THE DIAPASON

NOVEMBER 2012

First Lutheran Church
Sioux Falls, South Dakota
Cover feature on pages 30–32

Critical praise for Christopher Houlihan's summer performances of Louis Vierne's six organ symphonies

"The gifted young organist
Christopher Houlihan phrased with
flexibility and clarity through the works'
knottiest chromatic wanderings…
his playing had a glamorous sheen
appropriate to Vierne's music."
(The New York Times)

"Dazzling performances displaying
a virtuoso's technical prowess,
an architect's grasp of structure
and a torch singer's ability
to convey emotions."
(The Wall Street Journal)

"Houlihan's 'Vierne 2012' is a major
surprise of the summer, a true revelation…
Concentrated and unsentimental,
Houlihan ended the cycle with an
unnervingly honest and direct performance,
astonishing for so young a performer. The
Houli Fans can give themselves high fives.
They've helped launch a major career."
(The Los Angeles Times)

"Houlihan showed great virtuosity
as well as ingenuity in his use of registrations
and contrasting colors…Played with great
expressive restraint and elegance…
a virtuosic reading…The surprisingly
large audience gave the gifted young
organist a roaring and well-deserved
standing ovation."
(Chicago Classical Review)

"This ambitious program of all six Vierne
symphonies will long be remembered,
I am sure, as one of New York's all-time
great organ recitals. Bravo to Christopher
Houlihan for taking on such a massive
project, and for carrying it off with
so much intelligence, artistry, and
communicative power."
(The Diapason)

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THE DIAPASON

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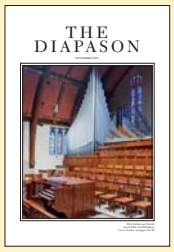

COVER

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Editor's Notebook

Jerome Butera
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www.TheDiapason.com

In this issue

With this issue, THE DIAPASON launches its newly designed all-color format, and welcomes designer Dan Solits to its staff. Dan has been involved with THE DIAPASON for many years, serving earlier as head of pre-press operations. It's great to have Dan's graphic talents expanding the scope and enhancing the look of THE DIAPASON.

Among the offerings in this issue of THE DIAPASON, Jane Scharding Smedley reports on the Sewanee Church Music Conference that took place in July; Jan-Piet Knijff provides a translation of his interview with Gustav Leonhardt, which was first published in *Het Orgel* in 2000; Mark J. Merrill discusses the design of the early Iberian organ; and Larry Palmer highlights unusual harpsichord music. The cover feature is Schoenstein & Co.'s project at First Lutheran Church in Sioux Falls, South Dakota.

John Bishop devotes his column "In the wind . . ." to the history of evolving technology of the pipe organ, from Ctesibius to Cavaillé-Coll, Ernest Skinner, and beyond, with references to da Vinci, Copernicus, Columbus, Gutenberg and others. Gavin Black offers part two of his organ method, an introduction to the pipe organ, with terms and definitions. This is in addition to our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

2013 Resource Directory

If your company is already listed in the 2012 Directory, please take a moment to check the information. To update, contact Joyce Robinson at 847/391-1044 or jrobinson@sgcmail.com.

Digital edition

We continue to explore the option of a digital edition of THE DIAPASON. An e-mail piece was sent out last month, with a link to a sample digital edition. Subscribers would have the option of choosing the print edition, digital edition, or both. Let me know if this would interest you. There will also be a special reduced student rate for the digital edition. ■

Letters to the Editor

Organs in Lithuania

It was intriguing to read the article by Bill Halsey on organs in Vilnius, Lithuania (THE DIAPASON, August 2012), and to learn that he had once been organist and cantor at a Polish parish in New York City—at St. John Cantius.

In the early 1970s, I served as organist of the one and only Lithuanian parish in New York City: Our Lady of Vilnius, located in Lower Manhattan, adjacent to the Holland Tunnel entrance. The church edifice was noted for the fine murals painted by a Lithuanian-American artist. It was the last Roman Catholic parish in New York to offer Mass in Latin according to the traditional Tridentine liturgy (under what authority, I was never cognizant). Hymns and homily were in Lithuanian.

The (Catholic) wife of (Jewish) Irving Berlin was known to attend on occasion, presumably because of the Latin Mass, which she evidently preferred to the new-fangled vernacular liturgy—and arrived in style in her chauffeured Rolls-Royce!

In later years, a Portuguese contingent—having moved into the area—began worshipping there. That, however, occurred after I had moved on. The church was closed several years ago, on orders of the then Archbishop of New York, Cardinal Edward Egan, against the wishes of the parishioners, who—although they no longer lived in the neighborhood—still commuted dutifully each week for Sunday Mass. So far, efforts to re-open the church have been unsuccessful, but the edifice is still extant.

Arthur LaMirande
New York, New York

Thomas Sanborn

It is necessary to object to a few statements in the article on the Sanborn organ project by Goulding & Wood published in the August 2012 issue of THE DIAPASON. The author makes certain unfounded assumptions and gross generalizations that result in demeaning and unfairly mis-characterizing the work of Thomas Sanborn, the original organbuilder.

First, he states that as "Sanborn was a local builder of limited accomplishment, it is unlikely that he would have had the technological proficiency to engineer a detached mechanical console." He raises the second point in different wording in the next paragraph as well. While no opus list of Sanborn's firm has yet been discovered, such that we know the number of instruments that were constructed, and only two instruments by him have thus far been known to be extant, that certainly does not translate to "limited accomplishment." Sanborn (1823–1903) built organs under his own name in Indianapolis from about 1882 to 1901, about twenty years, after having worked for William H. Clarke & Company, organbuilders, also in Indianapolis, since 1874, as shop foreman. He had trained with and worked for E. & G. G. Hook, later E. & G. G. Hook & Hastings, organbuilders in Boston, for many years (he was already 51 years of age when he moved to Indiana). So having started off with a false premise, the author then makes an unjustified conclusion about Sanborn's technical skills. He was certainly capable of engineering a detached mechanical console, given his background.

Second, in trying to rationalize what the original construction of the organ might have been, he states that "the façade paneling in the apron seems to be original," in effect arguing along with other assumptions about the paneling that this constitutes evidence against a keydesk *en fenêtre*. The surviving photograph of the organ as originally installed clearly shows that the projecting keydesk was centered at the base of the case. While it is not clear enough to show manual and stopjamb details, it is easy to extrapolate from the half-round choir seating separated by a railing above the chancel floor where the clergy chairs are positioned, and the depth of space that would accordingly have been available, that the keydesk could only have been projecting at most, and was not detached. Projecting keydesks were very common in American organbuilding by the 1890s; they were usually built into the base of an instrument at the center.

Third, Seeburg-Smith, the firm that electrified the organ in 1921 and provided a new separate console, could have subcontracted for a replacement piece of center paneling, or the church could have engaged a woodworking firm to do so, which would have looked like it was original. Such quality of materials and workmanship from the nineteenth century was certainly still available in urban centers in the 1920s. If the author thinks that Seeburg-Smith was incapable of making such a panel, he apparently did not consider this alternative.

Fourth, without belaboring the point concerning the author's continuing conjectures about what the original action of the instrument was, the organ is nevertheless clearly documented as having had mechanical key action and tubular-pneumatic pedal action, which was a common combination in American organbuilding by the 1890s, and used in organs of all sizes. The primary reason for the use of tubular-pneumatic action in pedal divisions, as opposed to mechanical action, was not to lighten the playing touch, but rather arose due to the fact that pedal trackers usually ran underneath reservoirs, and were thereby difficult to replace if they broke, or to allow more flexibility in the location and layout of pedal chests in instruments due to the inherent size of pedal divisions. Projecting keydesks also commonly mixed tracker and tubular-pneumatic action, so the Sanborn represented quite conventional organbuilding for its time. The author states that tubular-pneumatic action "remained in use for a very short period." In fact, such action came into use in the 1870s and was employed by many builders in one way or another to about the 1920s, especially in England, or a span of about fifty years.

Fifth, it is also very likely that Sanborn used his own patented form of pneumatic-assist for the manual chests (he held two organ patents). Although the Seeburg-Smith work removed this element, that firm did not obliterate the physical evidence that assists were utilized. This is further confirmation of the fact that the manual action was tracker, because such assists would not have been used with tubular-pneumatic action. The author's statement that "unfortunately,

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

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Letters to the Editor

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the restoration project yielded no evidence in the organ that either proves or disproves the original actuating mechanism" is simply not true.

All of this is clearly spelled out in articles in the *Organ Atlas 2007*, published by the Organ Historical Society for its annual national convention held in Indianapolis that year, both on the church building, then known as "Old Centrum," and in my essay on the history of organbuilding in Indiana in the nineteenth century. Since Goulding & Wood employees were involved with the convention, they surely know of this resource. Ignoring it has allowed this article to give the wrong impression of the origins and characteristics of the instrument. And while the instrument and its new console now looks beautiful, and it is a cause for celebration that this instrument has been revived after having languished in poor condition for so many years, it would not be appropriate to call it a "restoration" or a "refurbishing." It has been further altered in its latest reincarnation, and is effectively now a "rebuild."

