie)*, op. 20, Vierne; *Prelude and Fugue on Union Seminary*, Hancock.

BRUCE NESWICK, California Lutheran University, Thousand Oaks, CA, October 27: *Ein feste Burg*, BWV 720, *Toccata and Fugue in d*, BWV 565, *Pièce d'orgue*, BWV 572, *Wir glauben all'einen Gott*, BWV 680, Bach; *Pre-*

lude, Fugue, and Chaconne in C, BuxWV 137, Buxtehude; *Herzlich tut mir verlangen* (two settings), Brahms; *Trio Sonata*, Distler.

ORGANIZED RHYTHM (Clive Driskill-Smith, organ, Joseph Gramley, percussion), Rye Presbyterian Church, Rye, NY, October 22: *Fanfare for the Common Man, Hoe-Down*, Copland; *Haskalah*, Susman; *Variations on America*, Ives; *Meditation*, Creston; Mars, the Bringer of War, Venus, the Bringer of Peace, Jupiter, the Bringer of Jollity (*The Planets*), Holst; Pluto (*The Planets*), Eddins.

KOLA OWOLABI, Duke University Chapel, Durham, NC, October 15: *Toccata Quinta (Apparatus Musico-Organistic)*, Muffat; *Toccata Quarta (First Book of Toccatas)*, Capriccio V sopra la bassa fiamenga (*First Book of Capricci*), Frescobaldi; *Armante*: Also gehts also stehts, SSWV 137 (*Tabulatura Nova II*), Scheidt; *Tiento [10], de tercero tono*, Cabanilles; *Tiento [30], de medio registro de baxón de séptimo tono*, de Arauxo; *Allein Gott in der Höh sei Ehr*, BWV 676, Bach; *Albarda (Flores del Desierto: Tangos for Organ)*, Decker; *Lullaby (Suite No. 2)*, Hampton; *Agitato (Sonata XI in d)*, op. 148, Rheinberger.

BRIAN PARKS, Cathedral of St. Philip, Atlanta, GA, October 8: *Toccata in d*, BuxWV 155, Buxtehude; *Suite*, op. 5, Duruflé.

NIGEL POTTS & Sarah Rose Taylor, mezzo-soprano, Culver Military Academy, Culver, IN, October 8: *Fanfare*, Cook; *Prelude to Act 1 (Lohengrin)*, Wagner, transcr. Lemare; *Sea Pictures*, op. 37, Elgar, transcr. Potts; *Overture (The Occasional Oratorio)*, Handel, transcr. Potts; *Evening Song*, Birstow; *Psalms Prelude*, Set 2, no. 3, Howells; *Vocalise*, op. 14, no. 14, Rachmaninov; *Toccata and Fugue in d/D*, op. 59, nos. 5 & 6, Reger.

JEAN BAPTISTE ROBIN, Walt Disney Concert Hall, Los Angeles, CA, October 8: *Grand Dialogue en Ut majeur (Troisième Livre d'Orgue)*, Marchand; Tierce en taille (*Messe pour les couvents*), Couperin; *Allegro (Symphonie VI in g)*, op. 42, no. 2, Widor; *Prelude in D-flat*, op. 28, no.15, Chopin, transcr. Robin; *Litanies*, Alain; *Pavane of the Sleeping Beauty, Conversations Between Beauty and the Beast, The Fairy*

Garden (Mother Goose), Ravel, transcr. Robin; *Trois Solos*, Robin; *Toccata (Suite*, op. 5), Duruflé.

MONA ROZDESTVESNKYTE, St. Thomas Church Fifth Avenue, New York, NY, October 1: *Toccata in d*, BuxWV 155, Buxtehude; *Pastourelle*, Gagnon; *Jesus Christus, unser Heiland, der von uns den Zorn Gottes wandt*, BWV 688, *Vater unser im Himmelreich*, BWV 682, *Fantasia and Fugue in g*, BWV 542, Bach.

