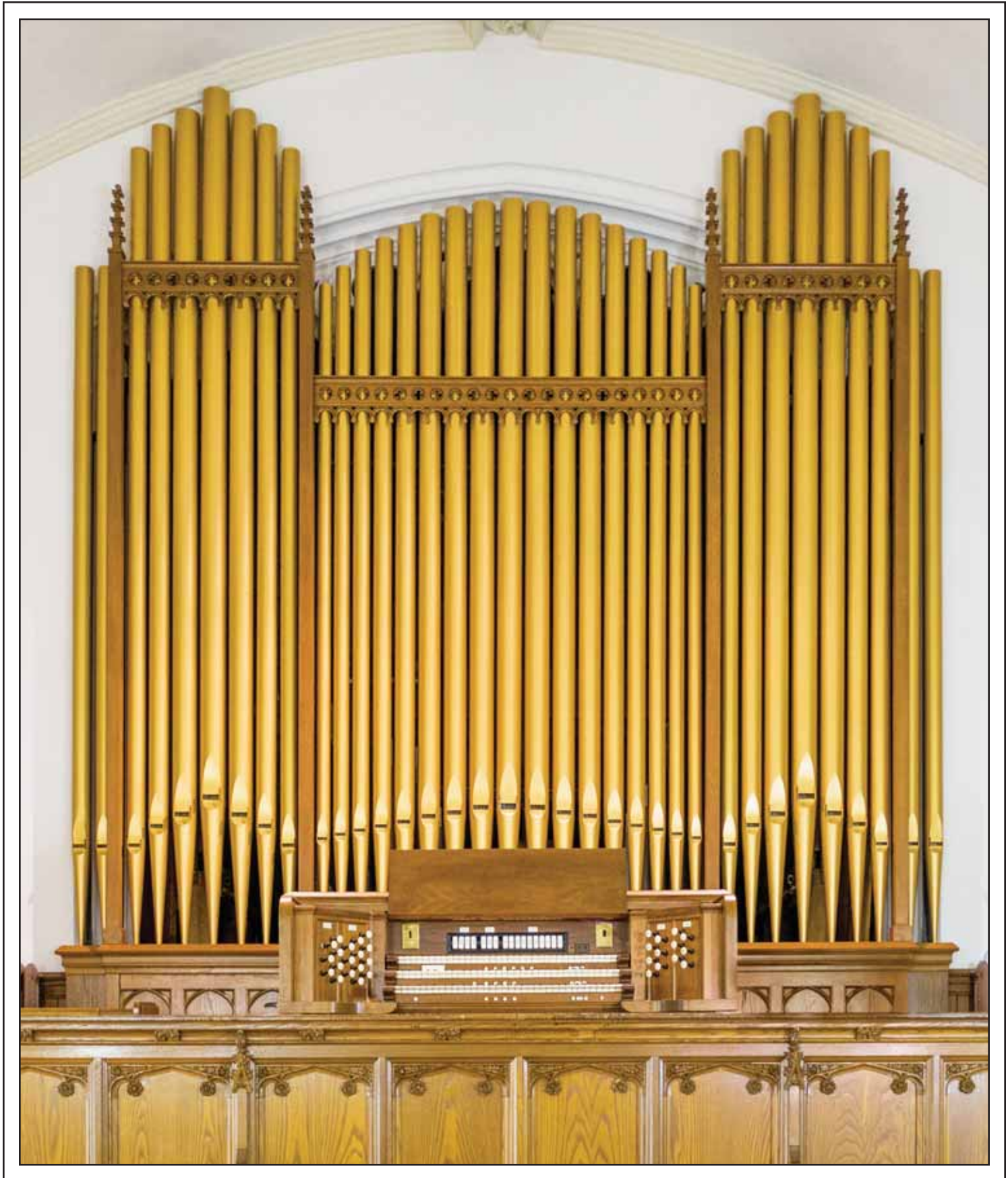


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MAY 2020



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Worcester, Massachusetts
Cover feature on pages 22–23

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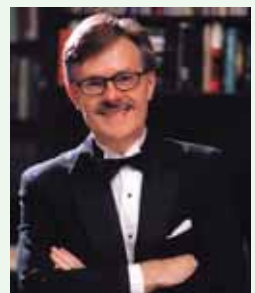
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CONTENTS

FEATURES

Reevaluating Andrea Antico's Frottole of 1517
by Alexander Meszler 16

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Appointments 6
Nunc Dimittis 8
On Teaching by Gavin Black 13
In the wind . . . by John Bishop 14

REVIEWS

Book Reviews 11
New Organ Music 12
New Recordings 12
New Handbell Music 12

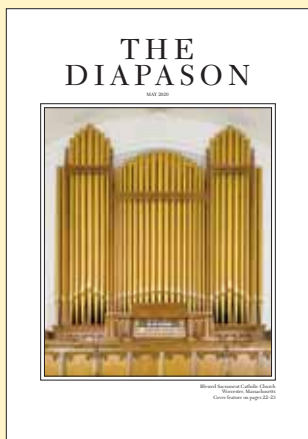
ORGAN PROJECTS 24

CHRIST CATHEDRAL ORGAN NEWS 25

CALENDAR 26

RECITAL PROGRAMS 29

CLASSIFIED ADVERTISING 30



COVER

A. Thompson-Allen Company, LLC, New Haven, Connecticut; Blessed Sacrament Catholic Church, Worcester, Massachusetts 22

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Editor's Notebook

Stay safe, stay healthy, stay home!

We have all heard some variation on this mantra countless times in recent weeks. The staff of THE DIAPASON wishes our readers health and safety as we continue to make our way together through this unprecedented world-wide pandemic.

As of this writing, we are still on schedule with production of the monthly magazine for you, our subscribers. We are all working remotely to keep our journal coming to you and to keep our staff safe.

Resources at our website

As most of us will spend much of our foreseeable future mindful of social distancing, our dependence on the internet will become even more crucial. I take this opportunity to remind you that the most recent issue as well as decades of issues of THE DIAPASON are available at our website for our subscribers (www.thediapason.com). There you will find a treasure trove of reading and learning, available to you at any time. In addition, you can explore an ever-increasing number of videos, news stories (often posted before they can appear in print), artist spotlights, classified ads, and other items.

Please consider this an opportunity to discover (or rediscover) more and more about what we love in our lives—music, especially as it pertains to the organ, church music, carillon, and harpsichord. Let us find through the record of our tradition a renewed sense of momentum for when we are able to return our lives to a sense of normalcy.

Calendar items

We have removed from our Calendar section those events we know are canceled, and, of course, there are likely many more that are canceled. Some events may be offered online. Our "Here & There" section contains notices of conferences and conventions that we know are canceled or postponed as of our print deadline.

Here & There

Corrections

In "Here & There," the Publications section (March 2020, page 6), the announcement of the forthcoming biography of Mildred Andrews Boggess stated that she earned her graduate degree from the University of Oklahoma. Andrews Boggess received her graduate degree from the University of Michigan.

In John Speller's review of Margaret Phillips's CD, *Multum in Parvo* (March 2020, page 11), an incorrect website for obtaining the disc was given. The correct website is: www.margaretphillips.org.uk.

In David Troiano's review of James Aylward's *Ten Free Arrangements for Organ Solo* (April 2020, page 10), the address for ordering the music is 69 Benton Ave., San Francisco, California 94112. The price is \$20, including shipping and handling. For information: 415/333-5702.

Events

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: May 10, Brain Swager, harp; 5/17, Kevin Navarro, piano; 5/24, Jin Kyung Lim, organ, works of Bach; 5/31, Tactus a cappella choir, Jonathon Hampton, director; June 7, David Brock, organ; 6/14, John Karl Hirten, organ, works of Tournemire; 6/21, Michal Kopycinski, organ; 6/28, David Hatt, organ, Vierne, *Pièces de Fantaisie*, Première suite;

July 5, Karen Beaumont, organ; 7/12, Michael Bower, organ; 7/19, Jin Kyung Lim, organ, works of Bach; 7/26, Jordan



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

Prescott, organ, Vierne, *Symphonie V*. In addition, June 20, 7:00 p.m., Temple Hill Choir and Orchestra, Alan Chipman, director, presents Rob Gardner's *Lamb of God*. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

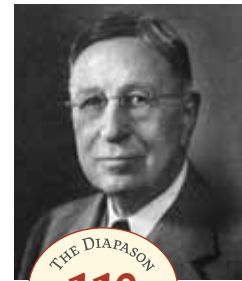


Beckerath organ, St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania

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In this issue

We are pleased to present the winning entry for our first Gruenstein Award, "Reevaluating Andrea Antico's Frottole of 1517," by Alexander Meszler. Alex was featured in our May 2019 issue, both as a member of THE DIAPASON's 20 Under 30 Class of 2019, and with his essay on Klaus Huber. We were very pleased with the various entries we received for our first award, demonstrating great promise of scholarship in our young people.

In "In the Wind . . .," John Bishop reflects on initial effects of this pandemic on worship and the arts. Gavin Black, in "On Teaching," ponders these effects of the pandemic on keeping focus when listening to music. Larry Palmer, "Harpsichord Notes" columnist, has taken this month off from writing and expects to return next month.

Our cover feature spotlights the recent restoration of Skinner Organ Company Opus 736 by A. Thompson-Allen Company, LLC, for Blessed Sacrament Catholic Church, Worcester, Massachusetts. The ninety-year-old instrument is now ready for another near-century of service to its community. In "Organ Projects," Opus 36 of Marceau Pipe Organ Builders, Inc., is featured, installed in Community United Methodist Church, Coeur d'Alene, Idaho. ■

its summer organ recital series on the cathedral's 1962 Beckerath organ (four manuals, 67 stops, 97 ranks), Sundays at 3:30 p.m.: May 17, Kenneth Danchik; July 12, Josef Sole-Coll; 7/19, Benjamin LaPrairie; 7/26, Rev. Ugo Patti; August 2, Brendan Lowery; 8/9, James Wetzel; 8/16, Hazel Eaton. For information: <http://stpaulpgh.org>.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, announces organ recitals, Wednesdays at 7:30 p.m.: May 20: Pipedreams Live (young artists concert with Michael Barone); 5/27, Bridgette Wargovich; June 3, David Michael Kenney, Sr.; 6/10, Kyle Bertulli. For information: <https://mmmh.org>.

The East Carolina Musical Arts Education Foundation announces organ recitals at **St. Paul's Episcopal Church**, Greenville, North Carolina, ► page 4

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Ton Koopman and Peter Dejans, director of the Orpheus Institute (photo credit: Mark Boone)

The Orpheus Institute, Ghent, Belgium, has acquired the library of **Ton Koopman** (b. 1944), a pioneer of the early music movement. Koopman is an organist, harpsichordist, conductor, music pedagogue, and researcher. His historically informed interpretations of Bach, Buxtehude, and their contemporaries, as well as music from the later eighteenth-century, can be heard on hundreds of CDs.

In the course of his sixty-year career, Koopman has collected a large selection of books and music. Among the thousands of prints and manuscripts are numerous unique works, including a cantata by Handel unknown until recently. In addition to this library with works from the fifteenth to the nineteenth centuries, Koopman has also collected thousands of modern books and periodicals on Baroque music and culture. Many of the books, both old and modern, have been annotated by Koopman.

The collection will be housed in the historic Koetshuis (coach house), which is located next to the Orpheus Institute. The renovation of this building started in autumn 2019 and will last until summer 2020. In October, the library will open. The Orpheus Institute will also make the collection available digitally to researchers in Belgium and beyond. For information: <http://orpheusinstitute.org>.



Michael Daugherty, Paul Jacobs, and Edward Gardner in Philadelphia

Paul Jacobs was the soloist February 27–29 in three performances with the Philadelphia Orchestra for Michael Daugherty's organ concerto *Once Upon a Castle*, with Edward Gardner conducting. Jacobs also appears in a new release with the Cleveland Orchestra under the baton of Franz Welser-Most on the three-volume album, *The Cleveland Orchestra: A New Century*, performing Austrian composer Bernd Richard Deutsch's *Okeanos* for organ and orchestra. For information: www.pauljacobsorgan.com.

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► page 3



C. B. Fisk, Inc., Opus 126, St. Paul's Episcopal Church, Greenville, North Carolina

Wednesdays at 7:00 p.m.: May 27, Andrew Sheranian; June 3, Virginia Bolena; 6/10, Kris Rizzotto; 6/17, Filippa Duke; 6/24, Mark Paoce; July 1, Garrett Law. This series celebrates the 15th anniversary of 2005 C. B. Fisk, Inc., Opus 126, a three-manual, 58-rank organ. For information: <http://stpaulsepisopal.com>.

St. Bartholomew's Conservancy, established for the restoration of **St. Bartholomew's Episcopal Church**, New York, New York, presents the **Philadelphia Orchestra**, **Yannick Nézet-Séguin**, music director, **David Robertson**, conductor, in concert with **Paolo Bordignon**, organist and choirmaster of the church, on the Aeolian-Skinner organ (Opus 275, five manuals, 225 ranks) of St. Bartholomew's Church, June 29, 7:00 p.m. The program will feature 16th–20th century works for organ and orchestra by Gigout, Jongen, Bach, Fauré, Durufé, Gabrieli, Beach, Saint-Saëns, and Elgar, including Leopold Stokowski's orchestration of Bach's *Little Fugue in G Minor*. (Stokowski served as organist and choirmaster of the church from 1905 until 1908.) For information: www.stbconservancy.org.

The **McClosky Institute of Voice** announces its summer seminars, July 9–12 in Salem, Massachusetts, and July 15–18 in Greenville, South Carolina. Lectures on the McClosky Technique, anatomy and physiology of the speaking voice, vocal disorders, and practicing repertoire will be presented. For information: www.mcclosky.org.



1991 Karl Wilhelm Opus 123, St. Francis de Sales Oratory, St. Louis, Missouri

St. Francis de Sales Oratory, St. Louis, Missouri, announces the inaugural recitals for the dedication of the 1991 Karl Wilhelm Opus 123, Sundays at 2:00 p.m.: October 18, Olivier Lamy; December 13, Steven Ball; March 14, 2021, Michael Hey; May 16, Paul Jacobs.

Opus 123 is a three-manual and pedal, 58-rank, mechanical-action organ originally installed in First Presbyterian

Church, Syracuse, New York. Karl Wilhelm, the original builder, has come out of retirement to oversee both the installation and tonal finishing.

The Oratory is known for its varied choral repertoire spanning several centuries, performed by numerous ensembles. The liturgies are conducted in Latin using the Extraordinary Form of the Roman Rite. For more information on the project and on event ticketing: www.traditionfortomorrow.com.

Conventions and festivals

The **Twin Cities Early Music Festival** announces its 2020 events, July 25–August 9, held in coordination with the Historical Keyboard Society of North America and the Jurrow Harpsichord Competition. The festival will be held in St. Paul, Minnesota. For information: www.tcearlymusic.org.

Cancellations

Christ Cathedral, Garden Grove, California, has postponed 2020 events for the dedication of the Hazel Wright Organ. For all details, see page 25.

Church Music Association of America has cancelled its Summer Chant Intensive, which was to be held June 15–20 in Gainesville, Florida, as well as the organization's Church Music Colloquium, to have been held June 22–27 in Tampa, Florida. For information: <http://musicasacra.com>.

This year's **American Theatre Organ Society** convention has been rescheduled for July 5–10, 2021, to be headquartered in Indianapolis, Indiana. For information: www.atos.org.



Port City Organ Festival



Kotzschmar Organ, Merrill Auditorium, Portland, Maine

The **Friends of the Kotzschmar Organ** has cancelled its scheduled 2020 Port City Organ Festival, which was to have been held in Portland, Maine, August 20–23. The organization hopes to re-imagine the festival for a future date. For information: <https://foko.org>.

The **Albert Schweitzer Organ Festival Hartford** has postponed the 2020 pipe organ competition and related festival events and will resume a full schedule of events next year, with the competition and festival taking place September 24 and 25, 2021, at Trinity College Chapel in Hartford, Connecticut. For information: www.asofhartford.org.

► page 6

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Michael Quimby



Eleanor Shockey at the Austin organ console of Hendricks Hall

Showing his appreciation for a former music teacher whose positive impact was never forgotten, **Michael Quimby**, owner of **Quimby Pipe Organs, Inc.**, is honoring the memory of Professor **Eleanor Shockey** by restoring the pipe organ she once played at the University of Central Missouri, Warrensburg. The project for the instrument in the university's Hendricks Hall is expected to take three years.

Quimby founded his firm in 1970 while attending what was then known as Central Missouri State University. He studied voice under Shockey while earning his bachelor's degree in 1973 and his master's degree in 1975, both in music. Restoration of the organ allows Quimby to show his gratitude for a great teacher and mentor, and it is also an opportunity to preserve an important piece of university history. The instrument was built by the Austin Organ Company of Hartford, Connecticut, and was purchased by private gifts at a cost of \$11,000. It was presented as a memorial to soldiers who died in World War I and was dedicated on January 19, 1924. The three-manual organ will be refurbished and enlarged to allow it to be more flexible. The project is part of a complete restoration of Hendricks Hall. For information: <https://quimbypipeorgans.com>.



Orgelkids presentation at St. Paul's Lutheran Church, Des Peres, Missouri



Students of St. Paul Lutheran School

Jeannine and David Jordan presented their multi-media performance, *Around the World in 80 Minutes*, at **St. Paul's Lutheran Church** in Des Peres, Missouri, February 9. On February 7, the Jordans facilitated experiences of the *Orgelkids* project for students of **St. Paul Lutheran School**. Working with 5th, 6th, and 7th grade students the miniature organ was built three times from over 120 pieces. At the end of each build, the students were able to pump the bellows and play simple melodies on this fully functional tracker organ.

On February 10, the Jordans again met with the students of the school. David Jordan's video featuring "Professor Bombarde" was shown. The video is designed to introduce the pipe organ with audience interaction. Professor Bombarde asks multiple-choice questions and eventually provides answers to those questions about the pipe organ. The Jordans then performed a shortened version of *Around the World in 80 Minutes* for this audience of 150 young people. For information: www.promotionmusic.org.

Appointments



Paul Cienniwa

Paul Cienniwa is appointed executive director of the Binghamton Philharmonic, Binghamton, New York. Cienniwa was most recently director of music ministries at St. Paul's Episcopal Church, Delray Beach, Florida. Prior to that, he was music director at First Church, Boston, Massachusetts, and Chorus Master of the New Bedford Symphony Orchestra.

Cienniwa began his undergraduate studies as a pianist in the studio of Michael Ruiz at the American Conservatory of Music, Chicago, Illinois. After completing his

bachelor's degree at DePaul University with harpsichordist Roger Goodman and organist Jerome Butera, he received the Doctor of Musical Arts degree in harpsichord from Yale University, where he was a student of Richard Rephann. He has also studied harpsichord with Peter Watchorn, John Whitelaw, and David Schrader.

He has been awarded Belgian American Educational Foundation and Fulbright grants, and his musicological articles and reviews have appeared in American and European journals, including *Early Music*, *Ad Parnassum*, and *Early Music America*. As an educator, he has taught at the Yale University School of Music, Lynn University Conservatory of Music, Salve Regina University, Stonehill College, Framingham State University, University of Massachusetts-Dartmouth, Mount Ida College, and the Music School of the Rhode Island Philharmonic. For information: www.paulcienniwa.com. ■

► page 4

Competitions

The Taylor Organ Competition, sponsored by the Atlanta, Georgia, Chapter of the American Guild of Organists, will be held April 17, 2021, and is open to individuals born after June 1, 1998. First prize is \$10,000 and a solo recital in Atlanta; second prize is \$5,000. Deadline for application is October 15, 2020. For information: www.taylororgancompetition.com.

People



Dennis Janzer and Marcus King

Dennis Janzer performed January 26 at St. Mary's Episcopal Cathedral, Memphis, Tennessee, where he is director of music and organist. Part of St. Mary's "World Premiere Series," the concert featured premieres of Janzer's new arrangements of spirituals and an organ transcription of "Bacchanale" from Saint-Saëns' *Samson and Delilah*. Lyric baritone **Marcus King** sang each of the spirituals followed by the organ composition based on the tune. Selections included "Walk together children," "I've got peace like a river," and "Joshua fit the battle of Jericho." These works are to be published by Wayne Leupold Editions as Janzer's *Third Organ Book of Spirituals*, the original tune and text included. The Saint-Saëns transcription is already available from the publisher.

A concert on March 1 at Second Baptist Church, Memphis, where Janzer was formerly organist, featured his piano/organ duet arrangement of Psalm 19, "The Heavens Declare," by Benedetto Marcello, published by MorningStar Music. Janzer performed with pianist **Julia Pilgrim** who was celebrating her 40th anniversary at Second Baptist. They were joined by trumpeter **Daniel Hochstein** in Janzer's "A Voice is Calling." The concert, titled "Psalms, Hymns, and

Spirituals," included area musicians who were involved with the music program at Second Baptist, each joining Pilgrim. For information: www.djanzer.com.



Wilma Jensen at Cathedral of St. John the Divine, New York City (photo credit: James Mellichamp)

On March 8, **Wilma Jensen** presented a solo organ recital at the Cathedral of St. John the Divine in New York City. The date marked her 91st birthday. The program opened with the premier performance of a piece commissioned for the occasion, *Fanfare and Cortège*, by Michael McCabe. This was followed by *Suite for Organ: In Praise of Merbecke*, composed by former cathedral musician Alec Wyton, and Herbert Howells's *Saraband in Modo Elegiaco*. Jensen concluded with *Grand Pièce Symphonique*, by César Franck. A large group of family and friends from around the country were on hand to celebrate the occasion. For information: www.wilmajensen.com.