Michael D. Friesen
Denver, Colorado

The 49-note TC string celeste

Almsot every stoplist I have seen in The Diapason for many years shows 49-note TC string celestes. I fail to understand why string celestes continue to be included as 49-pipe stops. It infuriates me to see organbuilders adhering to this ridiculous thinking. Back in 1985, I worked with M. P. Möller only sixty miles from my church to design the organ for the new sanctuary at Oakdale Emory United Methodist Church in Olney. Do any organbuilders out there have any clue to what a 61-note viola celeste can do in the pedal when coupled from the swell? Having those 12 additional pipes provides a warmth of sound in the pedal for more quiet pieces. Even old E. M. Skinner knew that. I can understand a 49-note flute celeste, as I have that in the choir, but come on folks. Get out there and rethink things. There is absolutely no excuse whatsoever for a TC 49-note string celeste in any organ....period!

Ray Brubacher
Olney, Maryland

Expressive or inexpressive

Isn't it time that the entire Organ World gave up completely the notion that the pipe organ is not really good enough to have a place in the larger Musical World? Alan Woolley's lengthy letter (September, 2012) springs from an erroneous belief that "the organ is inherently inexpressive." Inexpressive of what? To demand from the organ a musical vocabulary matching that of the violin or the piano is as wrong-headed as a number of other organ theorists' ideas from previous centuries.

Woolley's expectation that the pipe organ be more cost-effective by incorporating ever more sophisticated electronic technology springs again from his mistaken belief about the organ's expressive nature. "Better value for the money?" Has he played or heard any of the great concert hall organs he so easily criticizes? On what would he rather have people spend their money?

He and others in the organ world, whose negative view of the instrument spawns ever more bizarre attempts to attract attention to themselves and their experiments, rather than to the music, need to re-examine their basic beliefs about the musical nature of the organ and its important place in Western culture.

A fundamental element missing from Woolley's editorial is the wind and its role not only in creating musical tone but also in providing a soul to the instrument. If there was ever a time when our society needed more connection with reality and spirituality—epitomized in the pneuma (wind/spirit) of the pipe organ—it is now.

If Woolley truly believes his mistaken notion about the expressive deficiencies of the organ, perhaps he should apply his active imagination to pursuits other than trying to improve it, an instrument with its own unique, built-in expressive potential. Growing awareness of the true character of the pipe organ and its iconic role in the cultural life of America, Europe, the Far East, and on around the globe speaks for itself.

Douglas Reed
University Organist
Professor Emeritus of Music
University of Evansville

Franz Liszt: A Hungarian Rhapsody

It is a pleasure to inform readers that there are detailed program notes in the booklet insert of my recent CD, *Franz Liszt: A Hungarian Rhapsody*," which was reviewed by David Wagner in the August 2012 issue of The Diapason. Interested readers may also find the specifications for both the Gress-Miles organ and Paul Fritts organ at Vassar College by visiting the music department homepage and clicking on "Organs" on the right-hand menu. In fall 2012, I serve as college organist at Vassar College, where there are 15 students registered in the organ program, and also serve as director of music at Barnard College, Columbia University, where I teach full-time. Thank you so much for your interest in the organ music of Franz Liszt.

Gail Archer
New York, NY

Here & There

▲Jan Kraybill

▲Frederick Teardo

Appointments

▲**Jan Kraybill** has been selected as organ conservator for the Julia Irene Kauffman Casavant Organ in Kansas City. The 102-rank instrument, built by Casavant Frères and completed in early 2012, is the centerpiece of Helzberg Hall in the Kauffman Center for the Performing Arts.

The conservator is the lead caretaker of the organ. In this role Dr. Kraybill will work closely with Kauffman Center staff and Casavant to facilitate the use of the instrument in performances, and ensure proper preservation and maintenance of the organ, and coordinate with artists and production personnel.

Since 1998, Kraybill has served as Principal Organist at the international headquarters of the Community of Christ (formerly RLDS) denomination in Independence, Missouri, home to the 113-rank Aeolian-Skinner Auditorium Organ (1959) and the Temple's 102-rank Casavant organ (1993). She will continue in those duties. Kraybill has performed in many venues in the U.S., Canada, Germany, Great Britain, Poland, Russia, South Korea, and Tahiti, has appeared at regional and national conventions of the AGO, and has been featured on Kansas Public Radio and on American Public Media's nationally broadcast program *Pipedreams*.

In 2010, Kraybill earned the certification of Fellow of the American Guild of Organists (FAGO). She has served in many elected offices in the AGO, most recently as Councillor for Region VI, and is the executive assistant for the guild's 2018 national convention to be held in Kansas City. Kraybill is also on the executive committee of the Hymn Society in the United States and Canada, and serves on the board of directors of the Master Teacher Institute for the Arts. For information: www.jankraybill.com.

Performances involving the Julia Irene Kauffman Casavant are being planned for the 2012–13 season. Solo artists include Richard Elliott, October 24; Cameron Carpenter, November 4; Jan Kraybill, January 16; Caroline Robinson, April 10; Tom Trenney, May 8; and Chelsea Chen, May 20. For information: www.kauffmancenter.org.

Olivier Penin has been named titular organist at Sainte-Clotilde in Paris, following the death of Jacques Taddei in August. Born in 1981, Olivier Penin began piano study at age five, and a year later entered the 'maitrise' of Caen, a school combining academic and musical education. He began organ study in 1994 under Jean-Baptiste Fourest and continued study with Daniel Martin, who also taught him harmony. From 1996 to 2006, he studied under David Christmas-Hudson. He obtained a first prize and *prix de perfectionnement* at the conservatories of Hauts de Seine, studied composition with Ronan Maillard, organ with Jean-Pierre Imbert in Alpes d'Huez, and studied improvisation under Jacques Taddei. In 2004, Penin was appointed *co-organiste titulaire* with Jacques Taddei, and choirmaster of the Basilica Sainte Clotilde in Paris.

Don E. Saliers has been appointed chaplain for the American Guild of Organists. Saliers is the Wm. R. Cannon Distinguished Professor of Theology and Worship (Emeritus) at Emory University's Candler School of Theology. He holds degrees from Ohio Wesleyan University, Yale Divinity School, and Cambridge University. He taught at the Yale Divinity School before joining the faculty at Emory in 1974. For the past 33 years he has been organist/choirmaster at Emory University's Cannon Chapel. He is the author of 15 books and more than 100 essays and book chapters.

▲**Frederick Teardo** has been appointed director of music and organist at the Cathedral Church of the Advent, Birmingham, Alabama, effective November 1. He succeeds Stephen G. Schaeffer, who retired in August after a 25-year tenure. Prior to this appointment, Dr. Teardo served first as assistant organist and subsequently as associate organist at St. Thomas Church Fifth Avenue in New York City, where he worked with John Scott and the renowned Choir of Men and Boys for over six years.

Teardo received the Doctor of Musical Arts degree from the Yale School of Music and Institute of Sacred Music, as well as the Master of Musical Arts and Master of Music degrees. At Yale, he studied organ with Thomas Murray and harpsichord with Richard Rephann. During his time at Yale, he held the post of Yale University Chapel Organist and later served as assistant organist at Trinity Episcopal Church on the Green in New Haven, Connecticut. Teardo received his Bachelor of Music degree with highest honors from the Eastman School of Music in Rochester, New York, where he studied organ with David Higgs. His other teachers have included Stephen Roberts and Haskell Thomson; he has also studied improvisation with William Porter and Jeffrey Brillhart.

In frequent demand as a soloist, Frederick Teardo has performed at prominent venues. His solo recording is available from JAV Recordings and features works of Bach, Boyvin, and DeGrigny on the historic 1741 J. A. Silbermann organ of St. Thomas Church in Strasbourg, France. He has also been a featured performer at regional and national conventions of the AGO and OHS, on American Public Media's *Pipedreams*, BBC Radio 3 and three CD recordings with the St. Thomas Choir.

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Colin Andrews
Adjunct Organ Professor
Indiana University

Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay

Emanuele Cardi
Organist/Lecturer
Battipaglia, Italy

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Champaign, Illinois

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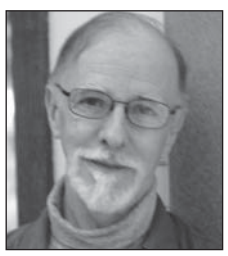

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Harpsichord & Organ
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Organist
Decorah, Iowa

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Organist/Lecturer
William Jewell College

Brennan Szafron
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Spartanburg, South Carolina

Timothy Tikker
Organist/Composer/Improviser
Kalamazoo College, Michigan

Michael Unger
Organist/Harpsichordist
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Mannheim, Germany

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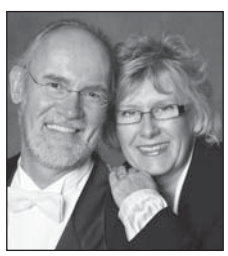
Seattle, Washington



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a non-traditional representation celebrating its 25th year of operation

Here & There

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Events

The Houston Chamber Choir continues its 17th season: Bach and All That Jazz, November 2, Lone Star College, The Woodlands, 11/3, St. Philip Presbyterian Church; For Unto Us, December 8, Church of St. John the Divine; Christmas at the Villa, 12/15 and 16, Chapel of the Villa de Matel; What Sweeter Music: The British A Cappella Tradition, March 2, St. John the Divine, 3/3, St. Thomas Episcopal Church, College Station; Mozart's *Great Mass in C Minor*, K. 427, May 18, St. John the Divine. For information: www.houstonchamberchoir.org.