RUDYSCHACKELFORD, Bethany United Methodist Church, Gloucester Point, VA, October 29: *Sweelinck Variations*, Schackelford; *Goldberg Variations*, BWV 988, Bach; *Alla Danza Tedesca (String Quartet in B-flat)*, op. 130, Beethoven, transcr. Schackelford.

NICHOLAS SCHMELTER, with Townes Miller, flute, First Presbyterian Church, Caro, MI, September 29: *Dithyramb*, Wyton; *Country Gardens, The Sussex Mimmers' Carol*, Granger; *Prelude and Fugue in G*, BWV 541, Bach; *Four Psalms for Flute and Organ*, Albrecht; *Largo (New World Symphony)*, Dvorák, transcr. Clough-Leigher; *Pageant*, Sowerby.

PATRICK SCOTT, Cathedral of St. Philip, Atlanta, GA, September 10: *Toccata*, Dubois; *Flute Solo*, Arne; *Prelude and Fugue in D*, BWV 532, Bach; *Intermezzo founded upon an Irish Air*, op. 189, Stanford; *Toccata in b-flat (Pièces de Fantaisie)*, Deuxième suite, op. 53, no. 6, Vieme; Improvisation.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, October 27: *Phoenix*, Locklair; *Chaconne in e*, BuxWV 160, Buxtehude; *Wenn wir in höchsten Nöten sein*, BWV 641, *Fantasy and Fugue in g*, BWV 542, Bach; *Benedictus*, op. 59, no. 9, Reger; *Comes Autumn Time*, Sowerby.

JOSHUA STAFFORD, Bryn Mawr Presbyterian Church, Bryn Mawr, PA, October 8: *Comes Autumn Time*, Sowerby; *Fantaisie en La*, Franck; *Sonata Eroica*, op. 94, Jongen; *Symphony No. 8*, op. 88, Dvorák.

MARK STEINBACH, Memorial Church, Harvard University, Cambridge, MA, September 24: *Transports de joie d'une âme*

devant la gloire du Christ qui est la sienne (*L'Ascension*), Messiaen; *Herr Jesu Christ, dich zu uns wend'*, BWV 709, *Pièce d'orgue*, BWV 572, *Prelude and Fugue in e*, BWV 548, Bach; *Nun komm', der Heiden Heiland*, Heiller; *Missing Absence*, Lu; *Carillon de Westminster (Pièces de fantaisie)*, op. 54, no. 6), Vierne.

KENT TRITTLE, Smithfield Church, America, NY, September 9: *Prelude and Fugue in a*, BWV 543, Bach; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Sonata V in c*, op. 80, Guilman.

DENNY WILKE, Cathedral, Lausanne, Switzerland, October 6: *Nun komm, der heiden Heiland*, BWV 659, Bach; *Le Monde dans l'attente du Sauveur (Symphonie-Passion)*, op. 23, Dupré; *Vom Himmel hoch, da komm ich her*, BWV 606, Bach; *Nativité (Symphonie-Passion)*, op. 23, Dupré; *O Mensch, beweine dein Sünde groß*, BWV 622, Bach; *Crucifixion (Symphonie-Passion)*, op. 23, Dupré; *Christ lag in Todesbanden*, BWV 718, Bach; *Résurrection (Symphonie-Passion)*, op. 23, Dupré.

JOHANN VEXO, Broadway Baptist Church, Fort Worth, TX, October 1: *Prelude and Fugue in a*, BWV 543, Bach; *Variations Sérieuses*, op. 54, Mendelssohn; *Choral No. 2 in b*, Franck; *Dance Macabre*, op. 40, Saint-Saëns; *Allegro Vivace (Symphonie V)*, op. 42, no. 1, Widor; *Lied (Douze pièces)*, Litaize; *Prelude et fugue sur le nom d'Alain*, op. 7, Duruflé.