Andrew Peters and Rose Whitmore in front of Casavant Opus 3838, Cox Auditorium, Principia College, Elsah, Illinois

Andrew Peters accompanied Harold Lloyd's silent film *Safety Last!* at Cox

► page 9

Saint George's Episcopal Church

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Nunc Dimittis



Jennifer Bate (photo credit: Nick Murdoch)

Jennifer Lucy Bate, 75, born in London, UK, November 11, 1944, died March 25. She was the daughter of H. A. Bate, organist of St James's Muswell Hill from 1924 to 1978. An international concert organist, she was considered an authority on the organ music of Olivier Messiaen, having befriended him within the last twenty years of his life as his organist of choice. In 1986, she gave the first British performance of his *Livre du Saint-Sacrement* at Westminster Cathedral and later made the world premiere recording of the work under the personal supervision of the composer, winning the Grand Prix du Disque. He also endorsed her earlier recordings of all of his other organ works. Bate owned scores that contain many personal markings and references made by Messiaen. In 1995, Bate opened the Messiaen Festival at l'Église de la Sainte Trinité, Paris, France, where his complete organ works were performed and recorded. Among numerous awards for her CD were the *Diapason d'Or* (France) and *Preis der Deutschen Schallplattenkritik* (Germany).

Bate performed and recorded a broad repertoire spanning several centuries, including English organ music, the complete organ works of César Franck, and the complete organ music of Felix Mendelssohn. A frequent performer at organ festivals, she often played works written for her. She also presented numerous masterclasses and lectures. She was instrumental in the formation of the annual Jennifer Bate Organ Academy, a course for young female organists, and she was the lead patron of the Society of Women Organists.

Bate was briefly married (as his second wife) to George Thalben-Ball. She received an honorary doctorate from the University of Bristol in 2007. In 1990, Bate was recognized with the *Personnalité de l'Année* award by the French-based jury, only the third British artist to achieve this distinction, after Georg Solti and Yehudi Menuhin. In 1996, Bate was granted honorary citizenship of the Italian province of Alessandria for her services to music in Northern Italy over 20 years. In 2002, she was elected a Fellow of the Royal Society of Arts, and in 2008 was appointed Officer of the Order of the British Empire.

In 2011, M. Frédéric Mitterand, minister of culture and communication, awarded Jennifer Bate the rank of *Officier de l'ordre des Arts et des Lettres*, stating that this honor is awarded to renowned artists and writers who have promoted French culture throughout the world. Subsequently, President Sarkozy appointed Jennifer Bate to the rank of *Chevalier in the Ordre National de la Légion d'Honneur*, stating that this honor was awarded in recognition of her skill as an organist and her contribution to making Olivier Messiaen's organ works more widely known throughout the world. She received both awards in 2012.

Marillyn Ila Freeman, 85, musician and teacher, died March 24. Born in Marion, Wisconsin, February 23, 1935, she grew up in New London and Appleton, where she began playing the organ for local church services at the age of twelve. She graduated from Appleton High School in 1953 and the Lawrence College Conservatory of Music, Appleton, earning a degree in music performance in 1957. While at Lawrence, she met her future husband Ralph Freeman,

and they were married in 1958. Following graduation Freeman taught music at Lawrence and worked in the president's office at Princeton University, eventually returning to Wisconsin and settling in Green Bay, where she taught piano and played organ in the Moravian church.



Marillyn Ila Freeman

In 1965 the Freemans moved to Neenah where a year later she began a 54-year career as organist for St. Paul Lutheran Church. In addition to playing organ and piano, as director of music ministries she planned worship services, directed youth choirs, accompanied the adult Sanctuary Choir, presented church musicals, and guided the church in purchasing a new Dobson organ in 1986. She earned an associate certificate of the American Guild of Organists in 1995 and an associate in music ministry certificate in 2000.

Throughout her career Freeman continued to teach piano and organ, organizing piano recitals, judging piano competitions, and mentoring young musicians in the Fox Valley. She was a member of the Fox Valley Music Teachers, a member of the Sigma Alpha Iota International Music Fraternity, served as treasurer of the North Eastern Wisconsin chapter of the American Guild of Organists, and was active in the Hymn Society of the United States and Canada. For many years she and her husband Ralph, a pianist, violinist, and published author of hymn texts, performed organ and piano duets each August as part of the Lunchtime Organ Recital Series in the Fox Valley region.

Marillyn Ila Freeman is survived by her husband Ralph Freeman, five children: Rebecca Freeman (Stephen Fusfeld) of Neenah; Jennifer Timm (Terry) of Neenah; Robert Freeman (Robin) of Darien, Illinois; Jon Freeman of Whitefish Bay; and Paul Freeman (Nicole Berman) of Stow, Massachusetts; twelve grandchildren, and several great grandchildren.

Memorial gifts may be made to the music ministry program at St. Paul Lutheran Church, 200 N. Commercial Street, Neenah, WI 54956, or to either the Melanoma Research Fund or the Surgical Oncology Outcomes Research and Awareness Fund at the University of Wisconsin (supportuw.org/give).

Josephine Lenola Bailey Freund, 90, died February 8 in Carlisle, Pennsylvania. A lifelong musician, she was a professional organist for almost 70 years and taught piano and organ. She performed organ recitals and directed choirs throughout the United States, as well as in Swaziland and Papua New Guinea.

Josephine Bailey was born April 8, 1929, in Indianapolis, Indiana. She began piano lessons at age six and started studying organ at age thirteen. Among her first professional jobs were playing the organ to accompany silent movies and substituting as an accompanist and organist in local churches.

Following graduation from high school in 1946, Bailey attended Wittenberg College, Springfield Ohio, later transferring to Peabody Conservatory of Johns Hopkins University, Baltimore, Maryland. There she earned a teaching certificate in organ and bachelor's and master's degrees. In 1952, she was the first female graduate of Peabody to earn a master's degree in organ performance.

During the 1950s Bailey played at various churches in Maryland, Virginia, and the District of Columbia, including serving as music director for First Baptist, Washington, D.C., which President Truman attended; and St. Anne's Episcopal Church, Annapolis, Maryland, where she was honored to play for a royal visit by Elizabeth, the Queen Mother. From 1956 until 1961, she was associate professor of music

at Longwood College, Farmville, Virginia. She was also organist of First Presbyterian Church, Farmville, and taught music in local public high schools.

In 1963, Bailey became the first full-time director of music at Trinity Lutheran Church, Camp Hill, Pennsylvania. She later returned to Indianapolis to teach in public schools and was the organist and assistant choir director at First Presbyterian Church. In the early 1970s, she moved to East Lansing, Michigan, to work on her doctorate in music theory at Michigan State University. She also was associate professor of music and organist and choir director of Martin Luther Chapel at Michigan State. It was there that she met her future husband Roland Freund who was an Australian agricultural missionary working on his master's degree. They married in July 1971 and moved to the Highlands of Papua New Guinea.

In 1976, the family moved to Carlisle, Pennsylvania, where Josephine taught piano and was organist at Grace United Methodist Church. The family spent 1982-1984 working on a U.S. AID and Penn State University project in Swaziland, Africa. There she taught music in several schools and directed the largest choir in the country for a performance of Brahms's *Requiem*.

Upon returning to Carlisle, Josephine Freund served as organist and choir director at St. John's Episcopal Church and Gettysburg College Chapel. She was adjunct professor of organ for Dickinson College and an active member and officer of the Harrisburg Chapter of the American Guild of Organists. Freund played her final organ recital in 2010, but continued to teach piano and organ and to substitute and support church services, weddings, and funerals for a few more years. She was a lifetime member of the national honors fraternity for women in music, Sigma Alpha Iota.

Josephine Lenola Bailey Freund is survived by her husband, Roland Paul Freund of Carlisle; her nephew, Matthew Freund of South Australia; and her son, Colonel Ernie Freund, daughter-in-law Megan Sayler Freund, and granddaughters, Amelia Rose and Adelaide Pearl, all from Burke, Virginia.

Funeral services were held February 15 at Trinity Lutheran Church, Camp Hill, Pennsylvania. Memorial contributions may be made to Residential Hospice, 100 Sterling Pkwy #110, Mechanicsburg, PA 17050 or the Traditional Music Fund at Trinity Lutheran Church, 2000 Market Street, Camp Hill, PA 17011.



Eleanor Fulton (photo courtesy: RavenCD.com)

Eleanor Marie Fulton, organist and music educator, died February 23 in New Haven, Connecticut. Born August 9, 1939, in Morristown, Tennessee, she earned her Bachelor of Arts degree from Bennett College, Greensboro, North Carolina, in 1961,

and continued her education at the Manhattan School of Music, New York City; the Haydn Conservatory, Eisenstadt, Austria; and the University of Ghana's International Center for African Music and Dance.

She served as the longtime organist and director of music for Center Church on the Green, New Haven, and was a music teacher for New Haven Public Schools, director of the New Haven Children's Chorus, assistant organist and director of Christian education for Battell Chapel, Yale University, New Haven, consultant to the New Haven Symphony Orchestra, and a private piano and music instructor. She was the featured performer on a CD released by Raven, performing on the 1971 Beckerath organ of Dwight Chapel, Yale University, with works of Bach, de Grigny, and Mendelssohn (*Eleanor Fulton, Organist: Dwight Chapel, Yale University, OAR-810*).

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Odile Pierre at the Van den Heuvel organ in the Nieuwe Kerk (New Church), Katwijk aan Zee, The Netherlands

organ at St. Ouen Abbey in Rouen. After taking lessons with Madeleine Lecoœur, organist at St. Nicaise Church in Rouen at age fifteen, she served as organist and choir director at the St. Martin Church in Barentin (in the Seine-Maritime region of Normandy). From 1950 to 1952, she studied harmony with Albert Beaucamp and organ with Marcel Lanquetuit at the Rouen Conservatory. She then entered the Paris Conservatory, where she was awarded first prizes in the classes of Maurice Duruflé (harmony), Noël Gallon (fugue), Norbert Dufourcq (music history), as well as organ and improvisation with Marcel Dupré and Rolande Falcinelli. At the age of 23, Odile Pierre became the youngest Marcel Dupré student to win a first prize in organ and improvisation at the Paris Conservatory. She won this prestigious prize the same year as Éliane Lejeune-Bonnier (1921–2015), with the unanimous approval of the jury, which included Jeanne Demessieux.

From 1955 to 1957, Odile Pierre officially substituted for Jean-Jacques Grunenwald, then organist at Saint-Pierre de Montrouge Church in Paris. She then studied organ performance with Fernando Germani at Saint-Cecilia Academy in Rome and at Chigiana Music Academy in Sienna, and with Franz Sauer at the Mozarteum in Salzburg. In 1969, she succeeded Jeanne Demessieux as titular organist of the gallery organ of the Madeleine Church and remained in this post until 1979. By coincidence, on the day after she died, Olivier Périn began his functions as the official assistant to François-Henri Houbart, her successor at the Madeleine.

Well known for her mastery of organ repertoire from early to contemporary masters, Odile Pierre

performed at least 2,000 concerts throughout the world, including appearances in Japan, Korea, the Philippines, Canada, Iceland, Russia, Germany, Turkey, Italy, Spain, Austria, and the former Czechoslovakia, including twelve tours in the United States and six in Asia. In 1977, she represented France at the Third International Organ Congress in Washington and Philadelphia. She performed organ concertos under the direction of conductors such as Lorin Maazel, Pierre Dervaux, Antoine de Bavier, and Georges Prêtre.

Odile Pierre recorded for RCA, Mitra, Motette, Festivo, Editions Lade, and IFO. At least two of the recordings were made at the Madeleine Church in Paris: *Camille Saint-Saëns' Preludes and Fugues* (1972, RCA LSB 4088) and *The Great Romantic Toccatas* (1978, RCA/RC 8108). In 1991, she recorded (for SCD 814) Jean-François Muno's reconstitution of Jean de Joyeuse's 1694 organ at the Auch Cathedral, which she had inaugurated in 1988 with André Isoir. Her *Poetic Symphonic Organ Music* (Vierne, Debussy, Duruflé, and Odile Pierre) on the Cavallé-Coll of the Trinity Church in Fécamp and at St. Godard in Rouen (1988, MP/FR 51190 C) calls upon her Norman origins; her record of Widor, Vierne, and Guilmant at the Orléans Cathedral (1993, Motette 11251), reminds us that she lived nearby, in Tigy, in the Loiret department, at the end of her life.

As professor, Odile Pierre taught organ and music history at the Rouen Conservatoire from 1959 until 1969 and then organ and improvisation at the Paris Regional Conservatoire from 1981 until 1992. Among her students were Michael Matthes, Léon Kerremans, D'Arcy Trinkwon, Kristiyan Seynhave, David Di Fiore, and Lionel Coulon (titular organist at the Rouen Cathedral since 1992, he substituted for her at the Madeleine for four years). In 1991, she gave organ classes at the Scuola Internazionale d'Alto Perfezionamento Musicale in Perugia, Italy, and gave masterclasses in numerous colleges and universities. She also served on the juries of international organ competitions. In 1977, she was appointed as a member of the Commission on Organs in Paris.

Her organ works were published as early as 1955: *Chorale and Fugue on the first antiphon of the Second Vespers for Christmas* (1955, Procure du Clergé), and *Chorale and Four-Voiced Fugue* (1955, republished by Europart-Music in 1988), *Four Pilgrimages at the Virgin Mary* for four hands, opus 1 (Leduc, 1988), *Variations and Fugue on three Christmas Carols* (Leduc, 1990), *The Martyr of St. Thomas Becket*, op. 4 (Bergamo, Carrara 1994), *Chorale and Fugue on the Name of Charles-Marie Widor*, op. 5 (Mayence, Schott, 1994), and *Canonic*

Variations and Fugue on Two Christmas Carols from Naples, op. 6 (1955). Her edition of some of Alexandre Guilmant's organ works was printed by Bornemann in 1983 and 1984. In addition, she wrote about Marcel Dupré's improvisation exams in 1953 and 1954 (Leduc, undated). Odile Pierre received three awards for her contributions to French culture: Officer in the French Legion of Honor, Commander in the French Order of Merit, and the Silver Medal of the City of Paris.

Odile Pierre is survived by her husband, the historian Pierre Aubé.

—Carolyn Shuster Fournier



Philip Astor Prince

Philip Astor Prince, 89, of New Haven, Connecticut, died February 5. Born January 5, 1931, in Evanston, Illinois, Prince attended the Taft School before entering Yale University

with the Class of 1952. He earned his Bachelor of Arts degree in Latin, subsequently studied musicology in the Yale Graduate School, but completed a Master of Music degree from the Yale School of Music in organ performance under H. Frank Bozyan in 1959. Prince was drawn to the Anglo-Catholic liturgy celebrated at Christ Church, New Haven, and became associated with the music program there, succeeding Richard Donovan as organist and choirmaster in 1966. He became respected among colleagues for his English-language arrangements of Gregorian chants and psalmody and for his hymn accompaniments.

Prince published scholarly articles on Max Reger's organ music (see "Reger and the Organ," *THE DIAPASON*, March 1973) and a performing edition of a *sonata da chiesa* of Johann Gottfried Walther. He also taught organ students at Wesleyan University, Middletown, Connecticut, where he served as university organist for nearly 30 years and played annual recitals. In 1988, he joined the choirs of St. Mary Church, New Haven, and the St. Gregory Society and continued singing with them well into his 80s. Prince became an associate fellow of Ezra Stiles College in 1974. He was a longtime member of both Mory's and the Elizabethan Club in New Haven, and the American Guild of Organists and Association of Anglican Musicians. Prince was a supporter of the Yale swimming team, and for many years he refereed at swimming matches and tournaments. ■

► page 6

Auditorium, Principia College, Elsau, Illinois, on February 7. Students of the college had been studying silent film in **Rose Whitmore's** Music in Film class. Peters is minister of music at Second Presbyterian Church, St. Louis, Missouri, and ensemble organist for St. Louis Symphony; Whitmore is college organist and associate professor at Principia College. For information: www.andrewjpeters.com.



Grant Wareham at Trinity Memorial Episcopal Church, Binghamton, New York (photo credit: John Holt)

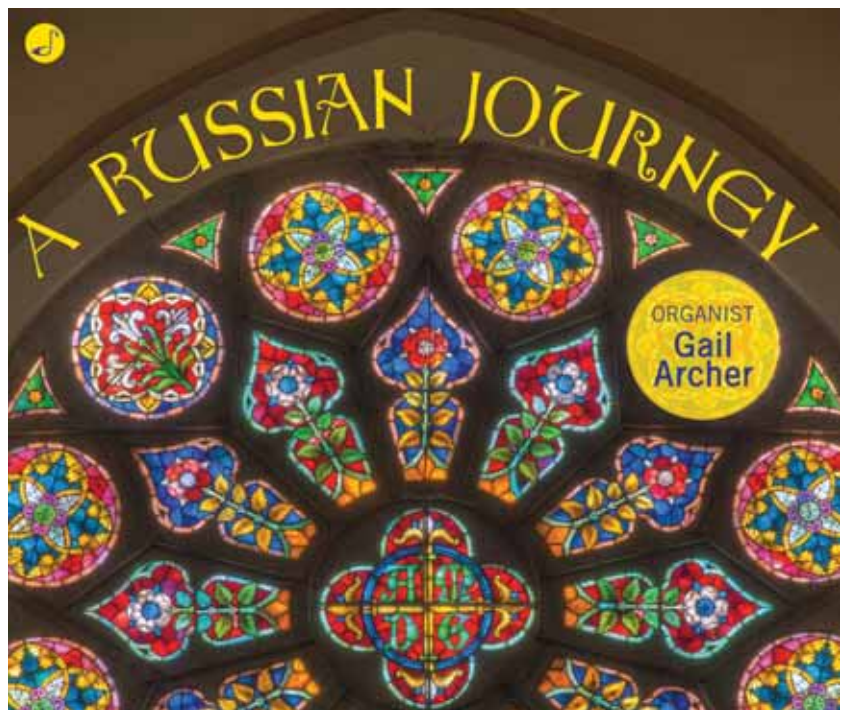
2019) performed a recital that included the music of Mendelssohn, Karg-Elert, Bach, Vierne, and Sowerby. Wareham is pursuing his Master of Music degree at the Yale University Institute of Sacred Music, having studied with Thomas Murray during the year before his retirement and now with Jon Laukvik. He serves as organist and choirmaster for the Episcopal Church of Yale and as organ scholar at Christ Church in New Haven.



Dedication of Viscount organ, St. Mary Magdalene Episcopal Church, Silver Spring, Maryland (photo credit: Kerry Bell)

Carol Williams, artistic director of Viscount Organs North America, played a dedication recital on a Viscount Unico 370 at St. Mary Magdalene Episcopal

► page 10



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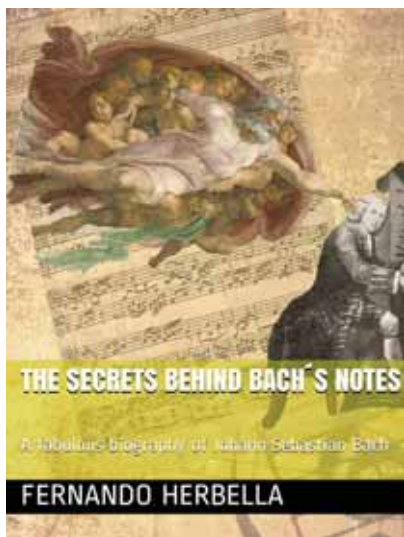
Here & There

► page 9

Church, Silver Spring, Maryland, on International Women's Day, March 8. The organ was blessed by Rt. Rev. Chilton Knudsen, assisting bishop of Washington. For information: www.viscount-organs.com.

Publishers

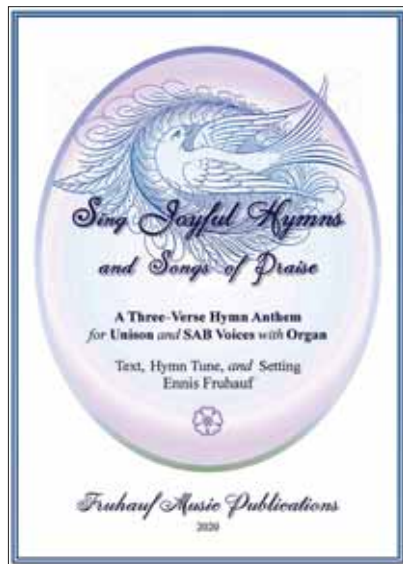
Edition Walhall announces new publications: *Aria sopra La Bergamasca* (EW1134, €12.80), by Marco Uccellini, arranged for soprano recorder and organ or harpsichord by Adrian Wehlte; *Melodie Gregoriana* (FEA147, €17.50), op. 135b, by Fulvio Candini, for recorder and organ; and *Sechs Cembalosonaten*, op. 2, by Carl Friederick Abel, for harpsichord with accompaniment for violin or flute and violoncello, edited by Leonore and Günter von Zadow, in three volumes: Sonatas I–II (G351, €18), Sonatas III–IV (G352, €16.50), and Sonatas V–VI (G353, €16.50). For information: www.edition-walhall.de.



The Secrets Behind Bach's Notes: A fabulous biography of Johann Sebastian Bach

Fernando Herbella, **Debora Gallegos**, and **Diego Adão** have published a new ebook, *The Secrets Behind Bach's Notes: A fabulous biography of Johann Sebastian Bach*. The book looks to show the story of this composer through a technical text based on biographical and historical data, interspersed with an investigative novel. The book is available for download to Kindle for \$3.50 at: www.amazon.com.