St. Thomas Church Fifth Avenue, New York, continues its series of organ recitals, Sundays at 5:15 pm: November 4, Phillip Kloeckner; 11/11, Stefan Kießling; 11/18, Anne Laver; 11/25, Angela Kraft Cross; December 2, Benjamin Sheen; 12/9, Christian Haigh; 12/16, William Wisnom; January 13, Tom Bell; 1/20, John Richardson; 1/27, Harry van Wijk. For information: www.saintthomaschurch.org.

Grace Church, New York City, continues its music series: November 4, Choral Evensong; December 2, Advent Lessons & Carols; 12/12, community carol sing; 12/16, Britten, *A Ceremony of Carols*; 12/24, Festival of Nine Lessons & Carols. For information: www.gracechurchnyc.org.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues the 20th anniversary season of its music series: November 4, Choral Evensong; 11/18, Joan Lippincott; December 9, Handel's *Messiah*; January 6, Pittsburgh Camerata; February 24, Chanticleer, May 5, Four Choirs Festival. For information: www.shadysidepres.org.

St. John's Episcopal Church, Hagerstown, Maryland, continues its music series: November 4, Choral Evensong; 11/17, Peggy Kelley Reinburg, organ and piano works of Jehan Alain. For information: www.stjohnshagerstown.org.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: November 4, David Gell; December 2, Kevin Rose; 12/9, Emma Lou Diemer; 12/14, Christmas carol singalong and wassail party; 12/16, David Gell; 12/23, Mahlon Balderston. For information: www.trinitysb.org.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: November 4, Sarah Hawbecker, followed by Evensong; 11/18, Atlanta Singers; December 9, Christmas concert; 12/14 and 12/15, Georgia Boy Choir; 12/16, Lessons & Carols; January 26, Prokofiev, *Peter and the Wolf*. For information: www.prumc.org.

Park Congregational Church, Grand Rapids, Michigan, continues its fall concert series on Tuesdays at 12:15 pm: November 6, Douglas Bruce; 11/20, Helen Hawley; December 18, Carol McNally and Phyllis Miner, organ and harp. For information: 616/459-3203 x24; www.parkchurchgr.org.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: November 7, Thomas Clark-Jones; December 5, Michael Shoemaker; 12/9, Advent Lessons & Carols; 12/24, Lessons & Carols; February 6, Helen Anthony; March 6, Anthony Ciucci; April 3, Deborah Dillane. For information: 717/737-0488; www.thechpc.org.

Crescent Avenue Presbyterian Church, Plainfield, New Jersey, continues its music series: November 10, Crescent Choral Society; December 16, Crescent Singers; February 10, young artists showcase; March 10, Joseph Arndt, Vincent Carr, Preston Dibble, and Mark Pacoe; 3/29, Good Friday Tenebrae. For information: www.crescentonline.org.

First Methodist Church, Ocala, Florida, presents its 2012–13 music series: November 11, Marion Civic Chorale; December 2, Central Florida Master Choir; February 10, Praise Band; April 28, Central Florida Master Choir; May 5, Marion Civic Chorale. For information: www.fumcocala.org.

Rosary Cathedral, Toledo, Ohio, continues its music series: November 13, Douglas Bruce; December 2, Lessons & Carols; February 10, Vox Choralis; March 10, Toledo Symphony Orchestra; 3/27, Tenebrae; May 6, World Organ Day Concert, 850th anniversary of Notre Dame Cathedral, Paris. For information: 419/244-9575; www.rosarycathedral.org.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: November 14, Christopher Urban, with pianist Chuck Beech; December 9, Christmas concert; January 13, Alliance Brass; February 10, 28th annual Organ Fest. For information: www.fpcah.org.

First Baptist Church, Worcester, Massachusetts, presents a gala brass and organ concert on November 16 at 7:30 pm. The program features organist William Ness and the Worcester Polytechnic Institute Brass and Percussion Ensemble, and is the closing event of the church's 200th anniversary celebration. For information: fbc-worc.org.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: November 16, John Deaver; December 2, Advent Lessons & Carols (9 and 11 am), Frederick Teardo (4 pm); 12/14, Advent Episcopal Day School Choral Ensemble; January 25, Atlanta Guitar Trio; February 24, Choral Evensong for Lent; March 17, Charles M. Kennedy; April 19, Red Mountain Theatre Company; 4/21, Choral Evensong. For information: 205/226-3505; www.adventbirmingham.org.

Washington National Cathedral presents its series of organ recitals, Sundays at 5:15 pm: November 18, Douglas Bruce; 11/25, William Wisnom; December 25, Jeremy Filsell; 12/30, John Alexander. For information: 202/537-5757; www.nationalcathedral.org.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: November 18, Schubert, *Mass in A-flat*; December 2, Advent Procession; 12/9, Handel, *Messiah*; January 6, Epiphany Procession; 1/27, Sounding Light choral group; February 24, Christ Church Schola. For information: www.christchurchgp.org.

St. Andrew Lutheran Church (ELCA), Mundelein, Illinois, announces its 2012–13 music series: November 18, Jeffrey Schleff; December 16, Advent/Christmas cantata; February 10, Ivy St. John; March 4, Michael Burkhardt, hymn festival; April 20, Dennis Koletsos; June 2, annual music Sunday. For information: standrewmundelein.com.

Reading Town Hall (UK) continues its series of lunchtime concerts on Wednesdays: November 21, Graham Ireland; January 23, Peter Holder; March 13, William McVicker; May 15, Christopher Nickol; July 3, student player from Eton College. The series of celebrity organ recitals takes place at 7:30 pm: November 8, David Goode, with Crispian Steele-Perkins, trumpets; May 2, Robert Quinney. For information: www.readingarts.com.

Tannenberg organ, Old Salem

Old Salem Museums & Gardens, Winston-Salem, North Carolina, continues the series of recitals on its Tannenberg organ: December 5, Susan Foster; 12/12, Tim Olsen; 12/19, Joseph O'Berry; 12/26, John Coble. For information: 336/779-6146; scarpenter@oldsalem.org.

Christ Church, Bradenton, Florida, continues its music series: November 25, Mozart, *Mass in C Major*, K. 258; December 2, Florida Voices; 12/9, Sarasota Young Voices (4 pm), Sarasota-Manatee Bach Festival I (8 pm); December 6, James Lorenz; 12/13, Michael Edward Stuart; 12/16, Lessons & Carols for Advent; 12/20, Julane Rodgers, harpsichord; January 13, Sarasota-Manatee Bach Festival II; 1/20, Frederick Teardo; February 3, Schubert, *Mass in G Major*; 2/8, Sarasota-Manatee Bach Festival III; 2/14, Richard Benedum and William Holt; 2/17, Florida Voices; 2/21, Steven Strite; 2/24, Brass Quintet from the Florida Orchestra; 2/28, Mary Mozelle; March 7, Carol Hawkinson; 3/14, Matthew Woods; 3/17, Jonathan Dimmock, concert organist; 3/21, Ann Stephenson-Moe. For information: www.christchurchswfla.org.

The Kennedy Center for the Performing Arts will inaugurate its new Casavant organ on November 27 at 6 pm. The program features William Neil and the National Symphony Orchestra performing works by Bach, Guilmant, Gabrieli, and Saint-Saëns. The new organ comprises 85 ranks over four manuals and pedal. The celebration continues with a series of programs in January. For information: www.kennedy-center.org.

VocalEssence presents its Welcome Christmas concerts December 1, 2, 7, 8, and 9 at churches in Edina, Minneapolis, Apple Valley, and Stillwater. The program includes works by Menotti, Argento, Respighi, Rutter, Kantor, Moore, and others. For information: www.vocalessence.org.

The Choir of St. Luke in the Fields, David Shuler, music director, is featured on a new recording, *A Sixteenth-Century Roman Christmas*. The program includes music of Palestrina, Victoria, Carissimi, and Philips, recorded in concert last December. For information: www.stlukeinthefields.org.