BRADLEY HUNTER WELCH, First United Methodist Church, Wichita Falls, TX, October 27: *Toccata in b (10 Pièces pour orgue)*, Gigout; *Variations on O laufet ihr Hirten*, Drischner; *Prelude and Fugue in D*, BWV 532, *Come Sweetest Death, Come Blessed Rest*, Bach; *Rhapsody No. 1 in D-flat*, opus 17, no. 1, Howells; *Prelude on Amazing Grace, Trumpet Tune*, Swann; *Chorale Fantasy on Lobe den Herren*, Miller.

JAY YAU, Loyola University, Chicago, IL, October 15: *Plein jeu, Fond d'Orgue (Premier livre d'Orgue)*, Marchand; *Grand Jeu (Premier livre d'Orgue)*, du Mage; *Chant de joie, Chant de paix (Neuf Pièces)*, Langlais; *Pièce Heroïque (Trois Pièces)*, Franck; *Trois Pièces*, op. 29, Pierné; *Mater Dolorosa, Regina Pacis (Symphony No. 1)*, Weitz.



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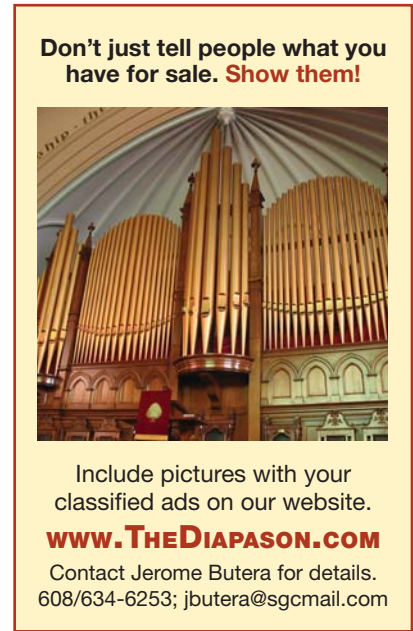


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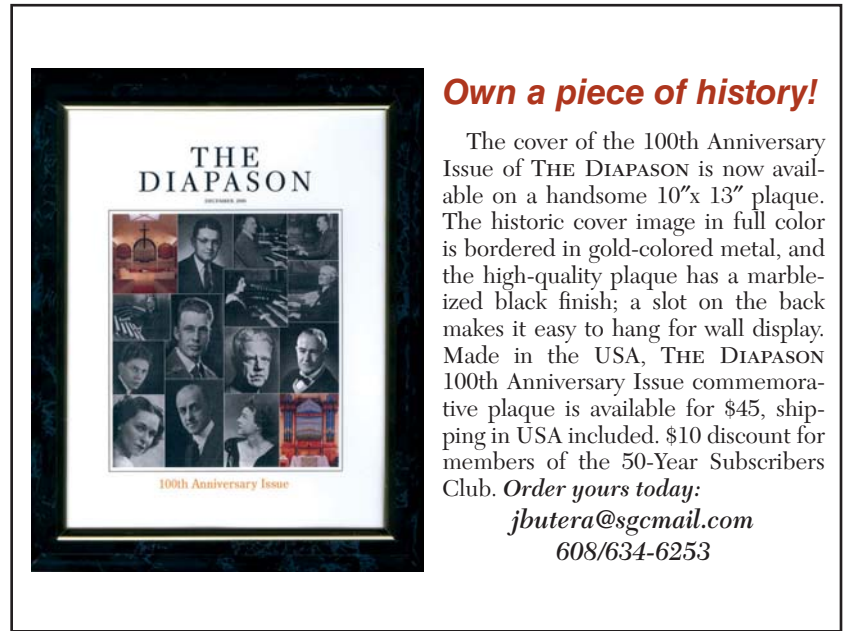
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Organist/accompanist position. Northwest Covenant Church in Mt. Prospect, Illinois (Chicago's northwest suburbs) is seeking an organist to play their Schantz, 24-rank, 2-manual pipe organ. This position is part-time and would include one Sunday morning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

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

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Mother's Day Music? Check out: "A Woman of Valor"—Seven pieces on Proverbs 31. See, listen, buy. www.guinaldopublications.com.