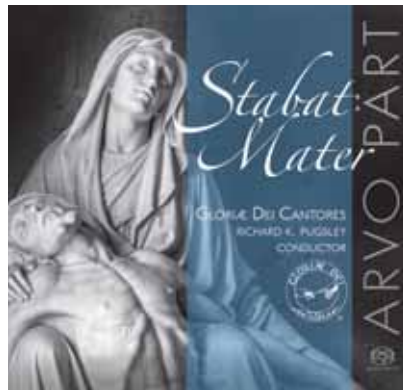
Fruhauf Music Publications announces a new publication: *Sing Joyful Hymns and Songs of Praise*, a three-verse hymn anthem for voices



Sing Joyful Hymns and Songs of Praise

and organ based on an original text and tune. The first verse features unison voices with organ accompaniment; the second verse offers a three-part (solo or sectional) harmonization of the melody and text; and the final verse provides a hymn of praise for unison voices with soprano descant and a free harmonization for organ. It is the third of a trio of complementary online publications for organ, choir and organ, carillon and other keyboard instruments, and can be accessed from Fruhauf Music Publications' website bulletin board at: www.frumuspub.net.

Recordings



Arvo Pärt: Stabat Mater

Gloriae Dei Cantores announces a new recording: *Arvo Pärt: Stabat Mater* (CD65, \$19.99). The group is conducted by Richard K. Pugsley. Besides the title work, other works by Pärt include *Peace Upon You, Jerusalem*; *Salve Regina*; *Magnificat*; *Nunc dimittis*; and *L'Abbe Agathon*. For information: <https://gdrecordings.com>.

Organbuilders



St. George's Episcopal Church, Nashville, Tennessee, rendering of Buzard organ façade

John-Paul Buzard Pipe Organ Builders of Champaign, Illinois, announces it has signed a contract for its Opus 48 with **Saint George's Episcopal Church**, Nashville, Tennessee. The main organ, which will be installed in 2022, will initially have 48 stops with 7 stops prepared for future addition, for a total of 55 stops, 65 ranks. An antiphonal organ and horizontal trumpet are also prepared for future addition, filling out the four-manual and pedal specification. Nearly all of the organ will be under expression, including the full-length wood 32' Pedal Contra Trombone and 16' Pedal Ophicleide extension of the Solo Tuba Mirabilis. The Great chorus, consisting of First and Second Open Diapasons and corresponding upperwork, will be unenclosed.

The new organ's cases will be made from solid walnut, stained and finished to match the church's existing woodworking. The round towers and flats will be filled with the largest pipes of the 16'

Diapasons, the 16' Dulciana, and the 8' manual and pedal Open Diapasons, all made of polished tin. The pipe shades will be made of basswood enameled in "Prayer Book Red," pierced with stylized and gold-leafed St. George crosses.

The new organ is a part of a larger series of projects to update, remodel, and enlarge the church's facilities. St. George's rector is the **Reverend Leigh Spruill**, music director is **Woosung Kang**, organist and associate director is **Gerry Senechal**. **Wilma Jensen** is St. George's Organist Emerita. The specification can be viewed at the company's website: www.buzardorgans.com. The church's website: www.stgeorgesnashville.org.

Southern Methodist University, Dallas, Texas, has announced new plans for a pipe organ for its Perkins Chapel. The chapel's 1948 Aeolian-Skinner Organ Co. Opus 1167 was damaged from a steam pipe break in January 2018 and was rendered unplayable. This organ will be removed and renovated for reinstallation in Our Redeemer Lutheran Church of Dallas.

Perkins School of Theology at the university has purchased 1927 Skinner Organ Company Opus 563, contracted in 1925 for Fourth Presbyterian Church of New York, New York. In 1953, Fourth Church sold its building to Annunciation Greek Orthodox Church. The three-manual, 37-rank organ was recently removed from the building to storage in Massachusetts. The university is presently identifying a possible donor to begin the process of restoration and installation of this organ. For information: www.smu.edu. ■

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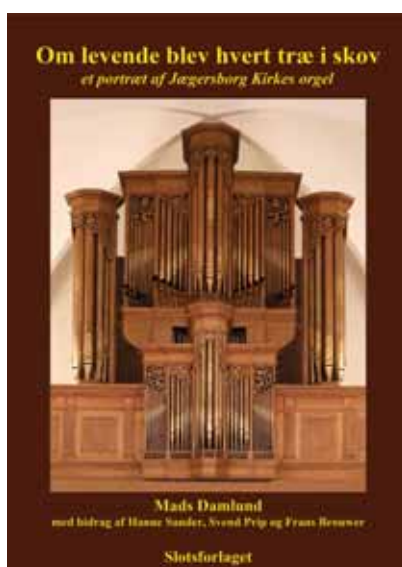
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Om Levende Blev Hvert Træ I Skov—et portræt af Jægersborg Kirkes Orgel (If All the Trees in the Forest Could Sing)

Book Reviews

Om Levende Blev Hvert Træ I Skov—et portræt af Jægersborg Kirkes Orgel (If All the Trees in the Forest Could Sing—a portrait of the Jægersborg Church Organ), by Mads Damlund, with essays by Svend Prip, Frans Brouwer, and Hanne Sander. Text in Danish, with English summaries by Inger-Lise Andersen. Slotsforlaget, Store Heddinge, Denmark, 2019, 978-87-970044-1-8, 208 pages, 177 illustrations, most in color, compact disc included, 200 kr (approximately \$21). Available from: www.slotsforlaget.dk.

Jægersborg is a suburban neighborhood seven-and-a-half miles north of downtown Copenhagen, Denmark. The Jægersborg church was founded in the

mid-1920s and began to plan for the present building soon thereafter to the designs of P. Staffeldt Matthiesen, who drew inspiration from thirteenth-century churches. The building, finished in 1941, was first served by a reed organ.

The young church made the bold move of contracting for a new organ by Marcussen & Søn of Aabenraa, Denmark, which was built between 1942 and 1944. This book is issued in celebration of the landmark organ's seventy-fifth anniversary and is principally written by Mads Damlund, organist of the church, with supplemental essays about the organ's influence on later instruments, the influence of the organ and the Danish Organ Reform Movement abroad, and on how theology and music in the Jægersborg Church work concomitantly. The text is in Danish, with English summaries provided for each chapter, about 10% of the length of the original text.

The story of the Marcussen organ should be of interest to American readers, as it foreshadows what would happen when the American organbuilding world fully discovered the *Orgelbewegung* in the 1930s, a movement that gained influence and understanding in the decades following World War II.

The project for the Jægersborg Church was heavily influenced by three figures: Sybrand Zachariassen, who headed the Marcussen firm at the time the organ was built; Poul-Gerhard Andersen, who worked for Marcussen at the time; and Finn Viderø, organist of the church. In Andersen's book, translated and published in English as *Organ Building and Design* in 1969, he named this organ as the first example of an instrument representing the Danish Organ Reform Movement.

The fact that the organ project was carried out during World War II is

remarkable in itself. There were many delays due to the effects of the war, and there were numerous changes to the plans for the instrument as the years progressed, right up to the organ's inauguration. As Marcussen & Søn was building the Danish State Radio concert hall organ at the same time as Jægersborg, it was decided that since that organ had a chamade trumpet, one would be provided for the Jægersborg organ as well. The design for decorating copper façade pipes, perhaps a first in twentieth-century organbuilding, was drawn two weeks before inauguration. Construction details of the Pedal 16' Fagot were decided three weeks before inauguration. Yet these details were completed on time. The organ was presented publicly to organists and the press on December 2, 1944, and the dedication took place the following day during the morning service and an afternoon recital by Viderø.

Jægersborg featured elements that were relatively unknown in organbuilding at that time, ideas that became standard in the following decades: there were slider windchests and mechanical key and stop action. There was no expression box; the doors of the Brystværk (Brustwerk) division must be opened and closed by hand. A Rygpositiv (Rückpositiv) division was positioned at the gallery rail. A lack of funds meant a lean specification in the Pedal (five ranks: 16', 8', 8', 4', and 16'), and there was to be no Sesquialtera. The three-manual, twenty-nine-rank instrument represented an early synthesis of the desires of the Organ Reform Movement, yet was forward thinking, including ideals gleaned from Spanish and German Baroque examples. The desire was to build a universal organ, taking into account the organ case, structure, and environment, an instrument capable of

playing almost any of the organ literature. The completed organ launched a new era in Danish organbuilding after World War II and quickly became world renown.

A renovation of the organ was carried out in 1982, with some technical improvements introduced such as a self-regulating mechanism, aluminum roller frames, and slides of etronite. The instrument has been used for several LP recordings, including multiple disks recorded by Karl Richter (Deutsche Grammophon Gesellschaft), Finn Viderø, and others. Works of composers such as Scheidt, Scheidemann, and Praetorius were recorded for the first time here.

An interesting story is included in the book that the vicars and organist of the church in 1976 commissioned a setting of the liturgy for use at Christmas from the Danish composer Pelle Gudmundsen-Holmgreen. At the work's first performance that Christmas Eve, it "was accepted with reservations by the congregation." When the work was performed again the following year, an "uproar broke out, and the vicar and the organist had to flee through either end of the church." For the organ's seventy-fifth-year jubilee, Peter Navarro-Alonso Kastensson has composed a suite, *The Jægersborg Organ Book*, dedicated to the organ. The suite is influenced by the music of György Ligeti, a Swedish lullaby, and Pink Floyd.

This hardbound volume is beautifully and sturdily printed. The illustrations maintain the English-speaking reader's interest while thumbing through the pages of Danish text. The nine appendices include, but are not limited to, a list of the church's organists, a detailed specification of the organ, a discography

► page 12

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of recordings made with the organ, and a list of tracks on the accompanying compact disc, which includes recordings historic and contemporary. For readers like the reviewer who do not have a working knowledge of the Danish language, the English summaries and other items in the book make its acquisition very worthwhile, a volume that gives insight to the early days of an organbuilding movement that was carried out worldwide, the effects of which are still felt today.

—Stephen Schnurr
Gary, Indiana

New Organ Music

Orgelwerke: Zehn Stücke für Orgel solo, by Lambert Kleesattel. Dr. J. Butz Musikverlag, Bonn, Germany, 2017, Verl.-Nr. BU 2814. Available from: www.butz-verlag.de.

“Intrada,” “Cornet Voluntary,” “Andante,” “Melodie,” “Elegie,” “Scherzo,” “Cantabile,” “An Irish Toccatina,” “Adagio,” and “Marsch.”

Lambert Kleesattel (b. 1959) graduated from the Musikhochschule Köln, Germany, in 1986 with principal studies in harmony and organ prior to completing his church music examinations. He served as organist and choir director at St. Andreas in Wesseling, situated in the western Rhineland region.

In the preface to his first collection of organ pieces, Kleesattel indicates the inspiration for his compositions derives from the restoration of a small, single-manual organ in a village church in the Rhineland region. Translated from German, he writes, “using the organ’s resources, I wrote several organ compositions ‘from the heart’ in a romantic idiom for contemporary times,” designed for instruments of one or two manuals with pedal “for the pleasure of listeners, service playing, or recitals.”

Kleesattel indicates that his suggested registrations may need to be adapted based on each organ’s disposition and acoustical setting. While the individual preludes are not chorale based, the composer has successfully met his goal in creating light and upbeat music in an engaging harmonic idiom, and certain selections may be appropriate for service music.

The opening “Intrada” is in ternary form, both in terms of key centers (C major–F major–C major) as well as thematic material. The concluding thirty-measure coda, marked “Maestoso,” brings material from the contrasting “B” section (A-B-A-b’). Phrases are predictable and even in length, and the homophonic texture is of moderate

density. While manual indications (HW and SW) are included, this is also easily played on one manual only, if so desired. As for most of the ten preludes, the conservative pedal writing underscores the functional harmony above. This is somewhat restrained but majestic in nature with strong and compelling chord progressions.

“Cornet Voluntary” is a brief “intermezzo” (23 measures) of simple ternary construction. The articulated texture is light and lean featuring eighth notes set against sixteenth notes, with much more activity for the fingers (on one manual) than the feet. Kleesattel appears to favor this type of texture, as also featured in the accompaniment to the “Sanctus” of his popular *Missa Brevis in C* (SATB), also published by Butz Musikverlag. While fun to play and a useful teaching piece, this voluntary’s usefulness for service playing is limited.

“Andante” is a highlight in this collection and appropriate for service playing. Using a triple meter throughout, the texture is similar to others in this collection but at a more relaxed tempo and quieter registration. A website contributor made reference to Kleesattel’s “juicy chords and tasty tunes;” to be sure, this selection offers progressions reminiscent of the Romantic idiom with a bit of a British accent. A key to the success of this piece, though, is its accessibility and the absence of dense harmonic texture. He introduces what I call a “raindrop” embellishment in the “B” section that returns just prior to the selection’s final single note; a nice touch to a charming piece.

“Cantabile” features an expansive and sighing melody underscored by a pattern of left-hand suspensions. After twenty-eight measures, a “B” section introduces a series of key changes based on florid running sixteenth notes, first in the right hand and then the left, and related in spirit to the raindrop embellishment in “Andante.” The opening accompaniment of suspension patterns returns in the last ten measures, rounding out this selection.

Compared to “Cantabile,” “An Irish Toccatina” is a non-liturgical chestnut with the opening inscription from Fr. Andrew Greeley’s “A Saint Patrick’s Blessing;” “May you dance a reel for St. Patrick’s sake and toast the many united in one.” This offering is a bit of an “outlier” for this selection. For the right occasion, the adventurous organist might be compelled to include this as a hearty postlude—possibly!

The final selection in this collection is a very engaging “Marsch.” While a bit fanciful for all but the most cheerful postlude, this composition would make

a nice encore number for a recital. This is a “bonbon” not to be missed. Whether you ever play this piece in public, you will be all the healthier for “taking a swing” at it.

The “Marsch” calls to mind the many discussions as to the role of repertoire in the success of twenty-first-century organ recitals. While organists and musicians deeply appreciate the works of art left by esteemed composers past and present, some have suggested that the complexity inherent in certain selections may be difficult for less-experienced listeners.

How do we pack the pews and concert venues as was the case one hundred years ago? Not desiring to fuel the debate around artistic purity and our current popular culture, this reviewer does appreciate many selections in this collection. Though some are useful for worship services, others are just fun to play due to their charming simplicity. Far from perfumed parlor music, there is something for everyone to enjoy in this collection. One or more emoji smiles are bound to emerge from players and listeners alike.

Why is this volume noteworthy in 2020? Amid the proliferation of brief and simplistic settings of chorale-based works offered by some United States-based church music publishing houses, Dr. J. Butz Musikverlag offers something refreshing and markedly different. As Kleesattel’s collection harkens back to a harmonic idiom popular more than a century ago, *Orgelwerke: Zehn Stücke für Orgel solo* will likely bring joy to many homes, teaching studios, and churches for those with an open mind and spirit. This collection is highly recommended.

—Jeffrey Schreff
Gainesville, Texas

New Recordings

A Year at Exeter. The Choir of Exeter Cathedral, Timothy Noon, director, Timothy Parsons, organ. Regent Records, Ltd., compact disc REGCD524, available from www.regentrecords.com.

A Hymn for St. Cecilia, Herbert Howells; *Ave Maria*, Robert Parsons; *Lullay My Liking*, Philip Lawson; *Videte miraculum*, Thomas Tallis; *Hear my prayer*, Henry Purcell; *Salvator mundi*, John Blow; *Blessed be the God and Father*, Samuel Sebastian Wesley; *My beloved spake*, Patrick Hadley; *The Lord is King*, Timothy Parsons; *I saw the Lord*, John Stainer; *Jesus Walking on the Waves*, Anthony Piccolo; *Seek Him That Maketh The Seven Stars*, Jonathan Dove.

One of the recent compact discs in “A Year at . . .” series from Regent Records features Exeter Cathedral in Devon, England. The foundation of Exeter Cathedral dates from 1050, and the present building was completed by around 1400. Ever since its founding, except for the disruption of the Civil War in the seventeenth century, there does not seem to have been any time when Exeter Cathedral did not have one of the outstanding music programs in the Church of England, a record that must be very unusual. The director of music, Timothy Noon, has had a distinguished musical career that has included posts as director of music at St. David’s Cathedral (Church in Wales) and Liverpool Metropolitan Cathedral (Roman Catholic). The assistant director of music, Timothy Parsons, who plays the organ on this recording, has held similar posts at Hereford Cathedral and Worcester Cathedral. He also directs the St. Peter’s Singers, Exeter Cathedral’s adult voluntary choir.

The repertoire on this compact disc is, as one might expect for such a cathedral choir, eclectic in nature. It includes much of what might be termed “core Anglican repertoire,” such as works by Robert Parsons, Thomas Tallis, John Blow, Henry Purcell, S. S. Wesley, John Stainer, and Herbert Howells. Samuel Sebastian Wesley is a particularly appropriate choice since he was organist of Exeter Cathedral from 1835 to 1842 and chose to be buried in Exeter. He wrote *Blessed be the God and Father* while organist of Hereford Cathedral in 1833 for the rededication of the organ, which had just been augmented by the organ builder J. C. Bishop. The lay clerks had withdrawn their labor over a dispute with the dean, and Wesley was left with just the choristers and the dean’s butler, who had an enormous bass voice rather like a foghorn. Wesley therefore wrote the anthem for treble and bass, but rewrote it in 1834, adding the inner voices, before departing for Exeter in 1835. He had meanwhile married the dean of Hereford’s sister. John Blow’s gorgeous anthem *Salvator mundi* has also long been among my favorites.

The works on this compact disc by lesser-known twentieth- and twenty-first-century composers are of considerable interest. Philip Lawson’s *Lullay My Liking* weds a traditional carol text with a rich contemporary tune. Patrick Hadley (1899–1973) deserves to be well known as a composer, but unfortunately buried himself in Cambridge academia in a semi-reclusive manner. He wrote the Easter anthem *My beloved spake* in 1938. It shows a certain affinity with some of the music of Ralph Vaughan Williams.

The Ascension anthem *The Lord is King* was written by Timothy Parsons, the organist on this compact disc. It has a mysterious and awe-inspiring character designed to evoke a sense of the holy. Anthony Piccolo, children’s chorus director of the Metropolitan Opera, is the only American composer featured on the compact disc. *Jesus Walking on the Waves* was written for St. Peter’s Day, which among other things is the patronal feast of Exeter Cathedral. The text is by Richard Fleming, a former chorister of Canterbury Cathedral. The final work on this recording is Jonathan Dove’s *Seek Him That Maketh The Seven Stars*, an anthem for the feast of Christ the King. The anthem, dating from 1995, begins with a sense of yearning that gradually transforms into a dancelike paeon.

Altogether this compact disc is a credit to Exeter Cathedral, its director, and assistant director. The works by lesser-known twentieth- and twenty-first-century composers are particularly worthy of note.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Tower Praises, arranged for 3, 4, 5, or 6 octaves of handbells, by Karen Lakey Buckwalter. Choristers Guild, CGB1045, Level 3 (D-), \$5.25.

Written for the Greater Dallas Handbell Association, this piece begins by imitating tower bells from afar. An original melody is presented and weaves throughout the entire work along with a host of dynamics, rhythms, and harmonic material. The English “method” of tower ringing known as “Plain Hunt Major” is introduced into this cacophony of sound, taking the ringers back to the roots of tower ringing. This is an unusual and masterful work.

—Leon Nelson
Vernon Hills, Illinois



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The way of the world

The meta theme of this column over the last several months has been unpredictability. As I have recounted, it was as early as October that I became aware that a shoulder injury was preventing me from working on upcoming performances of Johann Sebastian Bach's *The Art of the Fugue*. This was a bit awkward, as the subject of the column was supposed to be the process and progress of my work on that piece. Then after surgery in December, I found myself unable to write, which precluded my January and February columns. When I was ready to resume writing, I found that I could not find a fruitful way to write about *The Art of the Fugue* or about music and teaching in general—partly because I still was not actually playing, and partly because of my state of mind as I recuperated. I started recounting some of my experience of that recuperation, particularly of physical therapy, which had some interesting implications for the music learning process and teaching.

Then the current public health crisis hit. As I write this, a scheduled presidential primary is not taking place, sections of the country are in quarantine, most businesses in the area where I live are closed, and various curfews are in place. My practice of watching a bit of a baseball game or golf tournament to take a break from writing is in abeyance—most of what we all do is in abeyance. When you read this, six weeks or so further on, things will likely be different, but we do not know in what ways they will be different. All of our mid-March selves hope that by early May things will have turned the corner. But we do not know.

I am not sick, nor is anyone I know personally. That is one of the things that may change. My shoulder feels almost fine—close enough not to impede most activities—and I have gotten past the malaise that accompanied my early recovery period. Therefore, I should be able to focus well on writing and on practicing. Indeed I should be able to take advantage of the relative absence of things to do to catch up. But rather than that, I find it harder to concentrate and focus right around now than at any other time that I can remember. So do many people.

I have written about my attempts to be assiduous during my physical therapy exercises, and that those attempts have been fairly successful, if not quite as successful as I had hoped or even assumed. I can report that on one recent day I simply forgot to do them; I forgot that I was a physical therapy patient. The next day, my initial reaction was to wonder whether I should bother to start them up again. I did, though it was a kind of half-hearted job.

This is a global concern that affects everyone's focus. I have read and agree that teachers in general should not evaluate or judge their students right now. Perhaps we need to do away with grades and exams for now and tolerate mediocre or late work. For this week and next, I am not seeing students for any sort of regularly scheduled lessons, not even remote ones. These are said to be the two weeks when we either will or will not turn things around. Nothing about long-distance teaching would violate the kinds of measures that we are being asked to accept and implement. My reason for taking a short break is about focus. As I recently put to a colleague, I need to take a deep breath. I believe that a number of my students also need this, though I am aware that for some of them lessons right now would be a good distraction. (I have balanced that possibility with my own needs at the moment by

making it clear that I am happy to chat with anyone informally or answer questions by email.)