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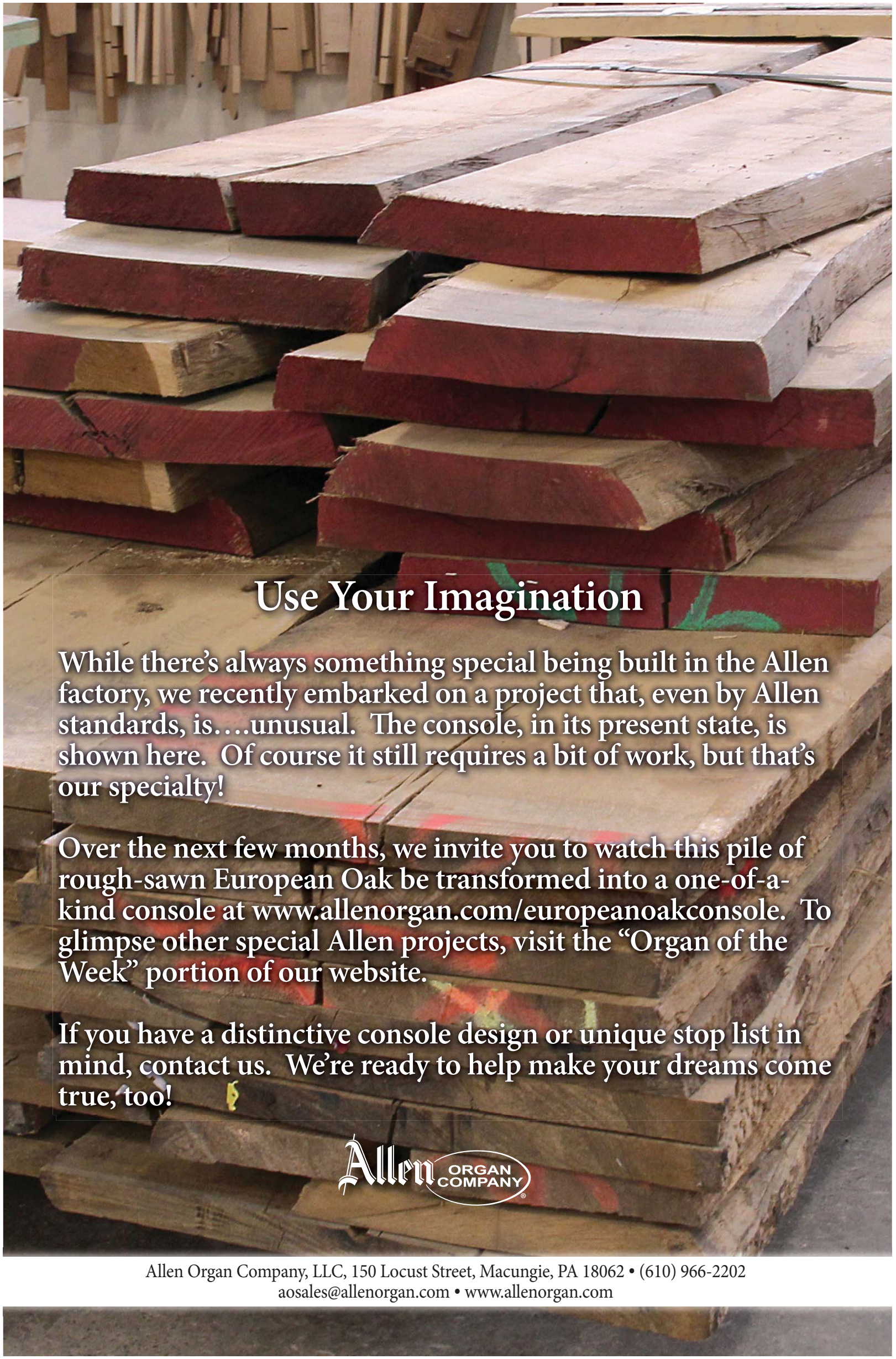
Poitiers Academy

The 6th Organ Summer Academy of Poitiers (France) took place August 27–31. Fifteen participants from three countries (France, UK, Japan) received instruction on three instruments: the Classical French organ in the Cathedral Saint-Pierre (François-Henri Clicquot, 1791, IV/44), the German Neo-baroque organ in Notre-Dame-la-Grande (Yves Sévère, 1996, III/33), and the Romantic and neo-classical organ in Sainte-Radegonde (J.-L. Boisseau/B. Cattiaux, 1997, IV/56). Faculty included Dominique Ferran, professor at Poitiers Conservatory and a specialist in baroque music; Olivier Houette, organist at Poitiers Cathedral and Les Blancs-Manteaux in Paris, and professor of pedagogy at the Conservatoire de Paris; and Jean-Baptiste Robin, organist at the Royal Chapel in the palace of Versailles and professor at Versailles Conservatory. Participants had six organs on which to practice. For information: academiedorguedepoitiers.com.



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People

Vincent Boucher is featured on a new series of recordings, *Charles Tournemire Organ Works*, on the ATMA Classique label. Volume 1, *Resurrectio*, includes *Choral-improvisation sur le Victimae paschali laudes, Lento, Toccata*, op. 19, no. 3, *Suite évocatrice*, op. 74, *Office "Dominica Resurrectionis"* (*Petites Fleurs musicales*, op. 66), *Amen No. 5* and *Postlude No. 17* (*Postludes libres pour des Antiennes de Magnificat*, op. 68), and *Office "Dominica Resurrectionis"* (*L'Orgue mystique*, op. 56/XVII), recorded on the Casavant Opus 869 organ at Église des Saints-Anges Gardiens, Lachine, Quebec.

Volume 2, *Nativitas*, includes *Improvisation sur le Te Deum, Cinq Noëls originaux en forme de Versets* (*Variae preces*, op. 40), *Fresque Symphonique sacrée No. 1*, op. 75, *Amen No. 2* and *Postlude No. 3* (*Postludes libres pour des Antiennes de Magnificat*, op. 68), *Office "Nativitas D.N. Jesu Christi"* (*Petites Fleurs musicales*, op. 66), and *Office "Nativitas D.N. Jesu Christi"* (*L'Orgue mystique*, op. 56/III), recorded on the Casavant Opus 615 organ at Église Saint-Jean-Baptiste, Montreal, Quebec.

Volume 3, *Trinitas*, includes *Triple Choral*, op. 41, *Amen No. 8* and *Postlude No. 26* (*Postludes libres pour des Antiennes de Magnificat*, op. 68), *Office "In Festo Ss. Trinitatis"* (*L'Orgue mystique*, op. 57), *Postlude No. 44* (*Postludes libres pour des Antiennes de Magnificat*, op. 68), and *Office "Domenica XVII post Pentecosten"* (*L'Orgue mystique*, op. 57), recorded on the Casavant Opus 615 organ at Église Saint-Jean-Baptiste, Montreal, Quebec. For information: ATMAClassique.com.

Cameron Carpenter made his Alice Tully Hall debut on October 28, as part of Lincoln Center's White Light Festival. The program featured the hall's recently refurbished Kuhn organ. Carpenter's present season includes performances at San Francisco's Davies Hall, Moscow's International Performing Arts Center, and with the Los Angeles Philharmonic.

▲**John Collins** played a recital at St. John's Meads, Eastbourne, England on September 1. The program included works by Giovanni Gabrieli, John Stanley, William Goodwin, Juan Baptista Cabanilles, and G. F. Handel.

▲In a new two-CD set, *Americana*, **Jeremy Filsell** plays the 189-rank organ of Washington National Cathedral, Washington, D.C., where he has been artist-in-residence since 2010, in compositions created during the cathedral's first century by American-based composers, many of whom have associations with the cathedral. Opening in 1912 with a 27-rank organ built by E. M. Skinner in the earliest part of the building to have been completed, the large organ in the upper church was built in 1937 by E. M. Skinner & Son and, despite several rebuildings to date, retains 43 stops from the original organ and contains 78 stops installed since 1963. The recording was released on the Raven CD label (Raven OAR-942, two CDs).

Composers represented include Raymond Weidner, Gerre Hancock, Nancy Faxon, Leo Sowerby, Gerald Near, George Baker, Pamela Decker, David Briggs, Richard Dirksen, Dan Gawthrop, Norman Coke-Jephcott, Richard Purvis, and Douglas Major. For information: 804/355-6386; www.ravencd.com.

▲**Jeannine Jordan** performed six themed concerts in Austria and Germany in August. Starting the tour in Ried, Austria, Dr. Jordan and her media artist husband, David, presented their Bach and Sons organ and media event at their August 10th Innviertler Kultursommer Konzert at the Stadtpfarrkirche.

Continuing the tour in Germany, Jordan performed two organ concerts based on the chorales of Martin Luther in the Schlosskirche and Stadtkirche of Lutherstadt Wittenberg; presented an all-Bach program at the "Bach Wedding Church" in Dornheim; performed a program of music by Bach and his contemporaries on the 1735 Gottfried Silbermann organ at the Petrikirche in Freiberg; and played music of J.S. Bach and his sons on three of the organs in the Organ Museum at the Marienkirche in Bad Belzig.

Winfried Kuntz, curator of the Marienkirche Organ Museum, has collected five organs to date. The three organs on which the program was presented include a cabinet organ of the 18th century by an unknown builder of the Brandenburg area, consisting of five stops without pedal; a small one-manual and pedal church organ of four stops built by Alexander Schuke in 1909; and a two-manual and pedal house organ of four stops built by Tzschöckel from Württemberg. The most valuable instrument in the collection is the Papenius organ of 1747 (pictured). A two-manual and pedal instrument of twenty ranks, including a Quintathon 16′, Trompete 8′, and Posaune 16′, this organ is undergoing restoration and should be playable by the summer of 2013.

▲John Collins

▲Jeremy Filsell

▲June Nixon

▲**June Nixon** has announced that she will be retiring from the position of organist and director of music at St. Paul's Cathedral, Melbourne, in February 2013. Dr. Nixon was appointed on Boxing Day 1972, and after 40 years, she says it seems an appropriate time in both her own life and that of the cathedral.