PUBLICATIONS / RECORDINGS

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New from Fruhauf Music Publications: Johann Sebastian Bach's *Fanatasia and Fugue* (fragment) in C-minor, S. 562, is featured in two paired complimentary online publications. Presented in letter-sized PDF booklets that include notes, music scores and appendices, the fantasia's notation has been clarified in a performance edition, and the fugue fragment includes a speculative realization. Visit www.frumuspub.net and scroll down to the Bulletin Board to access both files for download.

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Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit www.organsofoberlin.com.

PUBLICATIONS / RECORDINGS

World Library Publications: *From the Piano Bench to the Organ Bench*, by Alan J. Hommerding. This complete method book offers a variety of exercises to increase pedal technique and manual/pedal dexterity. Explore topics such as service playing/accompanying—when to lead, when to follow; playing pianistic accompaniments on the organ; introduction to improvisation on the organ; basics of choral conducting from the console; and much more. 003057, \$19.95, 800/566-6150, Wlpmusic.com.

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

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

PUBLICATIONS / RECORDINGS

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

Kola Owolabi of the University of Michigan plays on a new Raven CD, *Four Suites from the Second Livre d'Orgue by Jacques Boyvin*, on the 1732 Andreas Silbermann organ in Ebersmunster at Saint-Maurice Abbey Church. Raven OAR-997 \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger, and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

The Organ Historical Society has released *Historic Organs of the Capital District, New York*, a 4-CD set featuring 21 organs and 21 organists. Organs include Davis & Ferris, Giles Beach, Odell, Hook, Hook & Hastings, Backus, Johnson & Son, Farrand & Votey, Geo. Jardine & Son, Skinner, Wurlitzer, Casavant, and Aeolian-Skinner. Performers include Robert Barney, Diane Belcher, Antonius Bittmann, Randy Bourne, Michael Diorio, Thomas Dressler, Jelani Eddington, Alfred Fedak, Donald Fellows, Sebastian Glück, Peter Krasinski, Joan Lippincott, Christopher Marks, Grant Moss, Thomas Murray, Derek Nickels, Eugene Roan, Dana Robinson, Stephen Schnurr, Timothy Smith, and Paul Tegels. Booklet includes comprehensive notes. Item# OHS-06; non-member price: \$34.95; member price: \$31.95. www.ohscatalog.org.



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

LEVSEN

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

Visit orgelkidsusa.org online!

J.F. NORDLIE COMPANY
 ORGAN BUILDERS
 TRUNK ORGANS • POSITIVS
 605-335-3336 www.jfnordlie.com

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

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


WICKS PIPE ORGAN COMPANY
 "Building organs since 1906"
 www.wicksorgan.com
618-654-2191

CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	30.00
Display Classified, per word	1.40
Display Classified minimum	35.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
 Website placement (includes photo) 25.00 (\$40 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

THE DIAPASON reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005
 608/634-6253 • jbutera@sgcmail.com

Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface
 Place on website

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

PAYMENT MUST ACCOMPANY ORDER

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890
 E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Martin Baker*



David Baskeyfield



Diane Meredith Belcher



Michel Bouvard*



Stephen Buzard



Katelyn Emerson
 2016 AGO National
 Competition Winner
 Available 2016-2019



Chelsea Chen



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois*



Alcee Chriss
 Canadian International
 Organ Competition Winner
 Available 2018-2021



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Thomas Heywood*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Alan Morrison

Choirs Available

Westminster Cathedral
 United Kingdom
 (October 2018)

Saint Thomas Church
 New York City
 (March 2019)

New College Oxford
 United Kingdom
 (March/April 2019)

Trinity College Cambridge
 United Kingdom
 (September 2019)

Notre-Dame Cathedral
 Paris
 (April 2020)



James O'Donnell*



Thomas Ospital*



Jane Parker-Smith*



Daryl Robinson



Daniel Roth*



Jonathan Ryan



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

**Celebrating
 Our 97th
 Season!**

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