My time off has reminded me of something. While this is a global concern, every student always has their own concerns. I think that I try to be aware of that as a general matter and to react to whatever a student brings to a lesson based on their life circumstances. Music is a part of life, interconnected with everything else. Our awareness of this is heightened at a time like this, but so is our awareness of the complexities. Some people would like for the time being to put lessons aside and focus on the gravity of the situation; others would like to delve even more deeply into music as a distraction or as an affirmation of life, or as some of both. Some people use their involvement with music to help them with difficult things by heightening emotions and awareness, while others use that involvement as a way of gaining access to joy or peace or certain kinds of understanding.

A few random thoughts from the last month or so:

1) I mentioned in an earlier column that during my convalescence I was experiencing music more by hearing it in my head than by actual listening. I later realized that most of the time whatever piece was going through my head was doing so at a very slow tempo. For example, there was a time when the piece in question was Mozart's "Rondo Alla Turca," the last movement of the *Sonata in A Major*, K. 331. This is a piece that I have never played. I tapped out the beat in my head at about quarter note equals 95 beats per minute. The slowest recordings that I found of it in a brief survey were at about 120. Another time, the piece was one that I have played a lot: Bach's *Fughetta super Dies sind die heiligen zehn Gebot*, BWV 679. As it went through my head, I discovered that the eighth notes were going at about 110 beats per minute. Recordings of it that I checked were all between two and three times that fast.

So I began to speculate, are these the tempos that I really want? I certainly like the admittedly abstract experience of "hearing" them that way internally. Each of those pieces, and others, seemed to have a wonderful feeling of suspense and freedom as well as a convincing overall arc. But this is imaginary. Would I like actually hearing them this way? These tempos were extremely slow. If I really would like them this slow, does that mean that I could expect other people to? Or is it something quirky about me, or about how one hears one's own playing as opposed to anyone else's? As I get back to playing and teaching, I want to re-think tempo, mainly as a matter of influence. Where should we get our tempos? Our own innermost thoughts? If not that, why not? Do students feel free to try to get in touch with their own innermost feelings about tempo? What about other interpretive matters? Where might those feelings come from? How can I help students connect with them?

2) There are periods in history that have seen the creation of music that reflects difficult times. Composers in the seventeenth century lived through the Thirty Years War. I have always assumed that this is one source for the sadness and intensity of much of the organ music of Scheidt, for example. The mid-twentieth century was of course another such time, and Messiaen's *Quartet for the End of Time* is one response to it. As I write this it is much too soon to know what scale of misery, dislocation, and sadness the current public health emergency will end

up creating. But I find that this current state of affairs gives me a more real and human awareness of how such things might have affected people—even those great artistic figures whom we struggle to know not just as names or monuments but as people—all those years ago.

3) I noticed something interesting in my approach to physical therapy exercises. It is usually not the exercises that are new, difficult, or painful that I am tempted to skip or shortchange. Rather, the ones that have become easy, that seem to have "worked." Take, for example, rolling a big ball along a table. I essentially could not do this at all a month ago. But now it seems so effortless that after I have done it once or twice, it takes more willpower than I can always manage to do it the prescribed thirty times. This reminds me of one of the characteristic dangers of the practicing and learning process: that a piece or a passage that has become basically learned—or seems to have done so—will be neglected thereafter. I do this, and students do this. When there is limited time or concentration, it is tempting to focus on whatever seems to need the most work. That is not always a source of danger, but it has to be monitored for becoming one. Often the passages that seemed easy in the first place or that seemed to get learned easily end up being the shakiest in performance.

I say that I am prone to doing this, and that is true. But it is fascinating to see myself falling prey to the same temptation in a situation when I am without any particular expertise or overarching awareness of the dynamic of what is going on. To put it another way, I am doing the work at someone else's behest, something that I never do when playing music. This may change my way of thinking in my own practicing or conversations about it.

4) I have been trying to turn back these last few weeks to thinking about the music that I want to play. That means *The Art of the Fugue*, of course, at least in large part for now. However, I find myself thinking more about counterpoint in very general terms, that is, about the concept of counterpoint as a part of life. This is abstract and, perhaps, just the musings of someone who was abstracted from normal life and activity for a couple of months for one reason and now expects to be for another couple of months for different reasons. But I have felt strongly the force of what I think of as the basic definition of counterpoint, namely two or more things that are different from one another happening at the same time. This is a way of looking at it that at least somewhat downplays such specifics

as voices, motifs, and subjects, not to mention answers, inversions, counter-subjects, cancrizans, diminutions, and so on. It requires us only to have an awareness of what it means for things to happen at the same time and of what it means for things to be different from one another. There can be interesting things to say about each of these around the edges, since they are both recognizable, familiar concepts that arise not out of music but out of life.

I had that thought vividly the first time I entered the physical therapy clinic. Here were people (the patients), none of whom had ever met or heard of each other, and who were not exactly meeting now. They were there doing similar but different things in a kind of dance or counterpoint. Of course, this is a clichéd or trite point.

As far as music is concerned, this reminds me of several ideas about counterpoint that occurred several years ago, mainly as a result of my experiences with theater, in particular immersive or participatory theater. (I have briefly alluded to this in prior columns, and will soon—the Fates permitting—write about it at length and relate it to memory, to the passage of time, and to *The Art of the Fugue*.) The notion is that whereas it is normal, valid, and important to think of counterpoint as a conversation between two voices or among more than two voices, it makes a different kind of sense and has a different kind of power to see counterpoint as a representation of or analogue to all experience, whether of people passing through the physical therapy center together or of the planets circling one another—or millions of people working from home and staying in touch as best they can. ■

To be continued.

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Closing the gates

St. Peter took some hard knocks. In the hours before Jesus was crucified, he shamed himself by fulfilling Jesus's prediction that he would deny his association with Christ, "before the cock crows three times . . .," and sometime around 60 A.D., he was crucified under the Emperor Nero of fiddling fame. (If Peter was in his twenties when Christ was crucified, he would have been over eighty when he died.) After all that, Peter was named the gatekeeper of heaven, which I suppose is one of those dream jobs that come with "be careful what you wish for." His image appears in countless paintings, statues, stained-glass windows, even kneeling cushions, and he is always depicted holding a huge ornate key. Ecclesiastical buildings named for him bear iconic images of keys, and many a cartoon shows him sitting at a lectern wafting in the clouds before a great gate, the fortunate throngs enjoying themselves inside with wings aflutter and harps strumming, the hopeful standing in line awaiting judgment. "You're a tenor? We don't admit many singers, but we're short a few tenors. In you go." Or "It's all here on Facebook. Denied." Or "Your account is not coming up. Give me your username and password again."

On March 16, the most prominent earthly edifice honoring Peter dramatically shut its doors as Pope Francis announced that Easter services would not be open to the public at Saint Peter's Basilica in Vatican City. The Archdiocese of New York has cancelled public Masses, and countless other dioceses are doing the same. At this moment, the American public is hunkering down and buying everything they are uneasy about doing without. The structure of the supply chain that we normally take for granted is wobbling and threatening to topple. Will distribution centers close so that nothing will be shipped from warehouse to store? While we are used to the airwaves being full of breathless urgent reporting of breaking news, writing for a monthly journal with submission dates six weeks before publication is hardly immediate, and by the time you are reading this, the world may be a different place. We are learning a lot about what makes us tick as we witness otherwise civilized people brawling over toilet paper.

Wendy and I have left New York City for our home in Maine. That is not unusual as we come and go from this house at all times of the year, balancing the rapid pace of city life with the more relaxed setting at the end of a half-mile gravel road. But this time we are joined by daughter, son-in-law, and granddaughter who live in Brooklyn. We arrived here separately, filling each car

with groceries, booze, and household supplies. With a baby in the house, we sure do not want to run out of laundry detergent, and with five of us here, we are running the dishwasher twice a day.

Social distancing is our new way of life. In a matter of days, we have eschewed the pleasant practice of physical contact when greeting both friends and strangers. Handshakes and hugs are suddenly physically threatening. Public assembly is an important part of our society, but now restaurants, bars, theaters, and concert halls are closed, and we are advised to avoid airplanes, trains, taxis—and any other place where a stranger may have wiped his nose or sneezed before touching something. Someone sneezed in a subway car, and people started shouting.

Many are lamenting the loss of choir rehearsals. It may be easy for the organist and director to feel the grind of yet another Thursday evening, but for countless devoted volunteers, that evening of collaboration, conviviality, and creativeness is important, even essential to their well-being. One colleague wondered online if there is any internet platform that would support anything like a choir rehearsal.

A colleague mentioned that he had watched one of the late-night comedy shows and thought it strange how the host who is usually hilarious fell flat in the vacuum of the empty theater. Public performance of any type depends so much on the energy exchanged between audience and performers. Thousands of organists and clergy have hastily scheduled staff meetings to work out the logistics and dynamics of live-streaming worship from empty churches. One colleague whose church has just received delivery of a large sophisticated new organ noted on Facebook how strange it was to lead worship playing in an empty room.

Out, damn spot!

Wash your hands. We have shared lots of ways to count off twenty seconds. Sing the alphabet. Sing "Happy Birthday." Recite the Lord's Prayer or the Prayer of St. Francis. How about the bit from Act V, Scene 1 of Shakespeare's *Macbeth*, when Lady Macbeth shouts regret for her evil ambitions as she washes her hands?

Out, damn spot! Out, I say! — One, two. Why, then, 'tis time to do't. Hell is murky! — Fie, my Lord, fie! A soldier, and afeared? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have so much blood in him.

I read it to myself in exactly twenty seconds. If you emote a little, your hands will be cleaner for it.



David Geffen Hall, Lincoln Center, New York, five minutes before the March 10 concert of the New York Philharmonic with music of Debussy, Ravel, and Scriabin (photo credit: Mark Pacoe)

The word *virus* is derived from the Latin *virus*, meaning "poison" and "slimy fluid," as is the word *virulent*. This lively etymology became especially prescient when the churchly conversation took up the epidemiological issue of the common cup. I have been receiving communion using the common cup for over fifty years, and I have never thought much about the sanitary aspect of it.¹ Until last Sunday when I refused the cup, I have willingly put my lips to the wine. I know that the purificator is sacred, but it is a stretch to believe that it has scientific antiseptic properties.

Grinding to a halt

In the beginning of last week, significant cancellations started to appear. All of the in-season professional sports leagues suspended games, and colleges and universities announced campus closings and the advent of distance learning and teaching. On Thursday, March 12, the vibe in New York City changed dramatically as all the major cultural institutions closed at once, including the New York Philharmonic, the Metropolitan Opera, the Metropolitan Museum of Art, the Museum of Modern Art, and the forty-one theaters that comprise Broadway. Wendy and the troupe had left for Maine on Tuesday, and this news was enough for me. I held two meetings on Friday—they seemed safe enough because they included just a few people in empty churches, and I drove instead of taking the subway and then spent the afternoon ransacking our pantries and cupboards to add to the hoard in Maine.

It was fascinating and eerie to watch the city grind to a halt. The subway system that ordinarily carries 5.5 million riders each day saw a drop of 18.5% on Wednesday. Ridership on the principal commuter railroads, Long Island Rail Road and Metro-North, dropped 31% and 48%, respectively. (Metro-North runs through New Rochelle, New York, the site of a virulent breakout of the virus.) Restaurants

closed, bars closed, sidewalks emptied. The traffic was significantly lighter as my son-in-law and I drove out of the city on Saturday morning. And no sooner had I arrived in Maine, when Mayor De Blasio of New York City announced the closure of the public schools.

When organbuilders are at work inside an organ, it is common for one to yell for the blower to be shut off in order to open an access panel or clamber across a reservoir. Organ Clearing House lingo for this is "Organ off!"² Someone at the console flips the switch, and you sit inside the instrument watching reservoirs go down, swell shutters flick open, and the wind noise dying away, maybe a little distant whimper of a cipher adding an eerie comment. You witness the life going out of the instrument. The great instrument that was so vital and full of life is reduced to dead weight. New York City felt like that to me last week as the great machine of Gotham ground to a halt.

This brings a converse experience to my hopeful mind. When we leave a dock or mooring in our boat, we use the "Iron Wind," the snappy little twenty-horsepower diesel engine located in a well under the cockpit deck. It is reliable and easy to control and saves us from ourselves when our sailing skills are outwitted by fluid situations, but it is noisy and contrary to the pleasures of sailing. Once we are in open water, we motor into the wind to raise the sail, "fall off" the wind to fill the sail, and shut down the engine. It is a liberating and exhilarating moment, and I look for it, allowing the wind to take over. I look forward to it each time we set out. As the boat goes quiet, it becomes more powerful. Twenty horsepower is nothing when compared to an ocean full of wind.

Will we gain strength through this ordeal? Will this interruption of our routines bring creative ideas, new challenges, and refreshed outlooks? I hear friends talking about all the new music they will be learning. Maybe our exiles will strengthen our relationships with those close to us. Maybe we will find new and quieter ways to be creative and powerful, like the sailboat gaining its true power when the mechanical propulsion is removed. Six weeks from now, when you read this, you can let me know.

It's personal.

As colleges and universities are closing, there has been a lot of chatter about what private lessons for performance majors will be like. Teachers are on social media asking each other how they plan

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“Mister, we have no potatoes today.”
(photo credit: John Bishop)

to manage one-on-one “distance instruction,” and all sorts of online meeting platforms are being discussed and compared. I wonder if this could have a long-term effect on the dynamic of teaching music. One of the strongest memories I have of my organ lessons at Oberlin was the sound of my teacher’s red pencil making circles and notes on my score as I played from memory with my back to him. My ears would burn, and I would itch to be finished so my inadequacies could be revealed. It was immediate, intimate, and very personal. I wonder if those emotions could be translated through Skype?

As with any other musical instrument, private organ lessons are essential to the development of a musician. In that intimate one-on-one setting, the student’s aspirations, ego, and nascent artistic expression are at stake, and the teacher’s understanding of who and where the student is and where he should or could be going is essential. A good teacher and good student nurture each other.

A great performer is great because of the strength of his convictions and the depth of his academic and emotional understanding of the music, all above and beyond the pedagogy of playing notes. Her chops are assumed, she has worked out answers to all her questions, and she presents with conviction to her audiences. The effective teacher helps the student understand how to build a concept of a piece of music and present it with conviction. This intense one-on-one relationship is a privilege for both the student and the teacher.

I hope that all this teaching and rehearsing can continue somehow during this extraordinary time. I imagine we all will learn something from this, will come away with new perspectives about what we do and why we do it. I also hope that when this is all over, we are not tempted to consider that teaching from a distance is preferable than in person. If you are busy now trying to figure out how to teach effectively online, I hope you will use the experience to note why working in person with your students is more effective. If you have been taking the usual personal approach for granted, this may be a chance to gain the power of the wind as the usual motors stop grinding along.

If it isn’t live

On March 12, 2020, Simon Rattle and the Berlin Philharmonic Orchestra presented a full-length live concert streamed online. The program included two complicated, searching pieces created in trying times: Luciano Berio’s *Sinfonia*, written shortly after the assassination of Martin Luther King, Jr., and Béla Bartók’s *Concerto for Orchestra*,

written just as World War II was coming to a close. There was no audience present. The orchestra has long had facility for high-resolution broadcasts of their concerts in Berlin’s Digital Concert Hall, normally available through expensive subscription. This concert was offered free, and Alex Ross, longtime music critic for *The New Yorker*, wrote of the power of the event, but he noted how strange it was when Rattle walked onto the stage not to the applause of a huge audience, but the polite foot-shuffling and tea-time clapping of the orchestra, not to mention the vacuum of silence at the conclusion of each piece.

In his article in *The New Yorker* of March 14, Ross continued with a description of a similar concert presented by the Philadelphia Orchestra under Yannick Nézet-Séguin. Beethoven gave his *Fifth Symphony* a high-octane conclusion with a succession of thundering cadences and swift tempos that whip the usual audience into a frenzy. Ross wrote, “The leaden silence that followed was unnerving. Nézet-Séguin and his players looked a little ashen as they stared out to the cameras. Music is at

heart a social medium, and it desperately needs contact.”

If an orchestra plays to an empty hall, is it a performance? If a teacher instructs a student over FaceTime, is it an effective lesson? Live artistic performance such as music or theater is an exchange of energy. The actor sees the audience through the footlights and knows whether they are excited or bored. Even when playing a large organ sitting scores of feet from the nearest audience member, the organist feels the energy of the listeners. That energy rebounds to the musician, and the cycle continues as the music grows more and more exciting.

We are being advised to limit gatherings to ten people. Ten people can make a wonderful party, but it is not enough to generate the excitement of hearing music as part of a thrilled throng. I wonder if our lives will be going back to normal when these words reach you. I wonder what lasting damage there might be to our society, our economy, our tolerance and patience with each other. I hope we can all move forward with the power of a new wind as the engine of everyday life rattles to a stop.



(photo credit: Félix Müller)

Rather than reporting the news as it happens, I am offering a point of reference for the future. Let me know how you did. ■

Notes

1. During the distribution of Holy Communion on a sweltering summer evening, the priest inadvertently wiped his forehead with the purificator between communicants. Wendy and I were taken aback.

2. We have other lingo that is useful for particular situations. “The tremolo’s running” is code for “other people have just come into the church,” which means watch your language.

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Reevaluating Andrea Antico's Frottole of 1517

By Alexander Meszler

In December 1516, Pope Leo X revoked Ottaviano Petrucci's exclusive 1513 privilege to print keyboard intabulations. A lesser-known publisher, Andrea Antico, was awarded rights to the genre. Just one month later, January 1517, Antico delivered Italy its first collection of printed keyboard music, *Frottole intabulate da sonare organi, Libro primo* (henceforth, *Frottole intabulate*). This collection is the first known publication of keyboard music in Italy, the second known keyboard publication anywhere (after Arnolt Schlick's *Tabulatur etlicher Lobesang* of 1512), and the second extant collection—manuscript or published—of keyboard music in Italy (after the fifteenth-century *Codex Faenza*, Biblioteca Comunale 117).¹ No other collection is single-genre, and no other similar collection is almost entirely secular in content. Though future Italian keyboard collections continued to include song intabulations, no other publication represents the late-fifteenth, early-sixteenth century *frottola* genre.

Clearly, *Frottole intabulate* is special if only based on the merits of its innovative, first-of-its-kind, and in some respects, one-of-a-kind status. Yet in histories and critiques of early keyboard literature, the collection is consistently received coldly. In a textbook on historical performance, Jon Laukvik, without abridgment, writes only,

Frottole intabulate da sonare organi libro primo, published in 1517 by Andrea Antico, are the first Italian keyboard works to appear in print. These frottole, intabulations of simple songs, are in four parts throughout and contain ornamental flourishes (*groppi*) already familiar to us.²

Even more apathetically, Willi Apel writes: “as the title indicates, it [*Frottole intabulate*] contains only intabulations of frottole, and is thus of little interest for the history of keyboard music.”³ If *Frottole intabulate* is so unique, why has it been received unenthusiastically?⁴

While “reevaluate” in the title of this essay might on the surface seem disingenuous given *Frottole intabulate*'s obscurity to today's keyboardists, the reality remains that there is a substantial body of writing related to this collection. Reevaluate, then, is to reexamine and perhaps “re-present” the body of scholarship related to the collection, but also to reconsider its value as keyboard music for listeners and performers of today. I begin by presenting a brief overview of Antico's life and the contents of *Frottole intabulate*. Next, I contextualize the keyboard collection within the framework of early print culture by considering

aspects of economics, reception, genre, authorship, instrumentation, and *Frottole intabulate*'s famous frontispiece. Finally, I analyze the intabulation technique in Antico's collection, proving that the difficulty and artistic merit are well-situated with other contemporaneous compositions and arrangements.

Andrea Antico

The most comprehensive secondary source on Andrea Antico, both for his life and music, is Catherine Weeks Chapman's more than four-hundred-page Harvard University dissertation from 1964.⁴ Though not impossible to obtain a copy, her document is not widely available. Chapman's work, though significantly dated, is thorough and is still the baseline source for the *Grove Music Online* encyclopedia entry on Antico by Martin Picker. **Figure 1** is compiled from these sources and may serve as a reference point and visual guide to Antico's life; this chart and the following sketch of Antico's life and publications serve as an outline, not a comprehensive biography.

It is not uncommon that the lives of sixteenth-century figures be shrouded in a degree of ambiguity, and Antico is no exception. However, since publishers were held in high regard and typically claimed ownership of their work, the level of uncertainty related to Antico's biography is unusual. Antico began his life sometime around 1480 in Montona, present day Croatia, then governed by Venice. Some editors and authors have confused Montona with Mantua. It is not known why or when he moved, but Antico's first work surfaced in Rome around 1510. During this early part of his career, Antico was exceptionally prolific. Chapman states,

From 1510 through 1521, Antico actually produced more music books than Petrucci—a great many more if reprints are included. But it is less the volume of Antico's output than his use of a printing method fundamentally different from Petrucci's that makes him an important figure in the early history of music printing.⁵

Not only was Antico a prolific printer, but he also worked by using woodcuts instead of movable type, the method used by Petrucci. Antico was Petrucci's first significant competitor. Although Petrucci produced the first prints of polyphonic music, Antico was the first to do so in Rome in 1510 with *Canzoni nove con alcune scelte de varii libri di canto* (henceforth, *Canzoni nove*). It was during his years in Rome that Antico produced *Frottole intabulate*, his only collection for the keyboard.