Under her direction the Cathedral Choir of Men and Boys has sung a minimum of six services a week, including services on Sunday and the office of Evensong during the week. This has totaled more than 11,000 services over the 40 years, has extended over one-third of the life of the cathedral, one-third of the life of the Cathedral Choir, and considerably more than half of her own life. She intends to spend more time in composing, in addition to examining, teaching, and adjudicating.

▲Winfried Kuntz and Jeannine Jordan

▲Randy Wagner

▲The end of August 2012 saw the retirement of **Randall E. (Randy) Wagner** from Organ Supply Industries in Erie, Pennsylvania, after 36 years with the organization. He came to OSI as resident organbuilder and a member of the management team. In 1986 he was elected vice-president. In his retirement, he remains a member of the OSI Board and the ESOP Committee of this employee-owned company.

Wagner's interest in the pipe organ began in childhood. In high school he started his organbuilding career, working after school and summers with Dr. Homer D. Blanchard, who became his teacher and mentor. After graduation from Ohio Wesleyan University in 1960, he continued with H. D. Blanchard Pipe Organs in Oberlin, Ohio, rising to general manager. In 1966 he joined the Holtkamp Organ Co., Cleveland, Ohio, in layout, drafting, and purchasing. From 1969 to 1976 Randy was in technical sales and purchasing for the W. H. Reisner Mfg. Co., Inc., Hagerstown, Maryland.

Randy Wagner is a founder of the Organ Historical Society (OHS), the Lorain County AGO chapter, the American Institute of Organbuilders (AIO), and the Hilbus OHS chapter. He is also a member of the Organ Club of London and the American Theatre Organ Society. He holds the certificate of Master Organbuilder, now referred to as the Fellowship Certificate from the AIO, and was an early member of the AIO Examination Committee.

Wagner was honored with a company retirement lunch and was acknowledged at the final banquet of the AIO in Lansing, Michigan in early October 2012.

Publications

Wayne Leupold Editions announces new releases. *The Keyboard Manuscript of Francis Hopkinson, Volume 2* (WL600270, $37.50), edited by H. Joseph Butler, is an anthology of keyboard music popular in America in the second half of the eighteenth century; it contains a wide variety of musical styles ranging from middle Baroque to early Classical. Historical editions include *Susanne van Soldt Klavierboek* (WL600275, $42.00), and *The Netherlands, 1575–1700* (WL500018, $59.00) both edited by Calvert Johnson. Congregational song titles include Gracia Grindal's *A Treasury of Faith: Lectionary Hymn Texts, Old Testament, Series A, B, and C* (WL800043, $32.50),

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Nunc Dimittis

William Brant Mills of Florence, South Carolina, died on February 18 at the age of 68. A diaconal minister in the United Methodist Church, Mills had served as director of music and organist at Central United Methodist Church in Florence for over 42 years.

Mills earned degrees in organ performance—a Bachelor of Music from Florida State University, and a Master of Music from the University of South Carolina. He also did post-graduate study at Indiana University, Southern Methodist University, Stanford University, and Columbia College. Mills was founder and director of the Masterworks Choir in Florence, which toured Austria and Germany, participated in the Piccolo Spoleto festival, and sang services at Washington National Cathedral. The Masterworks Choir also sang choral works of Robert Powell at Christ Episcopal Church in Greenville, South Carolina, when Powell retired. William Brant Mills is survived by his children, Brantley Rees Mills and Susan Mills Rana, and four grandchildren.

Don G. Campbell, age 65, died June 2 in Boulder, Colorado. A native of San Antonio, Texas, Campbell studied at the Fontainebleau Conservatory in France, and earned two degrees at the University of North Texas. He was the author of 23 books, including the bestsellers *The Mozart Effect* and *The Mozart Effect for Children*; his most recent book, released in 2011, was *Healing at the Speed of Sound*, co-authored with Alex Doman. Campbell founded the Institute of Music, Health, and Education in Boulder in 1988, serving as its director until 1997. He also was involved with Aesthetic Audio Systems, which worked with hospitals and health care systems to provide music systems to optimize healing. Campbell was a member of the Denver AGO chapter, for which he served on the executive board.

The American Music Research Center at the University of Colorado is creating the Don Campbell Collection to house his books, videos, DVDs, and documents, including source material for several of Campbell's most popular works. The collection will also include private letters from Nadia Boulanger, Campbell's teacher.

Steven Alan Clark died July 14 in Nashville, Tennessee. He was 60 years old. He began organ study at age eleven, and earned a bachelor's degree in organ and a master's in choral conducting at the University of Tennessee. Clark served as organist-choirmaster at six churches in Tennessee and Florida, and served in a number of leadership roles in the AGO. He was also a licensed massage therapist. Steven Alan Clark is survived by his wife, Donna, two daughters, two grandchildren, his father, four siblings, a sister-in-law and two brothers-in-law, and seven nephews.

Rockwell Lewis "Wes" Deaton Jr. died in Davidson, North Carolina on July 26 at age 59. He was organist at Davidson Methodist Church and earned a bachelor's degree in music in 1974, studying organ with Wilmer Hayden Welsh. He earned a master's degree from the Peabody Conservatory in 1976, where his major teachers were Cherry Rhodes and Donald Sutherland. Deaton moved to New York City in 1976 and studied with Calvin Hampton, and played for churches in the New York area, including St. Matthew's Episcopal Church in Woodhaven, New York, and Church of the Transfiguration. Deaton's advertising career took him around the world; he served as senior vice president at Publicis New York,

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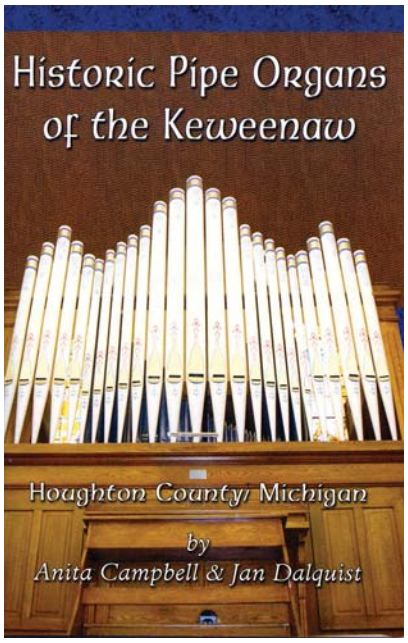
complete collections of hymn texts that relate to the Epistle, Gospel, and Old Testament lessons from the pericopes of the Common Lectionary. This collection contains all three series for the Old Testament in one book (over 300 pages). *A Treasury of Faith: Lectionary Hymns, New Testament, Series B* (WL800044, $21.00) is a collection containing all new tunes composed by Amanda Husberg to Gracia Grindal's lectionary hymn texts for the New Testament, Series B. For information: www.wayneleupold.com.

Historic Pipe Organs of the Keweenaw by Jan Dalquist has recently been published. The booklet began as the result of organ crawls by the local organists' group known as Organists of the Keweenaw to some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula.

The crawls resulted in a catalog of photos and stoplists that Jan Dalquist had collected. This became the basis of an article published in the February 2007 issue of The Diapason. Over a few years changes occurred, with the loss of two of the working instruments and the move of two inactive ones to worshiping churches. This resulted in Anita Campbell's article on the 1899 Barckhoff organ published in the October 2009 issue of The Diapason. It was through Ms. Campbell's energy that grants were solicited and received, pictures taken, text and photos formatted, a printer



Historic Pipe Organs of the Keweenaw

contacted, and a publisher-distributor found for the 34-page booklet.

The booklet provides brief histories and photos of each church in which the organs are located, including the 1899 Barckhoff organ and an 1882 Felgemaker, with color photos of the organs, plus stoplists. The booklets were published and marketed by the Isle Royale and Keweenaw Parks Association.

The booklet is available from the Isle Royale & Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930; $8.00 per copy, which includes postage. For information: 800/678-6925.

Oxford University Press announces new choral releases: Jackson, *Vidi Aquam*; Wilberg, *The Lord My Pasture Will Prepare*; Murphy, *Pilgrim Songs*; Helvey, *O Gracious Light*; Chilcott, *Most Glorious Lord of Life*. For information: www.oup.com.

Organ Builders

Muller Pipe Organ Company of Croton, Ohio, has been selected to construct a new pipe organ for Immaculate Conception Church (RC) in Bellevue, Ohio. This three-manual, 29-rank organ will utilize select repurposed pipework arranged in a new tonal scheme, on new windchests and mechanism. The tonal design features a six-stop Great, a ten-stop Swell, and a five-stop Solo, and utilizes careful borrowing from the Swell division to form an "Ancillary" division, playable from the Solo manual. Father Jonathan Wight and director of music Ryan Neal collaborated with the builder on this project. For information visit www.MullerPipeOrgan.com or Muller's new Facebook page at www.facebook.com/MullerPipeOrganCompany.

Parkey OrganBuilders, Duluth, Georgia, announces the first U.S. installation of the Organist Palette iPad interface from Solid State Organ Systems. The interface provides a number of user-friendly options to the organ, simplifying the tasks of programming and setting systems ranging from Record/Playback to MIDI to Capture memory expansion. The system is installed on Parkey's new four-manual console for Mt. Vernon Presbyterian Church, Atlanta, Georgia. Jim Wingate is the organist/director of music. For information: www.parkeyorgans.com.