Andrea Antico (c. 1480 – after 1538)		
Dates	Location and Activity	Notable Publications (Abbreviated)
c. 1510 – c. 1518	Rome Publisher and woodcutter, primarily on his own Likely worked with woodcutter, Giovanni Battista Columba,	Canzoni nove – 1510 [Canzoni libro secondo] Libro tertio - 1513 Liber quindecim missarum – 1516 Frottole intabulate – 1517 Libro quarto – 1517 [Libro quinto] – 1518 (now lost)
1518 – 1520	Venice Partnership with Giunta	Reprints or repurposing of publications above Frottole de Misser Bortolomio Tromboncino & Misser Marcheto Carra – c. 1520.
1522 – 1533	Unknown	
1533 – 1539	Venice Likely Scotto's employee	Mottetti di Adrian Willaert, libro secondo a Quattro voci – 1539 This collection is credited to Antico regardless of his employment with Scotto

Figure 1: the location and activity of Andrea Antico and notable publications

No.	Title	Tentative English Translation	Potential Source (All Antico unless indicated)	Original Composer
1	Amor quando fioriva mia spera	Love when my hope blooms	Libro secondo	Tromboncino
2	Per mio ben te vederei	For my wellbeing I would see you	Canzoni nove	Tromboncino
3	Chi non crede che al mondo el sol nutrisca	Who does not believe that the sun nourishes the earth?	No source	Tromboncino
4	Frena donna i toi bei lumi	Restrain, dear lady, your beautiful lights	Libro secondo	Anonymous
5	Virgine bella che del sol vestita	Beautiful virgin clothed by the sun	Canzoni nove	Tromboncino
6	Gentil donna se in voi	Gentle woman	Libro secondo	Tromboncino
7	Che debbio fare	What should I do	Canzoni nove	Tromboncino
8	Si è debile el filo	The thread is weak	Canzoni nove	Tromboncino
9	Occhi miei lassi	My languishing eyes	Canzoni nove	Tromboncino
10	Odi cielo el mio lamento	Hear heaven my lament	Libro secondo	Tromboncino
11	Animoso moi desire	Bold is my desire	Libro secondo	Tromboncino
12	Stavasi Amor dormendo sotto un faggio	Love was sleeping under a beech tree	Libro secondo	Tromboncino
13	Fiamma amorosa e bella	Flame loving and beautiful	Libro tertio	Tromboncino (Cara?)
14	Non resta in questa valle	There is no longer in this valley	Canzoni nove	Anonymous
15	O che aiuto o che conforto	O what help, O what comfort	Libro tertio	Cara
16	Per dolor mi bagno el viso	In pain I bathe my face	Libro secondo	Cara (Tromboncino?)
17	Non più morte al mio morire	No more death when I die	Libro tertio	Tromboncino
18	Dolce ire dolci sdegni	Sweet anger, sweet disdain	Canzoni nove	Tromboncino
19	La non voi esser più mia	She no longer wants to be mine	Petrucci, Libro undecimo	Tromboncino (Giacomo Fogliano?)
20	Son io quell che era quel di	I am what was that day	Libro tertio	Tromboncino
21	Che farala che dirala	What will she do when she hears?	Libro tertio	Tromboncino (Michele Pesenti?)
22	O che dirala mo	What will she say	Libro tertio	Tromboncino
23	Crudel fuggi se sai	Cruel one, flee if you know	Libro tertio	Cara (Tromboncino?)
24	Me lasserà tu mo	You will leave me	Libro quarto	Ranier
25	Hor ch'el ciel et la terra	When the sky and the earth...	Libro secondo	Tromboncino
26	Cantai mentre nel core	I sang while in the heart...	Libro tertio	Cara

Figure 2: contents of Andrea Antico's *Frottole intabulate da sonare organi, Libro primo* (1517), tentative English translations, potential sources, and original composers.

Between 1518 and 1520 Antico was in partnership with the Giunta family of printers in Venice. Nothing is known about why he moved north or the circumstances around why he partnered with another printer, but Antico's name continued to be featured prominently in his work. After this, for more than ten years between 1522 and 1533, references to Antico disappear. It is likely that he continued his work in Venice with the Giunta family or some other publisher. Still in Venice, Antico resurfaces in 1533 working with the Scotto family of publishers. During this time period, he produced what might be considered his *magnum opus*, *Mottetti di Adrian Willaert, libro secondo a Quattro voci* (1539). After this publication, little more is known about Antico's life.

Frottole intabulate da sonare organi, Libro primo (1517)

The *frottola* (*frottole*, plural) is a genre of secular Italian song that was popular during the late-fifteenth and early-sixteenth centuries. It is widely considered to be a predecessor to the emerging, more complex, and now more well-known madrigal.⁶ The *frottola* generally contains a text with lighthearted themes and elements of humor. Frequently strophic, any discernible text painting quickly dissolves. Thus, at least in theory, the *frottola* can be easily accommodated by textless versions like keyboard

intabulations. Intabulations are arrangements of vocal pieces for an instrument, particularly keyboard or lute.

Frottole intabulate is a collection of twenty-six *frottola* intabulations for keyboard. As is the case with most early music, certain aspects of performance practice are and will probably always remain unknown. Maria Luisa Baldasari suggests that there are numerous possible ways to perform the music in Antico's collection including as an accompaniment for a solo voice or as works for keyboard alone.⁷ Until recently there were two original surviving copies of *Frottole intabulate*, one in Prague (National Museum, Nostitz Library) and another in Milan (Private Library Polesini), but the Milan copy (originally missing a single folio) has been lost. All but two vocal models survive in other Antico publications that predate *Frottole intabulate*.⁸ One of the remaining two intabulations exists in a Petrucci publication that also predates *Frottole intabulate*, and the other has no known vocal model.⁹

Frottole intabulate does not include the original texts other than what is provided in the title, but many of the songs would have been very well known. Even though *frottola* texts are generally lighthearted, the lyrics are important to a successful interpretation of the pieces because their themes still vary significantly from song to song. Despite access to almost all the texts



Figure 3: frontispiece of Andrea Antico's *Frottole intabulate da sonare organi, Libro primo* (1517)

from the original vocal models, translations are unavailable in all the modern editions of *Frottole intabulate*; this is most likely due to the problematic nature of translating fifteenth- and sixteenth-century poetic Italian into modern English. I have included tentative translations of the titles in Figure 2 in an effort to increase the accessibility of this music to performers and listeners.

By including partial translations in the liner notes to his Antico recording, Glen Wilson also recognized the importance of these texts. Because he only translated lyrics that he felt particularly influenced his interpretations, some of his translations only include the title while others include significant portions of text. Some of the extended texts significantly change the meaning of the title. For instance, "Fiamma amorosa e bella" (number 13) alone translates to "Flame loving and beautiful," but with more context from the rest of the poetry, Wilson translates, "Beautiful flame of love, why have you turned to ice?"¹⁰ Still other pieces introduce elements of humor only after the initial title like in "Che farala che dirala" (number 21), which alone becomes "What will she do when she hears?" With additional context, however, it becomes something akin to "what will she do when she hears I have become a monk?"¹¹ Though the translations I provide in Figure 2 are a starting point, a future resource might work with an expert on literature of the Italian renaissance to complete full translations.

Figure 2 is a complete list of the contents of *Frottole intabulate*. It contains the number, title, tentative English translation of the title, a potential source for the intabulation, and possible original composers.

Contextualizing Antico's *frottole* in the print culture of the early-sixteenth century

Very little is known about the culture of early-sixteenth-century music printing, and it is easy to imply inaccurate generalities. Stanley Boorman states,

We can hardly begin to say anything about the general acceptance of music, beyond the assumption that printed editions reached many more readers than did manuscripts.¹²

Boorman suggests that scholars have often arbitrarily considered smaller, less productive companies to be more important than others based on predetermined ideas about value and quality.¹³ Evaluating a print's significance consists of studying, among numerous other factors, the success or lack of success of individual prints, how they were

received, interrelationships of printers and patrons, and profitability. Because of the passing of time, trying to comprehend the cultural background of these prints can seem futile, but not doing so can make the music itself seem distant and irrelevant. Newer research into the early decades of music printing has unlocked many previously inaccessible aspects of the culture and music.

Economics

The printing process was expensive and time consuming; having a print in the early decades of the existence of printing technology brought the owner pride and prestige. Thus, just like the origins of the music that was composed and played in the first place, what was printed was largely controlled by patronage. As machinery and materials later became less expensive, demand for more publications also increased, and publishers needed to compete to stay in business. It is tempting to posit that this caused printing businesses to function within a framework similar to free-market capitalism, but Kate Van Orden maintains this competitiveness comes only from complexifying relationships of patronage.¹⁴ Even late in Antico's life, but certainly for the publication of *Frottole intabulate*, privileges that limited the legal printing rights of different publishers were controlled by persons of authority, local governments, and even the pope. These privileges regulated the majority of competition among publishers. Disobeying a papal privilege for exclusive printing rights, for instance, could result in "excommunication, a fine, and confiscation of the offending copies."¹⁵ The exclusivity of these privileges affected the publication of *Frottole intabulate*. Not only did Antico obtain a papal privilege in order to print his keyboard intabulations, but doing so also resulted in the inability of other publishers to print something similar, including Petrucci, his rival.

Aside from the complexities and cost of getting permission to print, the cost of carrying out the printing was astronomical; the cost of printing was so high, in fact, that it is difficult to ascertain why someone would venture to do it at all. For Boorman, financial gain could not have been a primary motive. Given these high costs, a print that was successful enough to result in subsequent prints would be one of the only conceivable ways to make a profit.¹⁶ In reprints, materials could be reused, saving the printer the time and money associated with making the materials for the initial print run. Thus, the existence of multiple editions or reprints could be evidence for profit of these early sources.

There are no extant copies from a second printing of *Frottole intabulate*, and it is unlikely that one ever existed. If nothing else can be said about the economics of Antico's keyboard collection, it could not have been too successful since its subtitle, *Libro primo*, implies a future second volume which never came to fruition. While it is likely that economics was a factor in Antico's failure to produce a second volume, this is far from verifiable and was certainly not the only factor.

Reception

Very little can be said about the reception of *Frottole intabulate*. As discussed above, multiple reprints can be considered a sign of positive reception and continued appreciation of musical repertoires, but it is unlikely that this occurred for *Frottole intabulate*. Almost nothing is known about the logistical dissemination of this collection, but there must have been some reason to print an edition of secular song intabulations: an audience, a patron, a desire to do something innovative? Since there was never a second volume, likely no reprints, no similar *frottola* or other single-genre keyboard publications in sixteenth-century Italy, the print was probably not a wide-ranging success.

Antico's frontispiece

The publishing rivalry between Petrucci and Antico is apparent in *Frottole intabulate*. Not only did Antico's papal privilege to print keyboard intabulations result in the revocation of Petrucci's ability to do so, Antico flaunted it in the frontispiece to *Frottole intabulate* (Figure 3). This frontispiece, probably by Antico's regular collaborator, Giovanni Battista Columba, has been interpreted in numerous ways in the twentieth and twenty-first centuries. It is likely that the monkey holding a lute represents Petrucci because he previously published two sets of *frottola* arrangements for voice and lute. The woman dismisses the monkey and his lute intabulations in favor of Antico's superior arrangements for keyboard. Antico's decision to later publish *frottola* arrangements for voice and lute, a style he derided in this frontispiece can be interpreted in two chief ways: first, Antico's *Frottole intabulate*

was unsuccessful since lute was still the primary domestic instrument, which would be further supported by the fact that there was never a second volume of keyboard intabulations. Second, his attack on lute intabulations depicted in the title page was trivial and was of no consequence to the later publication of his own collection for lute and voice. It is probably some combination of the two of these. The important element to consider from this frontispiece is not the debatable specifics of the meaning of each of its characters and features, but rather that the very concept of intabulation for keyboard might have been controversial as a starting point at all. The frontispiece demonstrates that *Frottole intabulate*'s publisher was self-aware; indeed, it was the first of its kind.

Genre

The *frottola* was a popular genre in the late-fifteenth, early-sixteenth century. Ottaviano Petrucci, for instance, produced more than ten books of *frottole*. In addition to the multi-voice original *frottola* compositions, a tradition of single voice versions accompanied by lute developed, both improvised and in print. The fewer resources needed to execute a performance with just one or two musicians instead of an ensemble of singers allowed for greater versatility and improvisation. Anthony Cummings has examined this performance practice and found evidence that the practice of playing solo versions with self-accompanied improvised lute parts was widespread.¹⁷ Unwritten music (most music in the fifteenth and sixteenth centuries) influenced publishers. Both Petrucci and Antico produced volumes of *frottole* for single voice accompanied by lute: Antico's *Frottole de Misser Bortolomio Tromboncino & Misser Marcheto Carra* from around 1520 and Petrucci's two books from 1509 and 1511, *Tenori e contrabass intabulate col sopran in canto figurato per cantar e sonar col lauto*, arranged by Franciscus Bossinensis.

There is severely limited evidence for a similar improvised tradition of performing *frottole* on the keyboard. If there was a significant unwritten precedent for Antico's intabulations, it is difficult to understand why Petrucci would not have printed for the medium while he had held

Scattered leaves ... from our Scrapbook

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

Alfred Hollins

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Missa pro defunctis.	clvi.
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Sculm	
Missa de Ave Maria.	xcv.
Missa d'ente tota	xlvi.
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Missa ditres moy toutes voz pensees.	lxxii.
Pippelare.	
Missa L'homme arme.	lviii.
Petrus Rosselli.	
Missa Baysez moy.	cxli.

Figure 4: table of contents of Andrea Antico's *Liber quindecim missarum* (1516)

the papal privilege to do so. It is unlikely that there was a significant precedent for Antico's collection. Nevertheless, as I have already stated, the *frottola*, which often contains texts deemed "frivolous"¹⁸ and disconnected from the music, lends itself nicely to textless versions.

Authorship

Understanding authorship in the Renaissance is obscured by modern notions of intellectual property and copyright. Van Orden states,

Though the notion clashes with modern definitions of authorship, one could say that it was not composers who authored printed books, but printers, printer-book-sellers, and editors.¹⁹

Composers were not able to title their own music in anthology publications and their music was "rebranded" to suit the needs of the publisher. The frontispiece of a different Antico publication, *Liber quindecim missarum* (1516), visually demonstrates the prominence of the



Figure 5: frontispiece of Andrea Antico's *Liber quindecim missarum* (1516)

publisher over the composer. While Antico provides the names of the composers in its table of contents (Figure 4), the more prominent title page shows only Antico and his audience with Pope Leo X (Figure 5).²⁰ Given the beauty of the entirety of this Antico anthology (see Figure 6), one can begin to understand the printer's prominence.

The elevated importance of publisher over composer in the Renaissance can be seen in *Frottole intabulate*. Van Orden states, "once again, Antico visually claims authorship of the volume, even though it is devoted almost entirely to the *Frottole* of Bartolomeo Tromboncino."²¹ In the case of *Frottole intabulate*, unlike *Liber quindecim missarum*, there is an added layer: arrangement. Many past scholars have attempted to attribute or unattribute the arrangement of the *frottole* in this publication to Antico himself. There is not adequate evidence for or against such an attribution. This lack of information regarding who arranged the songs for keyboard can serve as yet more evidence that musical factors were less important than the publications themselves.

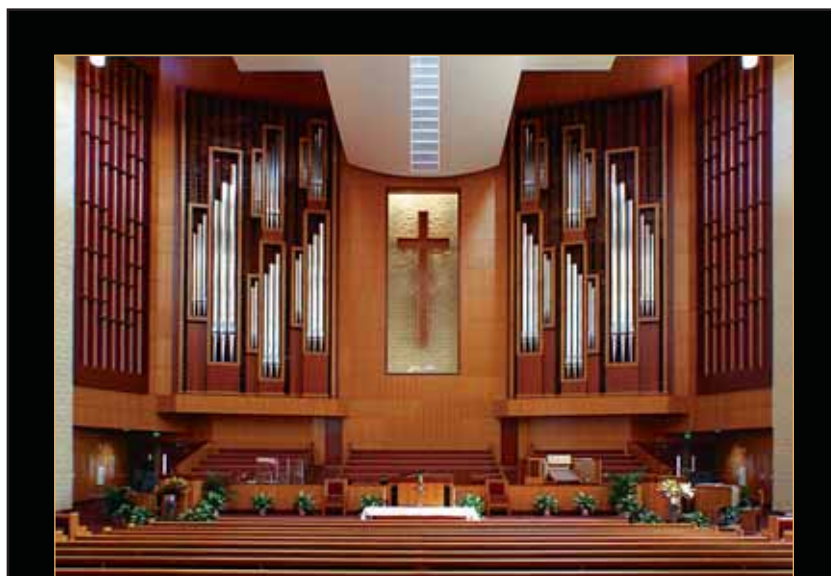
Conflicting attributions among different publications with the same content are pervasive in the early decades of music printing. This further illustrates the indifference publishers had for original authorship since correct attributions were clearly a lower priority than the overall quality of the publication. For example, "Fiamma Amorosa e bella," number 13 in *Frottole intabulate*, first appears as number 6 in *Canzoni sonetti strambotti et frottole, Libro tertio* (henceforth, *Libro tertio*) and is ascribed to Marco Cara (Marchetto Cara).²² In the 1520 reprint in Venice with Giunta it is anonymous and in



Figure 6: first page "Kyrie" of Andrea Antico's *Liber quindecim missarum* (1516)

Frottole intabulate it is attributed to Bartolomeo Tromboncino. Both Christopher Hogwood and Peter Sterzinger, editors of two modern editions of *Frottole intabulate*, seem to ignore this issue. Sterzinger simply keeps the attributions from *Frottole intabulate*, while Hogwood does not include attributions, yet provides references to all the vocal sources. Hogwood's preface seems as though he is aware of the issue but is unsure how to approach it. Maria Luisa Baldassari, the editor of another modern edition, does not dwell on the issue of attribution, but she denotes possibilities above each individual piece.

Another type of borrowing in early print culture involves using the previously printed content of other publishers. It is



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Figure 7: frontispiece of Giovanni Pierluigi Palestrina's *Missarum liber primus* (1554)

common to see repeated pieces among competing publishers without noting who published it first. For example, Antico's *Canzoni nove* borrowed nearly half of its contents from Petrucci, his direct competitor. A publication like *Frottole Intabulate* is embedded in the notion of borrowing given the nature of arrangements.

Separately, composers worked to gain their own independent identity in print. Significantly later, in 1554, for instance, Palestrina paid for the publication of a high-quality volume of his own music.²³ Similarly, one can look as far back as Petrucci's Josquin publication, the first publication dedicated to a single composer. While it is possible that this is a humanistic turn (the rising importance of the singular creative mind associated with the Renaissance), this is likely not the case. Boorman maintains that the publication of single-composer volumes like those by Petrucci (inclusive of Josquin, Obrecht, and Brumel) are probably an attempt to gain the favor of composers or flatter them into taking a position somewhere.²⁴ When composers did finally accomplish the publication of their own *oeuvre*, the line of authorship remained blurred: another publisher, Valerio Dorico, took inspiration from Antico's frontispiece to *Liber quindecim missarum* for the publication of Cristóbal de Morales's *Missarum liber secundus* in 1544. Dorico later modified this woodcut yet again to serve as the famous title page of Palestrina's *Missarum liber primus* of 1554 (Figure 7). Although Dorico modified the woodcut from the version he used from the Morales publication, the changes were minimal; the music that Palestrina

is holding actually belongs to Morales.²⁵ Despite almost forty years of separation, Palestrina's frontispiece remains strikingly similar to Antico's (see Figure 5).

The overall lack of information is not the only reason that making an attribution to Antico himself as the arranger of *Frottole intabulate* is not possible:

publishers were not commonly musicians. Van Orden states,

Though many [publishers] had or acquired some musical literacy, none were composers. Rather, they were inventors, printers, engravers, woodcutters, type founders, and booksellers, developers of a new technology.²⁶

Though not frequently musicians themselves, there is no doubt that publishers possessed remarkable talent. Nevertheless, Antico's musical literacy and abilities remain ambiguous at best. There is not enough biographical evidence to draw any conclusions regarding his abilities as a musician. On the other hand, given that he signed them, it is possible that two of his own frottole appear in *Libro tertio*.²⁷ Kimberly Marshall summarizes,

Who actually arranged the pieces for keyboard is not known, but in the absence of precise attributions, it has been assumed that the publisher Antico was himself the transcriber.²⁸

While Marshall questions the assumption that Antico arranged the *frottole*, Glen Wilson, going a step further, categorically denies such an attribution:

[Antico] was also clever in his choice of arranger (it was not Antico himself, as is often thought, any more than the printer/publisher Attaignant arranged the first lute publications in France around the same time, or than Bennett Cerf wrote *Ulysses*). This anonymous master, doubtless one of the countless Italian organists whose works have been lost, produced a very early example of a fully-balanced polyphonic keyboard style. In 1517 Josquin still had four years to live, and voice crossings and gothicisms still frequently appear even in frottole. In Antico's book there is a radical change: generally keeping the all-important melody and bass lines free and intact (except for modest amounts of added ornamentation), the arranger substituted supple, idiomatic inner voices for the spiky originals, which are often mere filler. Once the notational fog is dispersed, his work turns out to deserve a place of high honour in the annals of music history.²⁹

Wilson's ideas about the need for a skilled and creative arranger to set the idiomatic inner voices in *Frottole intabulate* are further supported in my analysis below. However, Wilson provides no concrete evidence for his categorical rejection of Antico as arranger. Ultimately

though, the focus of who arranged the *frottole* is probably a misguided question in the first place—one raised by a modern perspective. If anything is to be learned from this discussion of authorship in early print culture, who arranged the *frottole* was inconsequential.