Parsons Pipe Organ Builders, Canandaigua, New York, is restoring a rare historic organ that has not been heard in over sixty years. The organ was built in 1906 by William and Charles Pilcher in Brooklyn, New York, for a small Lutheran church also in Brooklyn. By the 1950s, leaking water, soot, and rot had rendered the organ unplayable. In 1964 the church building and the organ were sold to a new congregation that did not use the organ.

That bleak future was about to change when Ethan Fogg, director of community relations at the Spa Apartments at Clifton Springs Hospital, called Parsons in January 2012. He was looking for a historic pipe organ to install in the chapel in the Spa Apartments building adjacent to the Hospital. Clifton Springs Hospital, or "sanitarium" as it was once known, was founded in 1850 so the infirm could bathe in the healing sulfur-rich waters available there. One of the buildings original to "The San" has been converted to a senior living center, and the chapel within it is regularly used for weddings and other services. They have not had a working pipe organ for almost forty years.

Parsons anticipates the organ will be ready for Christmas, but meanwhile, back in the workshop, each part must be carefully cleaned and restored. Bent pipes must be straightened and rotten leather parts must be rebuilt. All together, over 3,000 hours of work must be completed before the organ will play again. The Clifton Springs Hospital plans to host a dedication recital for the restored organ before the end of the holiday season, and establish a regular recital schedule there for residents and the community.

Parsons' tonal director Duane Prill is especially excited to hear the organ: "Historic pipe organs allow us a glimpse into what musical tastes, and in effect, what life in general might have been like when the organ was first conceived and built. By carefully restoring such a gem, we can understand a small part of the culture that surrounded it." For information: www.parsonsorgans.com.

The **Rieger** organ company of Schwarzach, Austria, completed two installations in the concert halls of the Musikverein in Vienna and the Slovak

The invincible da Vinci

The other night I was watching a documentary about the life and work of Leonardo da Vinci, who lived from 1452 to 1519, a time when the arts and sciences were flourishing. His contemporary, astronomer Nicolas Copernicus (1473–1543), was studying the motions of celestial bodies and developing his theory of *heliocentric cosmology*, displacing the notion that the earth was the center of the universe, and proving that a system of planets including the earth rotates around the sun. Physician Richard Bartlot (1471–1557) was working hard to understand the functions of the human body. Another contemporary was Michelangelo (1475–1564), whose genius with the visual arts in both painting and sculpture dazzles us more than 500 years later.

Leonardo was fascinated by flight, and made hundreds of drawings of the wings of birds in various positions, theorizing about how a bird could alter the shape of its wings to affect the direction of its flight. He noticed that soaring birds used spiraling updrafts of air to ascend effortlessly, and how they braked to slow for landing. I'm in an airplane as I write, and can't help but associate the wing flaps with the drawings I saw on television.

Leonardo wondered if it would be possible for humans to fly, and imagined and sketched numerous designs of flying machines. The documentary tells of a group of aeronautical scientists in England building a glider according to one of those designs. It was a single fixed wing about 30 feet across with fabric stretched over a wooden frame weighing about 90 pounds. When it was finished, they tested it first by mounting it on the back of a pickup truck and covering it with sensors. As the truck drove forward, a computer recorded everything that was going on, and the team deduced that the glider developed enough lift to fly in air that was moving around 20 miles per hour.

A pilot skilled at parasailing was engaged to try to fly the thing. Because the glider had no controls for direction or altitude, the team attached ropes to front and back and to each wingtip, and on a windy hilltop off she went. The first two tries allowed the pilot to get a sense of how it handled, and on the third try she went up about ten feet and flew as far as her team could run before they lost control. She flew a little farther each time, eventually getting up as high as 30 feet and flying forward for a couple hundred yards. It was fascinating to see that a design conceived 500 years ago was so effective.

The film discussed Leonardo's grasp of human anatomy. His drawings of muscles and tendons in human arms, hands, and faces bore direct relationships to the forms of those body parts in Leonardo's most famous painting, *Mona Lisa*.

Perhaps most impressive was Leonardo's study of the human heart. He obviously did some very gruesome experimentation to inform his drawings, and he documented how he deduced the heart's valves functioned, even determining that the valves cause blood to form vortexes or eddies that add to the quality of blood flow. A modern heart surgeon compared Leonardo's studies with X-rays and scans that prove their accuracy. I was amazed to see how well those sixteenth-century studies stood up to modern scrutiny.

From one organ to another

While Leonardo was quietly slicing up human hearts, the pipe organ was being developed into the most complex machine on the planet. Simple flutes had been made from grass and canes for centuries—the panpipe grew common in the sixth century BC. I wonder who was first to think of making a flute out of metal, and forming a tone-producing mouth using a horizontal languid at the connection between the conical foot and the cylindrical resonator?

In 256 BC, a Greek physicist named Ctesibius created a musical instrument called the *Hydraulis*, which had mounted flutes similar to organ pipes, a wind system that used the weight of water to create and regulate pressure, and a keyboard and mechanical action that operated valves to open those pipes. All this was 1,500 years before Leonardo was wondering about flight.

I was a young teenager when I was introduced to the unique and lovely organ in the Cathedral-Fortress in Sion, Switzerland through E. Power Biggs's recording, *The Historic Organs of Switzerland*. At the time of that recording, it was widely thought that the organ was built in 1390. There is some modern research suggesting that it was more like 1430, but I wouldn't argue about a 40-year difference—it's a mighty old organ, and it's perfectly recognizable and playable. There's a nice video on YouTube: http://www.youtube.com/watch?v=xiyy7AtMvis. It's narrated in Dutch, but even if you don't understand the language, you can see and hear this remarkable instrument.

I love recognizing the pipe organ as such an ancient art form, stopping to reflect on what life was like in Europe in the mid-fifteenth century. Think of the state of public water supplies and sanitation, personal health and hygiene, transportation and commerce. If you've ever visited a modern organbuilding workshop, you have an idea of the complexity and precision necessary to make a monumental musical instrument function. Think of the effort and ingenuity involved in building a pipe organ in 1450, when there were no cordless drills, laser-sharpened blades, or electric lights. Those early organbuilders harvested trees and milled lumber by hand, hauled it to the workshop on oxcarts, cast metal and soldered seams, fashioned parts for mechanical actions, skinned animals and tanned leather, all to make music.

Anchors aweigh[1]

We can compare that effort to shipbuilding. We all have pictures of Christopher Columbus's little armada, the *Niña*, the *Pinta*, and the *Santa Maria* in our minds' eyes. The names roll off our tongues like "I before E, except after C, or when sounding like 'A' as in neighbor or weigh." The largest of those ships, *Santa Maria*, was about 60 feet long on deck with a 41-foot keel, about 18 feet wide, and weighed about 100 tons, smaller than many modern personal pleasure yachts. While we might sail in a 60-foot sailboat on a sunny afternoon with six or eight people on board, the *Santa Maria* had a documented crew of 40. The reason that a lavatory on a boat is called "The Head," is because in those early sailing ships, the crew's sanitation facility was to hang over the side at the head of the ship.

Mechanically, *Santa Maria* had three masts and a bowsprit, and five spars bearing five sails. Each sail would have had about eight control lines (halyard, sheets, downhauls, etc.) and many of the lines ran through blocks (multi-wheeled pulleys) for increased leverage. Complete the catalogue with a rudder for steering, a wheel with related lines and pulleys, and a capstan (winch) for mechanical advantage for hoisting sails and anchors, and we can estimate that *Santa Maria* had a couple hundred moving parts. The simplest two-manual organ of the same era, with 45- or 49-note keyboards, would have some four or five hundred moving parts, including keys, trackers, squares, rollers, and valves. It's amazing to me that such a complex machine would be devised and built for the purpose of making music in a time when most machinery was so very primitive.

Johannes Gutenberg developed movable-type printing, producing the Mazarin Bible about 40 years before Columbus's great adventure. His printing press had only three or four moving parts—but that was one of the greatest advances in the history of communication. Without Gutenberg, we wouldn't have e-mail.

That ingenious business[2]

Let's jump ahead 300 years. By the 1860s, science and technology had leapt forward exponentially. During that decade, the Transcontinental Railroad, the Suez Canal, and the Transatlantic Cable were completed, and Alfred Nobel invented dynamite. And Aristide Cavaillé-Coll built the grand organ at Église Saint-Sulpice in Paris with 102 stops, five manuals, and a fantastic array of pneumatic registration devices.

Cavaillé-Coll's masterpiece at Saint-Sulpice must be one of, if not *the* most influential organs in existence. The bewildering array of levers and knobs gave those organists unprecedented control over the instrument, and the music written by Widor and Dupré, inspired by the sounds and mechanical assets of the Cavaillé-Coll organ, form a centerpiece of the long history of organ music. And like the ancient organ in Sion, the instrument at Saint-Sulpice is still in regular use, not as an antique curiosity, but as the church's main instrument that is played every Sunday for Mass, and for countless concerts and recordings.