Instrumentation

Intended instrumentation of early keyboard music is frequently a source of mystery. The frontispiece of *Frottole intabulate* (Figure 3) shows the collection being performed on a stringed keyboard instrument. However, as is usually the case for early music, the pieces can certainly be performed on other keyboard instruments. In the preface to his edition of *Frottole intabulate*, Christopher Hogwood states,

Nothing in the style of the intabulations suggests a preference for one type of keyboard instrument over another, and the title-page illustration itself reinforces the interpretation of "organo" as meaning any keyboard instrument—a usage that was normal in Italian for several centuries.³⁰

The shorter compass of sixteenth-century organs (starting on F) that is evidenced by existing organs and treatises not only suits most of the ranges of the *frottole*, it accounts for the transposition of several of them; numbers 5, 11, 12, 21, 22, and 23 are all transposed up a fourth or fifth.³¹ Modern recordings have generally favored the harpsichord over the organ, but Baldassari's recording persuasively makes the musical case for using many different instruments. While they are playable on many instruments, there are characteristics of each keyboard that favor different styles. For instance, I find that "Me lasserà tu mo" (number 24), if played slowly, is enhanced by performance on the organ to accommodate the sustained tones. A testament to the instrumentation's flexibility, Baldassari successfully uses the *spinetta* for the same piece. If approached creatively and openly, there are a great many possibilities for instrumentation, including the addition of text with a singer.

Intabulation technique: an analysis

An analysis of characteristics in Antico's keyboard intabulations and the

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Excerpt: "Dolce ire dolci sdegni" (Antico)

Excerpt: "Plus ne regres" (Cavazzoni)

- Surface ornamentation
-Developed vocal line
- Non-cantus ornamentation and motion/counterpoint
- LII hand position challenges

Figure 8: surface-level feature comparison of excerpts from Andrea Antico's "Dolce ire dolci sdegni" (number 18) from *Frottole intabulate da sonare organi, Libro primo* (1517), measures 14–16, and Marcantonio Cavazzoni's "Plus ne regres" from *Recerchari, motetti, canzoni . . . libro primo* (1523), measures 61–63

intabulation technique itself reveals that the simplicity of this collection has been overstated. Comparing Antico's *frottole* with Marcantonio Cavazzoni's *Recerchari, motetti, canzoni . . . libro primo* from 1523 reveals many similarities, both in terms of intabulation technique and performance difficulty. Though the textures are different due to the *frottole*'s less complex contrapuntal starting structure, the technical difficulty and aesthetic results are comparable.

Through pointing out shared characteristics of Cavazzoni's "Plus ne regres" and Antico's "Dolce ire dolci sdegni" (number 18) and "Che farala che dirala" (number 21), **Figures 8 and 9** demonstrate similarities between the Antico and Cavazzoni intabulations. In Figure 8, both examples have surface-level ornamentation in the *cantus* part (circled in yellow). This ornamentation is generally stepwise with few leaps, almost always in the opposite direction than the way the line was previously moving. Both examples also have non-*cantus* ornamentation and elements of moving counterpoint (circled in blue). While moving inner voices might seem like a given, the reception of the Antico pieces as somehow simpler or completely homophonic is not demonstrated in these excerpts. From a technical perspective, both examples include challenging left-hand position changes (circled in green). While these hand position changes hardly constitute "difficult," they are markedly active and noticeably similar.

A comparison of different excerpts reveals another similarity. Both Antico's "Che farala che dirala" (number 21) and Cavazzoni's "Plus ne regres" demonstrate a consistent use of parallel thirds in one hand (Figure 9, circled in red). In addition to considering the thirds as a musical element, they also present a technical challenge of comparable difficulty.

One significant difference not evidenced by these examples is that these musical elements are almost always present in the Cavazzoni and not always in the Antico (entire Antico pieces not presented here lack these elements). Figure 9, for instance, involved using a different Antico intabulation than Figure 8, while the same Cavazzoni piece could be retained. Antico's pieces generally mix fewer elements than Cavazzoni's. While

it is possible to attribute this difference to less artistic merit of the Antico, these differences are better explained by the type of pieces they are arranging for keyboard in the first place. The motet is a longer, more complex, and freer form than the *frottole*. The simplicity of some of Antico's intabulations is symptomatic of the straightforwardness of the *frottole* genre as well as specific elements of single pieces. Nevertheless, in isolated examples like those provided in Figures 8 and 9, it is difficult to distinguish between the two genres.

Since there is an extant copy of almost all the original vocal models for the arrangements in *Frottole intabulate*, it is possible to place the intabulations side-by-side with the vocal originals to illustrate the degree of difference between the two. Using a prototype comparative graphing system, I demonstrate that the intabulations of the original vocal models are less exact than has often been assumed. This approach removes the complexities of musical notation allowing for measure-by-measure comparison between the vocal original and the intabulation. The system is temporally oriented, meaning that each column represents one voice for one measure. Measure numbers are indicated along the x-axis, and the voices from the vocal model as they relate to the intabulation are along the y-axis. Thus, there is one "cell" for each voice per measure. The shading within these "cells" represents differences between the vocal model and the intabulation. There are three degrees of shading: (1) no shading if the voice in the intabulation is identical to the vocal original; (2) light grey if a voice is embellished in an easy-to-categorize manner; and (3) dark grey if the voice is altered in a hard-to-categorize manner or does not resemble the original model. This macro level analysis leaves many details undescribed, and because of this, there is a significant degree of subjectivity. If the analysis system was refined to be more precise, this subjectivity would all but disappear, but the distillation would also necessarily be more complex.

My goal is not to design a complex analysis system, but rather to uncover general characteristics about the Antico intabulations, I have opted to keep the system simpler, sacrificing specificity that would reduce subjectivity. Since there is currently no systematic way to do an analysis of intabulation technique, a refinement of this graphing system could be useful for analyzing intabulation technique across the repertoire. However, in its current

Excerpt: "Che farala che dirala" (Antico)

Excerpt: "Plus ne regres" (Cavazzoni)

Measures 54 to 55

Excerpt: "Plus ne regres" (Cavazzoni)

Measures 58 to 59

-Parallel thirds played in one hand

Figure 9: parallel thirds in one hand in excerpts from Andrea Antico's "Che farala che dirala" (number 21) from *Frottole intabulate da sonare organi, Libro primo* (1517), measures 6–10, and Marcantonio Cavazzoni's "Plus ne regres" from *Recerchari, motetti, canzoni . . . libro primo* (1523), measures 54–55 and 58–59

state, it gleans only the most basic information about differences between vocal originals and their intabulations.

This system is put into practice to analyze the differences between "Amor Quando fioriva mia speme," number 1 in *Frottole intabulate*, with the vocal model from Antico's second book of *frottole* (**Figure 10**).³² The comparative graphic model of "Amor Quando fioriva mia speme" reveals that it is far from a simple note-for-note intabulation of the vocal original. It seems to indicate the opposite: Antico's setting is as complex and irregular as it is categorical. By calculating the average number of "cells" that contain alterations from the vocal original, this comparative graphic model reveals that slightly over 58% of the piece's measures include at least one alteration from the vocal original. Because of the system's need to define temporal units (here, one measure), this percentage indicates the number of measures that contain alterations. In other words, the 58% does not indicate the exact percentage difference between the original and the intabulation because the measure unit does not account for every note. A percentage difference that accounted for every note would result in a significantly lower number.

Out of all of the "cells" that include a difference, only 34% contain easily categorizable alterations. This seems like a very low number, but it is important to note that many of the embellishments that modern ears associate with "easy to categorize" were less common in the renaissance. Some ornamentation and embellishment in the Antico intabulations may be more categorical than this system assumed. Thus, 58% of the overall number of cells is a more useful and accurate number.

As Glen Wilson identifies in his liner notes, the inner voices of the intabulations in Antico's collection are significantly altered: "the arranger substituted supple, idiomatic inner voices for the spiky originals."³³ Figure 10 supports Wilson's claim because around 75% of the interior "cells" in the comparative graphic model contain alterations, and well more than half of these are substantial.

An analysis of only the outer voices, the *cantus* and *bassus*, indicates that a much lower percentage of "cells" contain alterations. 42% of the two outer voices include changes, but this time, 63% of that 42% are easily categorizable differences. This indicates two things: (1) keeping the outer voices recognizable, either by having a lower total amount of alterations or using far fewer uncategorizable alterations, is a priority, probably to retain the essential characteristics of the original song; and (2) large amounts of voice crossing in the vocal original make it impossible to set the inner voices with a high degree of accuracy while the outer voices are easier to retain. Another noticeable but predictable element is that the *bassus* contains significantly fewer alterations than does the more adventurous *cantus*. This aligns with what was likely the performance practice of embellishing the melody.

Another piece in the collection, "Per Mio Ben te Vederei" (number 2), further demonstrates the high rate at which the *cantus* is altered while the *bassus* remains virtually unchanged (**Figure 11**). Around 71% of the measures in "Per Mio te Vederei" contain alterations in the *cantus* voice, and 63% of that 71% are not easily categorizable. Meanwhile, only around 10% of the measures contain alterations in the *bassus* voice.

Based on these prototype analyses, it seems safe to conclude that an experienced musician, beyond someone who has basic musical literacy, would be required to arrange a polyphonic song as skillfully as has been done in Antico's collection. Significantly more conclusive data could be drawn if this kind of note-for-note comparative analysis was done for the entire collection of intabulations as well as if the system was further refined. However, even in its present state, these analyses demonstrate that Antico's collection is well situated and comparable in difficulty with other contemporary keyboard music.

Editions, recordings, and conclusions

Given the obscurity of this collection, it is surprising that there are several modern editions of *Frottole intabulate*. The most extensive preface is in Christopher Hogwood's edition published by Zen-On Music in 1984.³⁴ Although still worthwhile, its editorial practices are less consistent and some of the ideas in

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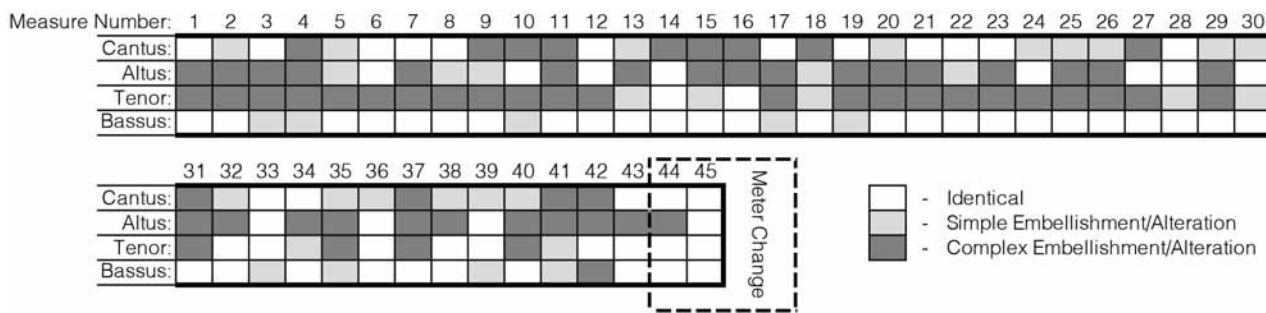


Figure 10: comparative analysis of “Amor Quando fioriva mia speme,” number 1 in *Frottole intabulate*, with its vocal model, “Amor Quando fioriva mia speme” from [*Canzoni libro secondo*]

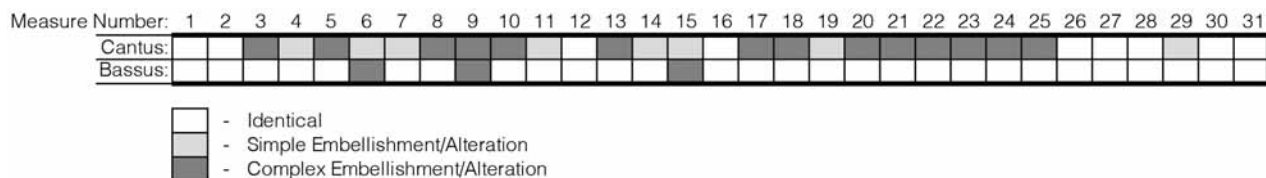


Figure 11: comparative analysis of “Per Mio Ben te Vederei,” number 2 in *Frottole intabulate*, with its vocal model, “Per Mio Ben te Vederei” from *Canzoni nove con alcune scelte de varii libri di canto*

its preface are dated. Another modern edition by Peter Sterzinger published by Doblinger is widely available.³⁵ I highly recommend the most recent edition, which is edited by Maria Luisa Baldassari and published by Ut Orpheus.³⁶

There are also several complete recordings of the collection. Fabio Antonio Falcone performs the entire keyboard *oeuvre* of Marcantonio Cavazzoni and Andrea Antico in *The Renaissance Keyboard* produced by Brilliant Classics in 2015.³⁷ He uses the organ for the Cavazzoni and the harpsichord for the Antico. As previously mentioned, Glen Wilson has also recorded the complete collection. To affect, his recording, *Animoso mio desire: 16th-Century Italian Keyboard Favourites*, produced by Naxos in 2015,³⁸ is mixed with dances from manuscript sources. All his performances are on harpsichord or *spinetta*. My own complete recording is the only to use exclusively the organ. Experimental in nature, my unproduced recording was made in conjunction with a related research project on early secular keyboard music across Europe.³⁹ I most highly recommend Maria Luisa Baldassari's complete recording, *Andrea Antico: Frottole Intabulate, Libro Primo, 1517*, produced by Tactus in 2017.⁴⁰ Her recording embraces, to great success, the instrumentation possibilities of the collection. Her performance includes the *spinetta*, clavichord, *clavisimbalum*, harpsichord, and organ. Her choices are effective, but there is no reason performers should feel obliged to adhere to her instrumentation decisions. While I generally prefer Baldassari's interpretations, much can be learned from the varied *tempi* and stylistic choices of many of the other performances.

There are innumerable recordings that only include several pieces. In many ways these recordings are more successful since listening to twenty-six intabulations in the same style is not particularly captivating. While I do not intend to provide a complete list, two notable recordings of this type are Kimberly Marshall's *Sieneese Splendor*, produced by Loft in 2002⁴¹ and, though it only includes one of Antico's *frottole*, Francesco Cera's *The Organ at European Courts* produced by Brilliant Classics in 2016.⁴²

Antico's *frottole*, now more than five hundred years old, still sound fresh if given the energy of a thoughtful performer. This short essay revisits two areas, cultural context and musical analysis, to inspire new interpretations of this collection. Though frequently acknowledged, Antico's collection has been largely ignored for its contents. The only factor that seems to attract attention to *Frottole*

intabulate is that it was innovative, but this was relatively unimportant during its time. If given the chance, the music transcends simple innovation. The song intabulations in Antico's collection can be charming, fun, serious, emotional, and intensely beautiful. The short duration of almost all its pieces (some can be less than one minute!) make them easily programmable in a variety of modern contexts. With a little creativity and musical imagination, these pieces can come to life. ■

Alexander Meszler's performances and research aim to inspire new perspectives on the organ. He spent 2018–2019 in Versailles, France, on a Fulbright grant to study secularism and the organ. In 2020, he completed his Doctor of Musical Arts degree in organ at Arizona State University with Kimberly Marshall. He is a member of THE DIAPASON's 20 Under 30 Class of 2019.

The research for this project was completed in part thanks to funding from The Arizona Center for Medieval and Renaissance Studies.

Notes

1. The intended instrumentation of the Faenza collection has been debated. See Timothy J. McGee, “Once again, the Faenza Codex: A reply to Roland Eberlein,” *Early Music* 20:3 (August 1992): 466–68; Roland Eberlein, “The Faenza Codex: music for organ or for lute duet?” *Early Music* 20:3 (August 1992): 460–66; and Timothy J. McGee, “Instruments and the Faenza Codex,” *Early Music* 14:4 (November 1986): 480–90.
2. Jon Laukvik, *Historical Performance Practice in Organ Playing: An Introduction based on selected Organ Works of the 16th–18th Centuries*, trans. Brigitte and Michael Harris (Stuttgart: Carus, 1996), 113.
3. Willi Apel, *The History of Keyboard Music to 1700*, trans. Hans Tischler (Bloomington, Indiana: Indiana University Press, 1997), 109.
4. Catherine Weeks Chapman, “Andrea Antico,” microfilm (PhD diss., Harvard University, 1964).
5. *Ibid.*, 1.
6. *Grove Music Online*, s.v. “Frottole,” accessed January 14, 2019, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10313>.
7. Baldassari, v.
8. Antico's second book of *frottole* is of questionable origins. What seems like an existing copy is missing its title page in the Biblioteca Marciana in Florence. This particular copy is probably a reprint from around 1520.
9. Giuseppe Radole cited a manuscript in the Biblioteca Nazionale Centrale di Firenze as containing the bass part to number 3. However, Baldassari has determined that this was initially incorrect and, despite being an error, has been repeated by editors who had not seen the Florence manuscript. Maria Luisa Baldassari, ed., *Frottole intabulate da sonare organi, Libro primo*, Andrea Antico, 1517 (Bologna: Ut Orpheus Edizioni, 2016), v. In addition to existing in Petrucci's eleventh book of *frottole*, Christopher Hogwood has

- suggested that number 19 may have been in Antico's lost fifth book of *frottole*. This would make number 19 the only intabulation that was published before its vocal model, and there is no reason beyond wild speculation to assume this would be the case. Christopher Hogwood, ed., *Frottole da sonare organi, Libro primo*, Andrea Antico, 1517 (Tokyo: Zen-On Music, 1984), 6.
10. Glen Wilson, *Animoso mio desire: 16th-Century Italian Keyboard Favourites*, liner notes, Naxos 8.572983, 2015, 5.
 11. *Ibid.*, 6.
 12. *Ibid.*, 131.
 13. Stanley Boorman, “Thoughts on the Popularity of Printed Music in 16th-Century Italy,” *Fontes artis musicae* 48:2 (April 2001): 130.
 14. Kate Van Orden, “Music Books and Their Authors,” in *Music, Authorship, and the Book in the First Century of Print* (Berkeley, California: University of California Press, 2013), 36.
 15. *Ibid.*
 16. Boorman, 132–134.
 17. Anthony M. Cummings, “The ‘Great Italian Songbook’ of the early cinquecento: Arrangements of frottole for voice and lute,” *Studi musicali* 2:1 (2011): 25–48.
 18. *Grove Music Online*, s.v. “Frottole.”
 19. Van Orden, 30.
 20. *Ibid.*, 31.
 21. *Ibid.*, 34.
 22. William F. Prizer, “Local Repertoires and the Printed Book: Antico's Third Book of Frottole (1513),” in *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, 347–372, eds. Jessie Ann Owens and Anthony M. Cummings (Michigan: Harmonie Park Press, 1997), 352.
 23. Van Orden, 42.
 24. *Ibid.*, 44.
 25. *Ibid.*, 58–59.



Alexander Meszler

26. *Ibid.*, 38–39. She says that Gardano (Gardane) is an exception since he was a professional musician first.

27. *Grove Music Online*, s.v. “Andrea Antico,” accessed January 14, 2019, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01015>. Some have posited that Andrea Antico is the same person as the composer of *frottole* featured in Petrucci's publications called A. de Antiquis. Martin Picker, however, posits that Antico never signed his name this way and that it is unlikely that they are the same person.

28. Kimberly Marshall, ed., *Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire*, vol. 9, Renaissance 1500–1550 (Columbia, South Carolina: Wayne Leupold Editions, 2004), 9.

29. Wilson, 3.

30. Hogwood, 8.

31. *Ibid.*

32. These analyses were completed using modern editions except the first book of *frottole*, which is readily accessible online. Baldassari; Francesco Luisi, ed. *Il Secondo Libro Di Frottole*. Andrea Antico (Rome: Pro Musica Studium, 1976).

33. Wilson, 3.

34. Hogwood. See complete citation above.

35. Peter Sterzinger, ed., *Frottole intabulate da sonare organi, Libro primo*, Andrea Antico, 1517 (Vienna: Doblinger, 1984).

36. Baldassari. See complete citation above.

37. Fabio Antonio Falcone, *Andrea Antico & Marc Antonio Cavazzoni: Complete Keyboard Music*, Brilliant Classics BC95007, 2015, compact disc.

38. Glen Wilson, *Animoso mio desire: 16th-Century Italian Keyboard Favourites*, Naxos 8.572983, 2015, compact disc.

39. Alexander Meszler, “Andrea Antico: Frottole intabulate da sonare organi, Libro Primo (1517) (Complete Collection),” accessed January 14, 2019, <https://www.youtube.com/playlist?list=PLc8LXDy2nGngm1hmp2tNfcS2jYswvHbcT>.

40. Maria Luisa Baldassari, *Andrea Antico: Frottole intabulate da sonare organi, Book 1*, Tactus TC480101, 2015, compact disc.

41. Kimberly Marshall, *Sieneese Splendor*, Loft LRCD-1046, 2002, compact disc.

42. Francesco Cera, *The Organ at European Courts*, Brilliant Classics BC95240, 2016, compact disc.

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Cover feature

**A. Thompson-Allen Company, LLC, New Haven, Connecticut
Skinner Organ Company
Opus 736
Blessed Sacrament
Catholic Church
Worcester, Massachusetts**

From the builder

Having tuned and maintained the organ for about ten years, we had a good idea of what was needed to get the organ back into first class condition. There were a number of dead notes, and the organ would not stay in tune. The organ had survived remarkably well, having very little work done to it since 1928 when it was installed as Opus 736.

Normal wear and tear combined with some water damage from the tower made it clear the time had come to give the organ a full restoration to its original condition. Before this could happen, the organ's environment had to be addressed. There were three covered windows within the chamber that were collapsing, leaking, and drafty. These could only be repaired by first removing the entire instrument. We did so in 2017, and while all of the components of the organ were in our shop in New Haven, Connecticut, we fully restored the organ without any changes to the pipes or the chassis. All of the perishable materials in the organ mechanism have been fully replaced. Skinner organs are world famous for being the very finest that money could buy, and Opus 736 is no exception. Now restored, its beauty of tone can again be fully appreciated. It truly is a masterpiece!

The windows have been fully restored, and the Saint Cecilia window in the tower has been fitted with LED lights so that it can be seen from the outside of the church. This window had been sealed up since the organ was installed in 1928. The two side windows, which were plain glass, have been removed and filled in with matching stone. The roof and tower have all been properly repaired to keep the interior of the church and the organ dry and free from plaster debris.

The interior of the organ chamber has been repaired and fully painted. New work lights have been installed as well. The oak case and pipes, which had been painted the same color as the wall, have been fully restored to their original appearances. The original blower has been restored by Joseph Sloane with a new three-phase motor.

This beautiful instrument is now ready for another ninety to one-hundred years of service, at which time, this can all be done again. The organ is so well



Nicholas Thompson-Allen, Father Richard Trainor, Elizabeth Noone, Thomas Murray

designed and constructed out of the very finest materials that it can be renewed over and over.

The rededication recital of the organ was performed by Thomas Murray on October 6. Professor Murray is a very well-known organist and expert on Skinner organs, having held the position of university organist at Yale University for the last thirty-eight years. Yale is home to the incredible 12,600-pipe Skinner organ from 1928 in Woolsey Hall, Opus 722.

The restoration could not have happened without the full support of the Diocese of Worcester, Elizabeth Noone (director of music), Father Richard Trainor, The Bradley Foundation, Broome and Company, LLC, Royal Finishing Company, and the members of Blessed Sacrament Church.

Please visit our website for a detailed specification of the organ.

We at the A. Thompson-Allen Company are very grateful for the opportunity to renew this superb instrument.

—Nicholas Thompson-Allen
Co-Director

A. Thompson-Allen Company, LLC
Curators of Organs at Yale University
Pipe Organ Maintenance and Restoration

From the organist

On first visiting the Opus 736 Skinner, Nicholas Thompson-Allen remarked that it was in pristine condition for restoration. The organ had been maintained throughout its history, but nothing had ever been altered.

A complete, historic restoration seemed like a dream. It is now a dream realized.

The quality of the original construction was such that, though clearly in need of restoration, the instrument was playable and in continuous use right up until its removal to New Haven.

The first time I played the fully restored instrument I was astounded! I expected the sound to be cleaner and brighter. I did not expect to feel that I was hearing the instrument for the first time!

The genius of E. M. Skinner's tonal design is now fully apparent, everything is balanced and suitable to the space, from the magnificent 16' Waldhorn in the Swell to the delicacy of the string combination in the Choir. The full tonal spectrum can now be heard. All of the voicing was done using the specifications original to this specific instrument, so we truly have a sense of what it sounded like

Skinner Organ Company Opus 736

GREAT ORGAN (Manual II)

- 16' Bourdon (Pedal, 56 pipes; 5 pipes)
- 8' First Diapason (43 scale, 1/4 mouth, linen lead, 2' C = 6)
- 8' Second Diapason (45 scale, 1/5 mouth, linen lead, 2' C = 7)
- 8' Flute Harmonique ("new" scale, Cavaillé-Coll type, spotted metal, 2' C = 9)
- 4' Octave (58 scale, 1/5 mouth, linen lead, 2' C scant 7)
- II Grave Mixture (C-11, 1/5 mouth spotted metal, 2 3/4' 53 scale, scant 9; 2' C 50 scale, scant 9)

CHOIR ORGAN (Manual I, enclosed, vertical shutters)

- 8' Concert Flute ("new" scale, C1-B12 stopped wood; C13-B36 open wood; C37-C61 harmonic metal; C#62-C73 not harmonic, all plain metal)
- 8' Dulciana (56 scale, 1/5 mouth, zinc and spotted metal, 2' C = 13)
- 8' Unda Maris (TC; same as Dulciana)
- 4' Flute (#2 harmonic flute, plain metal, harmonic at middle C, 2' C = 10)
- 8' Clarinet (common)
- Tremolo

SWELL ORGAN (Manual III, enclosed, horizontal shutters)

- 8' Diapason (46 scale, 1/4 mouth, spotted metal, 2' C = strong 8)
- 8' Rohrflöte (common, Willis III type, wood and stopped plain metal with bored stoppers)
- 8' Salicional (60 scale, 1/5 mouth, spotted metal, 2' C = 14, soft on account of no Flute Celeste)

- 8' Voix Celeste (CC, same as Salicional)
- 4' Octave (60 scale, 1/5 mouth, linen lead, 2' C = 8)
- 4' Flute Triangulaire (common, 2' C = 11)
- III Mixture (C-14, 1/5 mouth, spotted metal, 15-19-22)

C-A	15 - 19 - 22	= 22 notes	8 - 15 - 22	50 scale
A#-F	12 - 15 - 19	= 20 notes	12 - 19	52 scale
F#-C	8 - 12 - 15	= 19 notes		
- 16' Waldhorn (common, English)
- 8' Trumpet (common, English)
- 8' Oboe (common, bells with no caps)
- Tremolo

PEDAL ORGAN

- 16' Diapason (common)
- 16' Contre Basse (common)
- 16' Bourdon (common)
- 8' Octave (ext 16' Diapason)
- 8' Gedeckt (ext 16' Bourdon)
- 4' Flute (ext 16' Bourdon)



Elizabeth Noone, director of music, plays the organ to an empty church during the COVID-19 pandemic, April 6, 2020



Great main pitman chest during installation



Blessed Sacrament Catholic Church, Worcester, Massachusetts



Swell division, front main chest, from left: 8' Oboe, 8' Trumpet, 4' Flute Triangulaire, 8' Diapason, 8' Salicional

in 1928. I find the results comparable to the restoration of an old master's painting: it was already wonderful, but restoration brings to light a whole new world of beauty.

Professor Thomas Murray's October 6 re-dedication recital was truly a joyous, celebratory event.

The instrument is a delight to play and we look forward to its music in service to the parish and concert use for years to come.

We at Blessed Sacrament are so grateful to everyone at the A. Thompson-Allen Co., the Joseph Bradley Foundation, and all those who worked on this project.

—Elizabeth Noone
Organist and Director of Music
Blessed Sacrament Church

From the pastor

Liturgy is the work of the people. The work of all the people that brought about the total restoration of our E. M. Skinner organ reminded me of the craft guilds of the Middle Ages in Europe. At the level of Master Craftman was the hallmark of these workers who restored the wonderful warm sounds of this instrument. Our Faith Community now makes an even more "Joyful sound unto the Lord."

—Rev. Richard F. Trainor, Pastor
Blessed Sacrament Catholic Church
Worcester, Massachusetts

Builder's website:
www.Thompson-Allen.com
Church website: blessedsacrament.us

Blessed Sacrament Catholic Church, Worcester, Massachusetts

PEDAL COUPLERS

Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Pedal 4

UNISON COUPLERS

Swell to Great
Choir to Great
Swell to Choir

OCTAVE COUPLERS

Swell to Great 16
Swell to Great 4
Swell to Choir 16
Swell to Choir 4
Choir to Great 16
Choir to Great 4
Choir 16
Choir 4
Swell 16
Swell 4

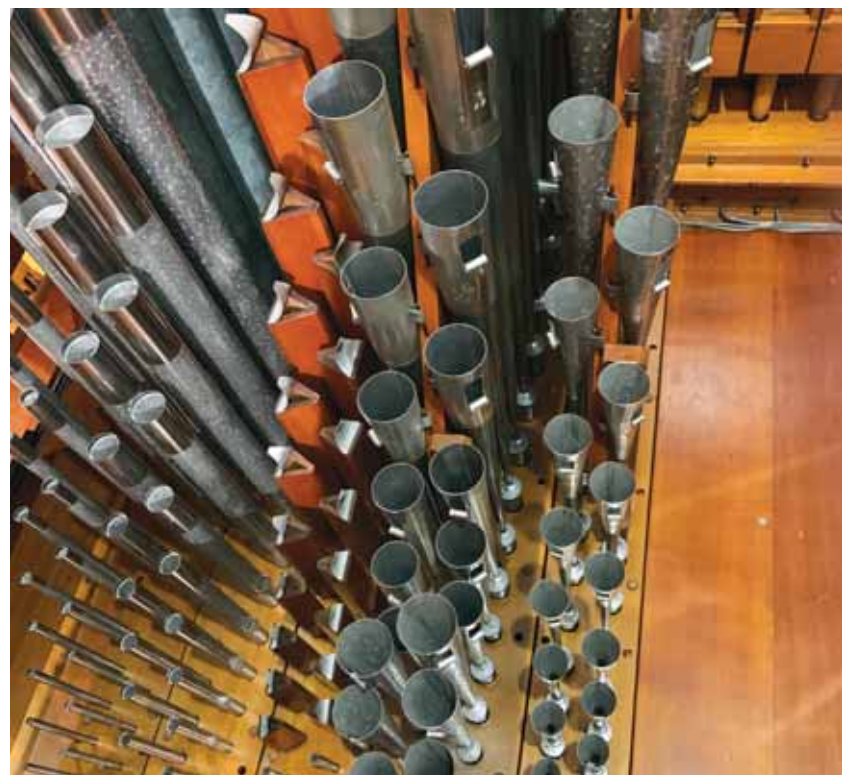
DIVISIONAL PISTONS

Swell 6
Great 4
Choir 4
Pedal 4

MISCELLANEOUS CONTROLS

General Cancel
Sforzando reversible
Great to Pedal reversible
Pedal to Manual on Great
Pedal to Manual on Swell
Pedal to Manual on Choir
Set

23 stops
26 ranks
1,696 pipes



Another view of the Swell pipework

Organ Projects

Marceau Pipe Organ Builders, Inc., Seattle, Washington Community United Methodist Church, Coeur d'Alene, Idaho

Marceau Pipe Organbuilders, Inc., has completed its Opus 36 for Community United Methodist Church of Coeur d'Alene, Idaho. The organ is significantly influenced by its rather extensive history of over 100 years, incorporating vintage sounds blended with new windchests and a modern digital electrical system.

The original organ for this church was built by the Estey Organ Company of Brattleboro, Vermont, and installed in the congregation's first sanctuary in downtown Coeur d'Alene. The first major renovation project took place in 1978 when M. P. Möller of Hagerstown, Maryland, added a new Great division along with a new two-manual drawknob console. When the church moved to a new location, the organ was brought along and installed in two chambers above the main floor. This new building, the first phase of a long-range set of plans, was to become the gymnasium with a new sanctuary planned for the second phase. Unfortunately, these goals were never realized, and Celebration Hall has continued to do double duty for over forty years.

Our first visit to the church took place in 1997 for service work. While the organ was in good playing condition, we noticed some early signs of age-related problems to the windchests. The organ utilized the original Estey and Möller windchests of 1978, and some home-built units that accommodated the unit stops. The electrical system was an electro-mechanical unit from 1978. During the next fifteen years, the problems became more frequent and expensive to repair. Going hand-in-hand with that was a tonal design that was unable to support and lead congregational singing.

It was at this point that the church approached us about some possible solutions to the status of the organ. After several meetings we were able to develop an overall plan to improve the capabilities of the organ that could be realized with the modest budget that was available.

We felt that the existing windchests took up too much floor space, making it impossible to contemplate any meaningful tonal changes or additions. New windchests were built in the Marceau shop that would fit in the limited floor

space below an angled ceiling. With that change, the possibility of tonal additions was investigated. The 1978 Möller console was in good condition; the shell was retained with new keyboards, new drawknob units, and a Syndyne control system.

A look at the stoplist reveals two distinct principal choruses, one on the Great and the other on the Swell. The Great retains the Principal stops (Möller at 8' and 4') with the addition of a 2' Super Octave and IV Mixture from Marceau inventory. The Swell retains the 8' Violin Diapason (Estey) and the existing Great Mixture (Möller, recomposed for greater color and clarity), adding a 4' Geigen Principal (Reuter). Also in the Great, an Open Diapason (Austin) was added for foundational support at 8' pitch.

The flutes bring a variety of color and dynamic contrast. The Great retains the 8' Rohrflute (Möller), adding a 4' Spillflute from Marceau inventory. The Swell is a blending of Estey pipework (8' Holzgedeckt and 4' Harmonic Flute) and Möller ranks (2 3/4' Nasard, 2' Blockflute, and 1 1/2' Tierce—which was the 2' Flute, repitched). The Pedal 16' Subbass is from Marceau inventory, replacing the original Estey pipes that had experienced unsuccessful previous repairs from cracks in the wood.

The strings bring a varied set of colors and character. The Great 8' Viol d'Amour (Estey) is relocated from the Swell. The Swell 8' Salicional and 8' Voix Celeste (Reuter) add an orchestral character that the previous instrument did not have.

The Swell Trumpet (Austin) is extended to play at 16' in the Pedal. The 8' Oboe (of unknown origin) was from the previous organ; this rank was thoroughly repaired and regulated to be the dynamic and character counterpart to the Trumpet.

The organ was dedicated on November 11, 2018. We are indebted to the leadership of Mark Habermann, whose presence and support helped to make this project a true success. He chaired the organ committee, coordinated all church help, and provided food and lodging during our on site visits.

—René A. Marceau,
president and tonal director
Sean Haley, operations manager
Marceau Pipe Organ Builders, Inc.

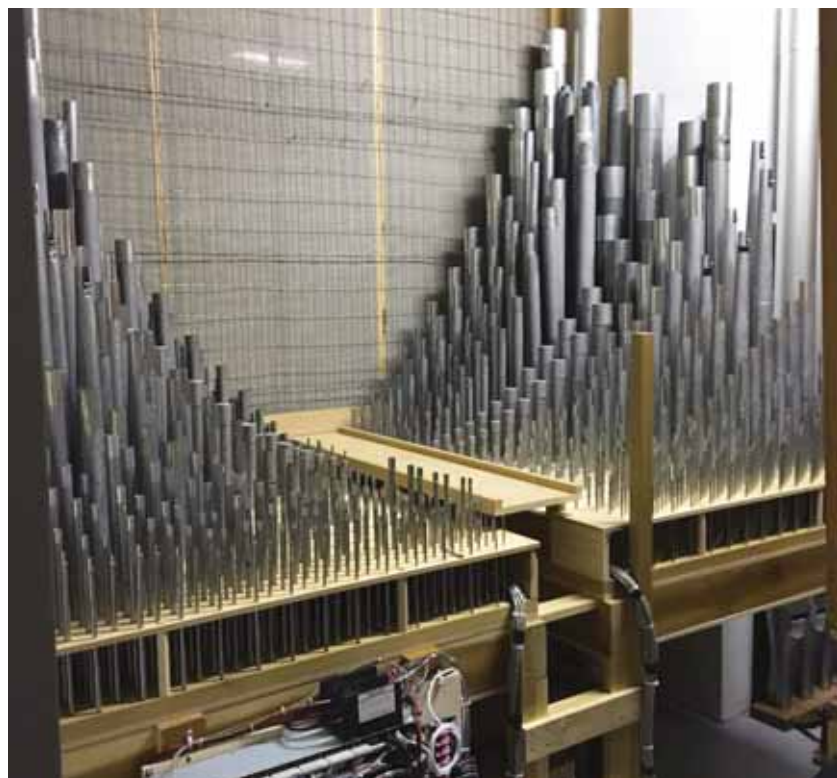
Builder's website: www.marceaupipeorgans.com
Church website: www.cdaumc.org



Front Swell chest



Console



Great chest

Marceau Pipe Organ Builders, Inc.

Community United Methodist Church, Coeur d'Alene, Idaho

GREAT (Manual I, unenclosed)		
16'	Lieblich Gedeckt (Sw)	
8'	Open Diapason	61 pipes
8'	Principal	61 pipes
8'	Rohrflute	61 pipes
8'	Viol d'Amore	61 pipes
4'	Octave	61 pipes
4'	Spillflute	61 pipes
2'	Super Octave	61 pipes
1 1/2'	Mixture IV	244 pipes
8'	Trumpet (Sw)	
	Chimes	
SWELL (Manual II, enclosed)		
16'	Lieblich Gedeckt (ext 8')	
8'	Violin Diapason	61 pipes
8'	Holzgedeckt	73 pipes
8'	Salicional	61 pipes
8'	Voix Celeste (TC)	49 pipes
4'	Geigen Principal	61 pipes
4'	Harmonic Flute	61 pipes
2 3/4'	Nasard	61 pipes
2'	Blockflute	61 pipes
1 1/2'	Tierce	61 pipes
2'	Mixture III	183 pipes
8'	Trumpet	61 pipes
8'	Oboe	61 pipes
	Tremulant	
PEDAL (Unenclosed)		
32'	Resultant	
16'	Subbass	32 pipes
16'	Lieblich Gedeckt (Sw)	
8'	Diapason (Gt)	
8'	Gedeckt bass	32 pipes
8'	Holzgedeckt (Sw)	
4'	Chorabass (Gt)	
4'	Flute (Sw)	
16'	Posaune (Sw)	
8'	Trumpet (Sw)	
4'	Clarion (Sw)	
27 ranks, 1,589 pipes		

Christ Cathedral organ rededication



Christ Cathedral, Garden Grove, California, has found it necessary to postpone its dedication weekend of events for the **Hazel Wright Organ**, which was to be held May 15–17. In addition, all of the previously announced monthly organ recitals that were to follow that weekend will be rescheduled. (For more information on the Hazel Wright Organ, see the April 2020 issue, pages 22–24.)

The next scheduled concert will be “Christmas at the Cathedral” with the choirs of Christ Cathedral on December 18. The rededication weekend for the Hazel Wright Organ has been rescheduled for January 3–5, 2021.

The cathedral celebrates the renovation of its Fratelli Ruffatti organ. The organ was removed from its chambers starting in December 2013. The work, supervised by Piero Ruffatti, was accomplished by six workers from the Ruffatti factory plus cathedral organ curators Brian Sawyers and Scott Clowes. All pipes were cleaned and repaired as necessary, and the chests restored. No changes were made in the specification.

Although the entire organ remains in place as before, all visible woodwork portions have been painted white to blend with changes in the cathedral interior. Most exposed wooden pipes were also painted white.

Four manuals, 263 pipe stops, 265 pipe ranks, 16,000 pipes

Hazel Wright Organ rededication weekend

Sunday, January 3 — Monday, January 4 — Tuesday, January 5, 2021

The artists and special guests for the weekend: David Ball, Steven Ball, Michael Barone, Diane Bish, David Crean, Paul Jacobs, Hector Olivera, Frederick Swann, and the Pacific Symphony, Carl St. Clair, conductor.

Sunday, January 3

5:00 p.m.: celebration dinner
6:45 p.m.: carillon recital by Steven Ball
7:30 p.m.: Hazel Wright Organ rededication concert with Frederick Swann, Paul Jacobs, and Hector Olivera
Post-concert “Meet the Artists” reception

Monday, January 4

10:00 a.m.: Hazel Wright Organ demonstration with David Crean, Piero Ruffatti, and Fred Swann
11:45 a.m.: carillon recital by Steven Ball
12:30 p.m.: box lunch

1:15 p.m.: David Ball recital on the Fred Swann Organ
2:00 p.m.: book and CD signing with David Crean, Fred Swann, and David Ball
4:00 p.m.: masterclass with some of the featured artists of the weekend on the Fred Swann Organ

Tuesday, January 5

6:45 p.m.: carillon recital by Steven Ball
7:30 p.m.: concert with Paul Jacobs and the Pacific Symphony on the Hazel Wright Organ

Weekend packages and ticket prices

Weekend “all events” pass (no handicap access—concert seating in section F): \$390

Weekend “all events” pass (handicap access—concert seating in sections A, B, C): \$300

Individual events and ticket prices:

Celebration dinner—Christ Cathedral Cultural Center, first floor: \$100

Hazel Wright Organ rededication concert:

Main floor (with handicap access)
Sections A, B, C: \$100
Sections D, E: \$50
Balconies (no handicap access)
Section F: \$150
Section G (East and West): \$100
Section H (East and West): \$50

Post-concert reception—Christ Cathedral Cultural Center, third floor: \$45

All-access Monday pass—Christ Cathedral campus (multiple locations, open seating for all events): \$35

Concert with Paul Jacobs and the Pacific Symphony on the Hazel Wright Organ

Main floor (with handicap access)
Sections A, B, C: \$65
Sections D, E: \$25

Balconies (no handicap access)
Section F: \$100
Section G (East and West): \$50
Section H (East and West): \$25

For information:
www.christcathedralmusic.org
www.hazelsback.org
email: music@christcathedralparish.org;
phone: 714/620-7912

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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

Blue Heron; First Church Congregational, Cambridge, MA 7:30 pm

Peter Richard Conte; Cathedral of St. Agnes, Rockville Centre, NY 7:30 pm

Michael Hey; Pine Street Presbyterian, Harrisburg, PA 7 pm

Chelsea Chen; First Presbyterian, Wilmington, NC 7:30 pm

Nicholas Schmelter, with piano; Cherry Hill Presbyterian, Dearborn, MI 7:30 pm

David Jonies; St. Mark's Episcopal, Glen Ellyn, IL 7 pm

16 MAY

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 3 pm

Choral concert; Cathedral Church of St. Paul, Detroit, MI 7 pm

17 MAY

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

St. Ignatius Children's Choirs and Canticum Sacrum; St. Ignatius Loyola Catholic Church, New York, NY 3 pm

Canterbury Choral Society, Mozart, *Mass in c*; Church of the Heavenly Rest, New York, NY 4 pm

Sam Backman; Advent Lutheran, Melbourne, FL 3 pm

Lance Luce; Senate Theater, Detroit, MI 3 pm

Nicholas Schmelter, with piano; Jefferson Avenue Presbyterian, Detroit, MI 4:30 pm

Thomas Bara; First Presbyterian, Ypsilanti, MI 4 pm

John Weit; Loyola University, Chicago, IL 3 pm

20 MAY

Pipedreams Live (young artist concert with Michael Barone); Methuen Memorial Music Hall, Methuen, MA 7:30 pm

Wendy Johnston; St. Luke Catholic Church, McLean, VA 12 noon

Kirk Rich; Peachtree Road United Methodist, Atlanta, GA 12 noon

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

21 MAY

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

Ascension Evensong; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 6 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 7 pm