Forty years later in Dorchester, Massachusetts (a neighborhood of Boston), Ernest Skinner was at work on a new revolution. Starting around 1890, a number of American organ companies were experimenting with pneumatic and then electric organ actions, but none was more creative or prolific than Mr. Skinner. As an employee and later factory superintendent of the Hutchings Organ Company, and later in the company that bore his name, Mr. Skinner invented and produced the Pitman windchest, the first electro-pneumatic organ action in which the stop action functioned as quickly as the keyboard action. That simple fact, which when combined with Skinner's fabulous electro-pneumatic combination action, was as influential to organists as Cavaillé-Coll's fantastic pneumatic and mechanical console appliances, because for the first time, dozens of stops could be turned on or off simultaneously as quickly as an organist could move from one key to the next. And those actions operated instantly; there was no mechanical noise.

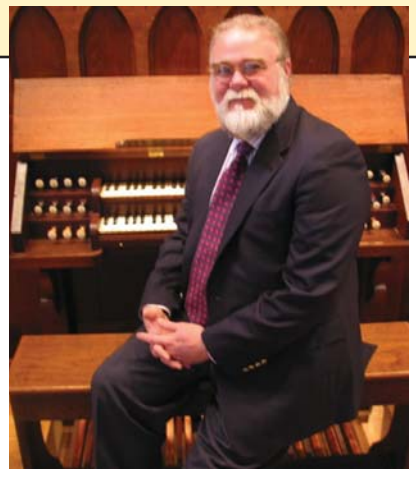
A combination innovation

As I mention Mr. Skinner's combination actions, I repeat a theory that I have proposed a number of times. Those machines, built in Boston around 1905, allowed the organist to select any combination of stops and set it in a binary memory, ready to be recalled at the touch of a button. Decades earlier there were water-powered looms that could be programmed to weave intricate patterns using blocks of wood with patterns of holes, the forerunners of the computer punch cards that people my age used to register for college classes. *But it's my theory that Mr. Skinner's combination actions were the first industrially produced, commercially available, user-programmable binary computers*—the first, ever.

I've had a number of opportunities to propose my theory to scientists outside the organ world, and have not heard any contradicting theories. If any of you out there in DIAPASON land know anyone who is expert in the history of computers, I'd be grateful if you'd pose this theory to them and let me know what you learn.

As electro-pneumatic actions allowed organists unprecedented control over their instruments, so they allowed instruments to be larger than ever before. In 1865, 40 or 50 stops made a very large organ. By 1920, such an organ had become commonplace. It was usual for a large church to commission an organ with four manuals, many dozens of ranks of pipes, and components of the organ in multiple locations around the church. Imagine yourself as the first to play an instrument with an Antiphonal division—how your mind would race with ideas of how to exploit it.

If we compare pipe organs that Leonardo, Michelangelo, and Copernicus might have known, those that Henry Ford, Thomas Edison, and Claude



Monet heard, and those of the time of Steve Jobs, Mark Zuckerberg, and Bill Gates, what milestones of development should we recognize? What innovations brought our instrument from the pan-pipe to Walt Disney Hall?

1. Ctesibius's *Hydraulis* was the first huge leap, introducing mechanically produced wind pressure, mechanical action, and a keyboard for the first time, as far as we know.

2. Adding a second set of pipes foreshadowed the complexity of the modern organ. There would have been no stop action—two pipes played simultaneously with one key. I suppose they were pipes of similar character at different pitches, like today's Principals eight-and-four.

3. In the early Renaissance, organ divisions called *Blockwerk* were developed. These consisted of numerous voices, including the fractional pitches we know as mutations.

4. The stop action was the next obvious innovation, allowing the musician to select individual voices, or multiple voices in any combination.

5. The stop action would have led to the idea of contrasting voices. Instead of two or more similar voices, there would have been different timbres for each pitch, like our modern Principals and Flutes.

6. I'm not sure when the first reed stop was introduced or who made it, but I sure know that a wide variety of reeds were present in organs in the very early sixteenth century. The tones of all organ flue voices are produced by the splitting of a "sheet" of air that's formed by the slot between the front edge of a pipe's languid (horizontal piece at the joint between the conical foot and the cylindrical resonator) and the lower lip, which is a portion of the circumference of the conical foot that's made flat. The tone of a reed pipe is produced by a vibrating brass tongue, which creates a sharp contrast of timbre.

7. The addition of a second keyboard made it possible for a melody to be accompanied by a contrasting sound, or echo effects to be achieved without changing stops. I am not researching this as I write, but I guess this innovation dates from around 1475 or 1500.

8. The logical and magical extension of multiple keyboards was the invention of the pedal keyboard and development of the technique for mastering that most "organistic" of skills. Playing melodies or the individual lines of polyphonic music with one's feet allowed organ music to develop deeper complexity. This level of sophistication was achieved late in the fifteenth century.

9. A wonderful example of a very early organ with two manuals and pedals was the first Große Orgel of the Marienkirche in Lübeck in Germany, the church later made famous in our history by organists Franz Tunder and his successor Dietrich Buxtehude (who married Bruhns's daughter). That organ had 32 stops and was built between 1516 and 1518, just at the time of the death of Leonardo da Vinci, and when Michelangelo was about 45 years old.

10. By the time Heinrich Scheidemann (1595–1663), Tunder (1614–1667), and Buxtehude (1637–1707) were composing their catalogues of organ music, the use of the pedalboard for independent voices was in full swing. More complex forms of composition, in those days especially the fugue, exploited the versatility of the organ. And of course, it was Johann Sebastian Bach (1685–1750) who brought pedal technique to a level of virtuosity that was the true forerunner of the near-maniacal feats of the feet of early twentieth-century virtuosi like Edwin Lemare and Lynnwood Farnam, that school of players who took organ playing to new heights in response to the innovations of Ernest Skinner in the same way that Widor and Dupré responded to the genius of Aristide Cavaillé-Coll.

11. The Expression Enclosure (Swell Box) was an invention that transformed organ playing. Its earliest forms were like the *Brustwerk* of Baroque and Neo-Baroque organs, with doors that the organist could open and close by reaching up from the bench, or (God forbid) standing on the pedal keys.

12. Pneumatic motors such as Barker Levers allowed huge organs with otherwise mechanical actions to be played with little effort.

13. The introduction of electric actions gave us the modern symphonic organ, the detached and remote console, and the possibility of dispersing various organ divisions throughout a large room.

14. I discussed combination actions earlier.

15. And more recently, solid-state control systems for pipe organs have given us multiple levels of memory, piston sequencers, transposers that are considered a crutch by some and a godsend by others, and playback sequencers that allow an organist to capture a performance as a digital file, then ask the organ to play it back, allowing critical listening to registration, balance, technique, and accuracy.

Today we anticipate wireless consoles, tap-screen music racks, and heaven knows what else. Just as Leonardo da Vinci could not possibly have imagined the automobile or the cellular telephone, Jan Sweelinck (1562–1621) would be astonished by our massive consoles and high-pressure reeds.

I wonder what the organ would be like today had Leonardo included it in his sketchbooks. ■

Notes

1. Nautical. While "anchors away" may seem the intuitive spelling, implying casting off dock lines or hoisting an anchor and setting a vessel "underway," the correct spelling, *aweigh*, defines the moment when the anchor is lifted off the seabed and is "weighed" by the anchor line. *Anchors Aweigh* is the fight song of the United States Naval Academy. The text of the chorus:

Anchors Aweigh, my boys
Anchors Aweigh.
Farewell to college joys
We sail at break of day, 'ay 'ay 'ay
Through our last night ashore
Drink to the foam
Until we meet once more
Here's wishing you a happy voyage home!

2. *That Ingenious Business*, Ray Brunner, The Pennsylvania German Society, 1991. In 1762, Benjamin Franklin referred to organbuilding in Eastern Pennsylvania as "that ingenious business."

By Gavin Black

Organ Method II

This is the first part—roughly the first half—of an Introduction designed to orient the beginning student to the instrument itself: what an organ is, what it feels like to sit at the console and begin to play, what you have to know in order not to find the initial experience of the organ overwhelming. One of my own earliest attempts to practice organ has always served as a caution to me. I was about thirteen years old, and I had arranged with a nearby church to practice on their organ. I had barely played at all prior to my first visit there. Of course, they were being quite nice and supportive to let me use the instrument. When I got there, I turned the key and got the instrument going. I started trying to play. No matter how few stops I put on—and I was trying to be quiet—the sound stayed the same: rather loud. I concluded that the organ was broken, and I was scared to death that I might have broken it. I turned everything off, left, and later called to tell my contact at the church that the instrument was broken, trying to tell the story in a way that made it look like I hadn't done it. Of course, in fact, someone had simply left the crescendo pedal a little bit on. I had never heard of a crescendo pedal, so I panicked. I always hope to spare other beginners experiences like that. The Introduction is just a brief run-through of some concepts that I think the student should bear in mind before beginning to play. The last section of the book will be a more thorough discussion of organ history, types of organs, developments in organ repertoire, and so on. An important part of that section will be suggestions for further study, since of course what we know about the organ and its history keeps expanding and changing. As always, I strongly welcome any feedback.