22 MAY

Michael Britt; National City Christian, Washington, DC 12:15 pm

24 MAY

Robert Gallagher; Cathedral of St. Matthew the Apostle, Washington, DC 3:30 pm

Anna Judkins; Washington National Cathedral, Washington, DC 5:15 pm

27 MAY

Bridgette Wargovich; Methuen Memorial Music Hall, Methuen, MA 7:30 pm

Andrew Sheranian; St. Paul's Episcopal, Greenville, NC 7 pm

Jens Korndörfer; Peachtree Road United Methodist, Atlanta, GA 12 noon

28 MAY

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

29 MAY

Carol Feather Martin; National City Christian, Washington, DC 12:15 pm

Monica Czausz; St. Luke Catholic Church, McLean, VA 7:30 pm

31 MAY

Erik & Chuyoung Suter; Washington National Cathedral, Washington, DC 5:15 pm

Scott Dettra; Stambaugh Auditorium, Youngstown, OH 4 pm

3 JUNE

David Michael Kenney, Sr.; Methuen Memorial Music Hall, Methuen, MA 7:30 pm

Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Virginia Bolena; St. Paul's Episcopal, Greenville, NC 7 pm

5 JUNE

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

Zacchaeus Lock; National City Christian, Washington, DC 12:15 pm

Erik Matson; First Presbyterian, Evansville, IN 7 pm

7 JUNE

Benjamin Straley; St. John's Episcopal, West Hartford, CT 12:30 pm

Karl Robson; Washington National Cathedral, Washington, DC 5:15 pm

8 JUNE

Michael Hey; Southern Illinois University, Carbondale, IL 7:30 pm

9 JUNE

Johann Vexo; First Presbyterian, Glens Falls, NY 7:30 pm

10 JUNE

Kyle Bertulli; Methuen Memorial Music Hall, Methuen, MA 7:30 pm

Kris Rizzotto; St. Paul's Episcopal, Greenville, NC 7 pm

Gail Archer; Sinsinawa Mound, Sinsinawa, WI 7 pm

11 JUNE

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

12 JUNE

Christopher Reynolds; National City Christian, Washington, DC 12:15 pm

13 JUNE

Peter Richard Conte; John Dickinson High School, Wilmington, DE 7 pm

14 JUNE

Bradley Burgess; Washington National Cathedral, Washington, DC 5:15 pm

Isabelle Demers; Trinity Lutheran, Rockford, IL 7 pm

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Calendar

17 JUNE

Filippa Duke; St. Paul's Episcopal, Greenville, NC 7 pm

19 JUNE

Alain Truche; National City Christian, Washington, DC 12:15 pm

Nicholas Schmelter; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

21 JUNE

Bob Knupp; Washington National Cathedral, Washington, DC 5:15 pm

24 JUNE

Mark Pacoe; St. Paul's Episcopal, Greenville, NC 7 pm

Michael Hey; Cathedral of Christ the King, Atlanta, GA 7:30 pm

25 JUNE

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

26 JUNE

Aaron Comins; National City Christian, Washington, DC 12:15 pm

28 JUNE

Carson Cooman; Washington National Cathedral, Washington, DC 5:15 pm

29 JUNE

Paolo Bordignon, with Philadelphia Orchestra; St. Bartholomew's Church, New York, NY 7 pm

UNITED STATES

West of the Mississippi

15 MAY

• **Ken Cowan**; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

Lynne Davis; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

17 MAY

Bruce Neswick; St. Andrew Episcopal, Tacoma, WA 3 pm

Choral Evensong; Epiphany Episcopal, Seattle, WA 5 pm

22 MAY

Cheryl Drewes; Christ Episcopal, Tacoma, WA 12:10 pm

24 MAY

Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Monica Czausz; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

29 MAY

Joseph Adam, works of Vierne; St. Joseph Catholic Cathedral, Seattle, WA 7:30 pm

31 MAY

Bradley Hunter Welch; Bentwood Trail Presbyterian, Dallas, TX 7 pm

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

6 JUNE

Ken Cowan, masterclass; Cathedral of St. John, Albuquerque, NM 10 am

Ben Bachmann; Grace Cathedral, San Francisco, CA 4 pm

7 JUNE

Bruce Power, Poulenc, *Organ Concerto*; Church of the Holy Cross, Shreveport, LA 3 pm

Vincent Dubois; St. Mark's Episcopal Cathedral, Shreveport, LA 7:30 pm

Ken Cowan; Cathedral of St. John, Albuquerque, NM 3 pm

David Brock; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

14 JUNE

Jonathan Dimmock; St. Mark's Episcopal, Berkeley, CA 4 pm

John Karl Hirten, works of Tourneure; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 JUNE

David Boeckh; Christ Episcopal, Tacoma, WA 12:10 pm

20 JUNE

Temple Hill Choir & Orchestra, Garner, *Lamb of God*; Cathedral of St. Mary of the Assumption, San Francisco, CA 7 pm

21 JUNE

Michal Kopycinski; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

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2018 - **Hazel's Back!** . . . some reflections in anticipation of the gala rededication of the Hazel Wright Pipe Organ at Christ Cathedral in Garden Grove, CA.

2019 - **For Syttende Mai** . . . a celebration of all things Norwegian in observance of the country's National Day on the 17th of May.

2020 - **A Rising Tide** . . . uplifting music for the Feast of the Ascension.

2021 - **On Board for Ohio** . . . a preview of coming attractions during the 2020 Organ Historical Society National Convention in and around Columbus, OH.

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Calendar

28 JUNE

David Hatt, works of Vierne; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

30 JUNE

Stephen Hamilton; Aspen Community United Methodist, Aspen, CO 7 pm

INTERNATIONAL

17 MAY

Nathan Laube; Saint-Sulpice, Paris, France 4 pm

18 MAY

Jamie Rogers; Reading Town Hall, Reading, UK 1 pm

20 MAY

Karen Beaumont; Domkirke, Tonsberg, Norway 12 noon

Johannes Matthias Michel; Frauenkirche, Dresden, Germany 8 pm

Gail Archer; University of Glasgow, Glasgow, Scotland 1:10 pm

26 MAY

Thomas Trotter; Royal Festival Hall, London, UK 7:30 pm

27 MAY

Jillian Gardner; Cathedral, Blackburn, UK 1 pm

Olivier Latry; St Davids Cathedral, St Davids, Wales 7 pm

28 MAY

Nicholas Schmelter; St. Theresa, Weilimdorf, Germany 8 pm

30 MAY

Jillian Gardner; Bloomsbury Baptist, London, UK 4 pm

Peter Wright; St. John the Evangelist, Islington, UK 7:30 pm

31 MAY

Jillian Gardner; Clare College, Cambridge, UK 5:25 pm

2 JUNE

Jillian Gardner; Grosvenor Chapel, London, UK 1:10 pm

3 JUNE

Johannes Trümpler; Kreuzkirche, Dresden, Germany 8 pm

Jillian Gardner; Cathedral, Bradford, UK 1 pm

4 JUNE

Jillian Gardner; Minster, Halifax, UK 1 pm

9 JUNE

Jane Parker-Smith; Selby Abbey, Selby, UK 12:30 pm

14 JUNE

Louis Jullien, with choirs; Saint-Sulpice, Paris, France 4 pm

16 JUNE

Ashley Grote; Selby Abbey, Selby, UK 12:30 pm

17 JUNE

Christophe Mantoux; Frauenkirche, Dresden, Germany 8 pm

23 JUNE

Eleni Keventsidou; Selby Abbey, Selby, UK 12:30 pm

24 JUNE

Daniel Roth; Kreuzkirche, Dresden, Germany 8 pm

Nicholas Schmelter, with piano; Yorkminster Park Baptist, Toronto, ON, Canada 12:35 pm

27 JUNE

Jennifer Chou; St. John the Evangelist, Islington, UK 7:30 pm

28 JUNE

Carolyn Craig; Cathedral Church of St. James, Toronto, ON, Canada 4 pm

30 JUNE

Charles Harrison; Selby Abbey, Selby, UK 12:30 pm

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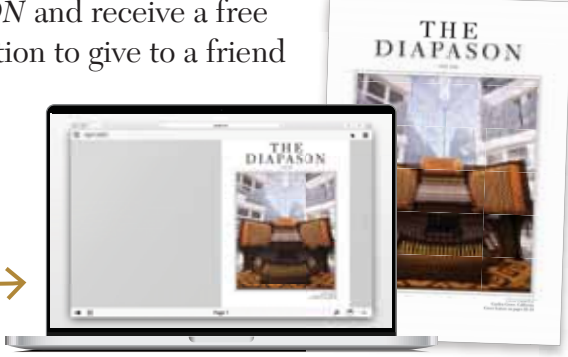
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JUSTIN BRUGGEMAN, Cathedral of St. Philip, Atlanta, GA, December 15: *Fantaisie in A (Trois Pièces pour grand orgue, op. 16)*, Franck; *Prelude and Fugue in C, BWV 547*, Bach; *Adagio in E*, Bridge.

JONATHAN GREGOIRE, Christ the King Catholic Church, Dallas, TX, November 12: *Passamezzo antico*, Gardano; *Ballo del Granduca*, Sweelinck; *Passacaglia and Fugue in c, BWV 582*, Bach; *Valse Mignonne, op. 142, no. 2*, Karg-Elert; *To Call My True Love to the Dance*, Hakim.

STEPHEN HAMILTON, Lord of Life Lutheran Church, Sun City West, AZ, November 3: *Litanies, JA 119, Le Jardin Suspendu, JA 71, Alain*; Hymne d'Actions de grâces "Te Deum" (*Trois Paraphrases Grégoriennes*), *Chant de Paix, Langlais*; *Choral in E, Franck*; *Toccata, Villancico, y Fuga, op. 18*, Ginastera; *Resignation, Wondrous Love, New Britain (The Sacred Harp)*, Coe; *Prelude and Fugue in B, op. 7, no. 1, Dupré*.

St. Paul Chapel, Trinity Church, Wall Street, New York, NY, November 14: *Litanies, JA 119, Le Jardin Suspendu, JA 71, Alain*; Hymne d'Actions de grâces "Te Deum" (*Trois Paraphrases Grégoriennes*), *Chant de Paix, Langlais*; *Fantasy for Organ, Coe*; *Prelude and Fugue in B, op. 7, no. 1, Dupré*.

CHRISTOPHER HOULIHAN, Hope Lutheran Church, St. Louis, MO, October 4: *Praeludium in g, BuxWV 149*, Buxtehude; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Four Sketches for Pedal Piano, op. 58*, Schumann; *Passacaglia and Fugue in c, BWV 582*, Toccata, *Adagio, and Fugue in C, BWV 564*, Bach; *Scherzo, Cantabile, Allegro (Symphonie II in e, op. 20)*, Vierne.

MARIANNE KIM, Fourth Presbyterian Church, Chicago, IL, November 8: *Prelude and Fugue in C, BWV*

547, Bach; *Prière à Notre-Dame (Suite Gothique, op. 25)*, Boëllmann; *Spiritual Suite, Kim*; *Someone to Watch Over Me*, Gershwin, transcr. Kim; *America the Beautiful*, Ward, transcr. Kim; *Variations on the Church in the Wildwood*, Pitts, transcr. Kim.

PHILLIP KLOECKNER, Church of the Gesu, Milwaukee, WI, November 12: *Toccata and Fugue in d, BWV 565*, Bach; *Suite du 6ème ton (Pièces d'orgue, op. 2)*, Chaumont; *Batalla Imperial, Cabanilles*; *Blues, Thorn*; *Sonata III, Lemmens*; *Con Grazia, Andrews*; *Three Sonatas, Puccini*; *Fantaisie in A, M 35, Franck*.

JAN KRAYBILL, St. Mark's Episcopal Cathedral, Shreveport, LA, November 14: *Coronation March*, Tchaikovsky, transcr. Bennett; *Fugue No. 1 (Sechs Fugen über den Namen B-A-C-H, op. 60)*, Schumann; *Passacaglia quasi Toccata on B-A-C-H, Sokola*; *Song of Peace in a Time of War (Homage à Langlais)*, Bennett; *Symphonie IV in g, op. 32, Vierne*.

OLIVIER LATRY, Holy Cross College, Worcester, MA, November 19: *Ballo del Granduca, SwWV 319*, Sweelinck; *Passacaglia in d, BuxWV 161*, Buxtehude; *Pièce d'orgue, BWV 572, Passacaglia in c, BWV 582*, Bach; *Allegro moderato, Andante, Presto, Andante, Menuett, Menuett, Allegro moderato, Vivace, Menuett, Presto (Flötenuhrstücke, Hob. XIX)*, Haydn; *Piece in F, WoO 33-1*, Beethoven; *Fantasia in f, K 608*, Mozart; *Improvisation*.

GARRETT MARTIN, Cathedral of St. Philip, Atlanta, GA, November 10: *Coronation March*, Meyerbeer; *Prelude and Fugue in F, BuxWV 145*, Buxtehude; *Air, Hancock*; *Partita on Lobe den Herren*, Phillips; *Carillon*, Sowerby.

JOEL MARTINSON, Episcopal Church of the Transfiguration, Dallas,

TX, November 12: *Prelude and Fugue in C, BWV 545*, Bach; *Sanfte Register-Andante, Mittelstarke Register-Moderato, Volles Werk-Alla breve, Sanfte Register-Andante molto (Ten Trios, op. 49)*, Rheinberger; *Ciacona in f*, Pachelbel; *Four Short Journeys to Abbot's Leigh*, Martinson.

KATHERINE MELOAN, Wertheim Performing Arts Center, Miami, FL, November 10: *Concerto in d, BWV 596*, Vivaldi, transcr. Bach; *Sweet Hour of Prayer (Gospel Preludes)*, Bolcom; *Grande Choeur Dialogué (Six Pièces d'orgue)*, Gigout; *Danse Macabre, Saint-Saëns*, transcr. Lemare; *Variations on a Theme by Paganini*, Thalben-Ball; *Adagio (Symphonie III in f-sharp, op. 28)*, Carillon de Westminster (*Pièces de fantaisie, Deuxième suite, op. 53, no. 6*), Vierne.

LARRY PALMER, Meadows Museum, Southern Methodist University, Dallas, TX, November 12: *Tiento lleno por B cuadrado, Cabanilles*; *Obra de Falsas Cromáticas, anonymous*; *Don Prados, Sargon*; *Sonata in C, Seixas*; *Orlos, Dulzainas y Chirimias de ambos manos, Lidón*.

DEREK NICKELS, Holy Communion Episcopal Church, Lake Geneva, WI, November 3: *Prelude, Largo, and Fugue in C, BWV 545/529ii*, Bach; *Voluntary in d, op. 59, no. 8, Stanley*; *Andante con Variazioni, op. 17, Paine*; *Schmücke dich, o liebe Seele, Mein Jesu, der du mich (Eleven Chorale Preludes, op. 122)*, Brahms; *Prelude on St. Columba*, Friedell; *Fugue à la Gigue*, Johnson.

PATRICK PARKER, Episcopal Church of the Transfiguration, Dallas, TX, November 12: *Magnificat germanicae, Praetorius*; *All'Offertorio in C, Al Post Comunio in F, Zipoli*; *Passacaglia, Pasquini*; *Ciacona in e, BuxWV 160*, Buxtehude; *Prelude*, Byrd; *Sarabande*, Pachelbel; *Courante*, Byrd; *Passaca-*

glia, Handel; *Partita diverse sopra Sei gegrüßet, Jesu gütig, BWV 768*, Bach.

ERIC PLUTZ, St. Mark's Episcopal Cathedral, Shreveport, LA, November 14: *Jubilee*, Sowerby; *Epithalamium*, Willan; *Toccata in E, BWV 566*, Bach; *Passacaglia*, Sowerby; *Symphonie VI in b, op. 59, Vierne*.

JOHN SCHWANDT, St. Mark's Episcopal Cathedral, Shreveport, LA, November 14: *My Spirit Be Joyful (Cantata 146)*, Bach, transcr. Biggs, Schwandt; *Christos Patterakis*, Perry; *Partita on St. Anne*, Manz; *Sheep May Safely Graze (Cantata 208)*, Bach, transcr. Fox; *Suite in Antique Style From Holberg's Time*, Grieg, transcr. Ellsasser, Schwandt; *improvisation*.

RUDY SHACKELFORD, organ & piano, Bethany United Methodist Church, Gloucester Point, VA, November 24: *Maple Leaf Rag*, Joplin; *Bethena-A Concert Waltz*, Joplin, transcr. Shackelford; *Fig Leaf-A High Class Rag*, Joplin; *Pine Apple Rag, Solace-A Mexican Serenade, The Easy Winners*, Joplin, transcr. Shackelford; *Magnetic Rag*, Joplin; *The Entertainer*, Joplin, transcr. Shackelford; *Golliwogg's Cake Walk (Children's Corner)*, Debussy, transcr. Shackelford; *Graceful Ghost-Rag*, Bolcom; *Kitten on the Keys*, Confrey, transcr. Shackelford; *Rialto Ripples-Rag*, Gershwin & Donaldson; *Three Preludes for Piano*, Gershwin, transcr. Shackelford; *Rhapsody in Blue*, Gershwin, transcr. Crawford.

WALT STRONY, First Presbyterian Church, Kilgore, TX, November 11: *Three-Three-Two F. A.—A March*, Sowerby; *Dialogue Monastique*, Purvis; *Variations on America*, Ives; *Wedding Dance (Hasseneh)*, Press, transcr. Smith, Strony; *In a Chinese Temple Garden*, Ketelby, transcr. Strony; *Monkey on a String*, Agay, transcr. Smith, Strony; *Mon coeur s'ouvre à la voix, Bacchanale (Samson and Delilah)*, Saint-Saëns.

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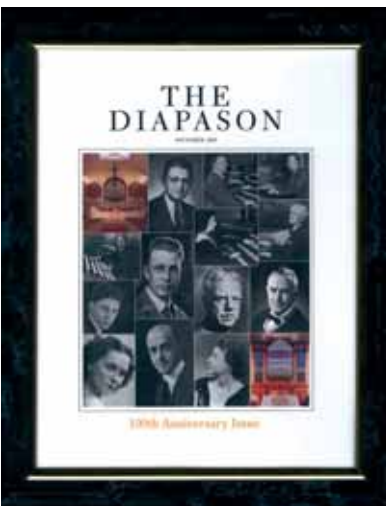
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PUBLICATIONS / RECORDINGS

From Fruhauf Music Publications: *Sing Joyful Hymns and Songs of Praise* is a three-verse hymn anthem for voices and organ, based on an original text and tune. The first verse features unison voices with organ accompaniment; the second verse offers a three-part (solo or sectional) harmonization of the melody and text, and the final verse provides a hymn of praise for unison voices with soprano descant and an organ free harmonization. The setting is upbeat and optimistic, and it is published with the hope that perhaps it might offer renewed hope in difficult and deeply troubling times. Please visit www.fruhaufmusic.com's home page bulletin board for a link to the score.

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser, 629 Edison Drive, East Windsor, NJ 08520-5205; phone: 609/448-8427; email: slporganist@gmail.com.

Gatty Sellars, "the world's greatest descriptive organist," wrote this gem: "Angelus" is the Latin word for angel and is a daily devotion that commemorates the Incarnation of Jesus; it originated during the 14th century in the Roman Catholic Church in Italy. The name comes from the beginning text, "Angelus Domini nuntiavit Mariæ" (The Angel of the Lord declared unto Mary). He does not call for chimes in the printed music here, but he used them when playing this piece in concert. michaelsmusic.com 704/567-1066.

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, WJpmusic.com.

PUBLICATIONS / RECORDINGS

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

Mother's Day Music? Check out "A Woman of Valor"—Seven pieces on Proverbs 31, by Norberto Guinaldo: More precious than rubies; In her husband's heart; Fortitude; Artful and charitable; Wisdom and kindness; Gratitude and blessings; The beauty within. 28 pages. See, listen, buy. www.guinaldopublications.com.

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

PUBLICATIONS / RECORDINGS

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The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 48 pages with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the OHS Web site for subscription and membership information: www.organhistoricalsociety.org.



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The **Organ Historical Society** has released its 2020 calendar, celebrating the OHS 65th annual Convention in Columbus, OH, July 26–31 (next month!). The calendar features organs by Kimball, Schuelke, Koehnken, Skinner, Klais, Brown, Beckerath, Schantz, Fisk, and Paul Fritts, with photography by Len Levasseur. Non-members \$21; members \$18. For information: organhistoricalsociety.org.

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

1901 Hutchings-Votey 2/10 tracker, Opus 550. In storage. 508/932-7736.

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Bosch Opus 518 (1968) for sale. Tracker action, 16 ranks, 12 stops, Hauptwerk, Schwellwerk (expressive), Pedal. Excellent condition. Detached console. Buyer to remove from Seattle, Washington by 2/26/21. Best offer. Contact for pictures and details: Howard Wolvington, howard@utemple.org, 425/761-4729.

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

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Zuckermann one-manual harpsichord from a kit for sale. Good condition. 57 keys starting on low A. Outside dimensions 64" x 36-1/2" x 10-1/2". The company sent a jack conversion kit, which must still be cut and installed. All materials and instructions are included. \$300 or best offer. Located in Newcastle, Maine. Buyer to remove. Jay Zoller, 207/380-5949.

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inquiries@taylorandboody.com

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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	33.00
Display Classified, per word	1.40
Display Classified minimum	42.00

Additional to above charges:
Box Service (mail forwarding) 8.00
Website placement (includes photo) 28.00
(\$40 if not ordering print ad)

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

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

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

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

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

Category _____ Regular Boldface
Place on website

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
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Choirs Available

Christ Church Cathedral
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 (April 2021)

Saint Thomas Church
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 (October 2021)

New College
 Oxford, United Kingdom
 (Spring 2022)

Trinity College Cambridge
 United Kingdom
 (September 2022)



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 Season!**

*= Artists based outside
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