Introduction: the instrument

What is the organ? The answer to this question is surprisingly elusive. No student should expect to come up with a definitive answer, when no experienced professional can; every student, especially one new to the instrument, should think about it, and can confidently expect to find thinking about it fascinating and absorbing.

The word "organ" and its equivalent in other languages—*orgue, orgel, órgano,* and so on—has been used for many centuries and in many parts of the world to denote a musical instrument. That musical instrument has changed—evolved—over the centuries, and has also differed, to some extent, in different parts of the world. This evolution and these differences have been substantial: probably as substantial as the process that led from the harpsichord to the piano, or from the shawm to the oboe. In the case of the organ, however, its name has not changed. (Here's why the name has not changed: because the biggest and most striking organs are solid, immovable objects that cost a lot and that in part define the spaces that they inhabit. Changes in organs have usually been sold as improvements, upgrades, updatings, or even restorations, no matter how new or innovative the content of those changes was, not as new instruments. New developments in smaller, portable instruments—a new action type in a stringed keyboard instrument, or a new kind of bore in a double-reed instrument—have usually been sold as new instruments.) A definition seems impossible: it is a challenge to find any one thing to say that is categorically true of all organs. Description, however, is possible, if it is flexible enough to encompass all of this magnificent variety. So, the organ is:

1) **A musical instrument**. This is obvious: it's what we are talking about. Maybe it is not even worth mentioning, except that it is one of only two things that we can mention that are really true of all organs. The second one is that it is:

2) **A keyboard instrument**. In fact, even this is not quite universal. There have been barrel organs and other mechanically operated organs—organs that play themselves. However, for someone coming to study organ, someone who wants to learn to play, we can assume that it is a keyboard instrument that we are talking about.

3) **An instrument with a pedal keyboard**. The pedal keyboard has been a characteristic of the organ for a very long time indeed, but it has never been universal. It would be unusual nowadays (but not necessarily actually wrong) for someone who could not play the pedals at all to describe himself or herself as an "organist". However, over the centuries many organs have been built without pedal keyboards, and something like (very roughly) half of the organ repertoire consists of pieces that do not need pedals.

4) **A wind instrument**. For many centuries all of the instruments that were considered "organs" were ones in which the sound came about through the application of wind. Some sorts of pipes—wooden or metal, with or without moving parts, similar in their ways of producing sound to wind instruments such as flutes or to reed instruments such as clarinets or oboes—were set up ready to receive a breath of wind—not from human lungs, but from some type of bellows system. This was then delivered to the correct pipes, through one sort of mechanism or another, when a player pushed a key. However, beginning in the early twentieth century, inventors began to create ways of making sound through electricity without the use of wind, which were then gathered under the umbrella of the organ. In the early twenty-first century, a large proportion of the organs in use have no pipes and use no wind: they are one sort or another of electronic organ, most creating sound through the use of computer technology. Many but not all of these electronic organs are explicitly intended by their makers to imitate the sounds of pipe organs.

(Of course, the electronic organ has always been a source of controversy. If it is in theory trying to sound like a pipe organ, how well does it succeed? Is the sound as beautiful and stirring as the sound of a pipe organ? Is it artistically appropriate to play organ repertoire from before the era of the electronic organ on such an instrument? Does it offer any advantages—portability, more stable tuning, an even greater variety of sounds? And so on. One interesting point about these controversies is that they are new to recent decades only in their details. All changes in organ design over hundreds of years—and change has been the only constant—have met with both condemnation and adulation, and everything in between.)

5) **An instrument with "stops"**. That is, an instrument with discrete different sounds that can be used separately or in various combinations. This is highly characteristic of the organ, and essentially every organ beyond the very smallest is set up this way. Of everything that we have so far listed here, it might be the closest to a definition, or at least to a thread binding together all of the instruments that have been accepted as "organs" over the years. It is not quite universal: there are organs small enough that they make only one sound—that is, they have only one stop, so the business of combining stops does not apply. It is also not found only in the organ. Harpsichords also have stops, for example. However, the concept of stops and the combining of stops is essential to the artistic task of playing the organ. With most musical instruments, the player has one basic sound available, but has the ability to shape the nature of that sound somewhat, through dynamics or other means. With the organ, the player has several or, usually, many different sounds available. However, the ability to shape the nature of any given sound is limited.

6) **A place**. More than any other musical instrument, a pipe organ is part of the architecture, part of the substance of the structure where it lives. Very few organs move around. Those that do are very small and not designed to play very much of the organ repertoire: they are valid organs, but they are not the most characteristic. Organists can feel enveloped by the instrument. The organ, rather than the room or the building, is *where they are* when they are playing. And if the instrument is an essential part of the architecture, then the architecture is also part of the instrument. The acoustics of the room in which it is found are always part of the sound of an organ, and the layout of the instrument in the room can dictate things about how it can best be used.

7) **A technological marvel**. In the late Middle Ages and the Renaissance large church organs—fully mechanical with several keyboards and many stops—were at least candidates for the most advanced and intricate technology that had yet been developed. The history of the development of technology for the organ—key and stop action, and pipe design—moves in sync with the overall history of technology, including the application of electricity and of computer-driven functions.

8) **Whatever you the student think it is or want it to be**. Why are you studying organ? Did you fall in love with the sounds? If so, were they of one particular organ, or a type, or a wide variety? (It could be even one particular stop.) Is it repertoire that draws you to the instrument? If so, what repertoire? A piece? A composer? An era? A variety of things? Is it the sense of power? That is a bit facetious, but also real: an organist at even a fairly small organ commands more sounds and a greater range of dynamics than any other performer: it is not even close. That can be intoxicating, and, since it is not harmful, there is no reason that we should not enjoy that intoxication. Is it a place—a place where you have heard organ music, whether a church or a concert hall or a practice studio? Is it an inspiring performer or teacher or friend? Is it a connection to one of the religious practices that make use of organ music? Try not to forget what drew you to the instrument and what makes you love it—especially if the hours of practicing ever threaten to seem long. At the same time, try to be open to discovering all of the sides of the organ.

With all of this variety, how do we get started?

I will end the excerpt here, because it is a fairly logical stopping place. Next month's excerpt will begin with keyboard and stop control layout, and go on from there. It will discuss the beginnings of registration, and practice habits. ■

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Music for Voices and organ

by James McCray

The milieu of post-Christmas and Epiphany

> Epiphany is a celebration held on January 6, commemorating the revealing of Jesus as the Christ, particularly in terms of the Magi in Bethlehem; it is sometimes referred to as Twelfth Night. There are several separate associations of Epiphany; the visit of the Kings is the most recognized. Others include Christ's baptism and Jesus's first miracle at Canaan. The manifestation of God in Christ is the oldest feast associated with Epiphany; this dates from about the third century.
>
> James McCray
> *Church Choir Director's Guide to Success*

From Christmas Day to Epiphany consists of 12 days, and through the rollicking texts set to the music that has celebrated those days (The Twelve Days of Christmas) this period has been enjoyed, especially the mid-point of New Year's Eve, which is not a religious holiday! Also, the ineluctable conclusion of this period, which is Epiphany (January 6), also pales considerably for most people. There is a small thunderclap at church services that day, then a rapid fade until Shrove Tuesday on February 12, 2013 when celebrations erupt, especially in New Orleans.

Since January 6 will fall on a Sunday this year, Epiphany probably will get more emphasis than in those years when it occurs on other days of the week. Thus, it will be important for church choir directors to provide a meaningful Epiphany anthem—which should be easier this year since most church choir rehearsals are on Wednesdays or Thursdays, so there will be a full rehearsal after the traditional week's vacation following Christmas Eve.

Most church choirs will not sing on December 30, and will have earned a respite after a frantic and very overtaxed December. The constant stream of musical performances that flowed through the church for the past weeks will clearly merit a week's vacation for the singers and the director; unfortunately, the organist's music must continue. Church services need musical accompaniment even though choirs do not perform!

There are five additional Epiphany Sundays between January 6 and Ash Wednesday on February 13, 2013. Typically, these receive little special attention from church choirs, and more general anthems are heard throughout American church services. However, directors should review the church calendar and examine the suggested readings for those weeks to bring cohesion through the weekly musical choices with the same enthusiasm as they did during Advent and Christmas.

The music reviewed below covers the period from Christmas Eve through Epiphany. It is a joyous musical time, so enjoy it because the dark days of Lent are lurking in the shadows.

Christmas and post-Christmas

***A Christmas Proclamation*, Joseph M. Martin. SATB, keyboard, and optional C instrument, Lorenz Corporation, 10/21861A, $1.50 (M).**

Here is an exciting setting to open a Christmas Eve service or on the Sunday following it. Using repeated keyboard chords in alternating rhythms (3+3+2/2+2+2+2), the music is enthusiastically driven. The choral passages are often in two parts and eventually include the hymn *Hark, the Herald Angels Sing* over flowing keyboard lines. The optional C instrument's music is on the back cover but is not included in the choral score. Lively and fun.

***Joy to the World*, arr. Mark Patterson. Unison/two-part with piano and optional glockenspiel, Choristers Guild, CMA1258, $2.10 (M-).**

Designed for children's chorus, this is an easy arrangement of the Isaac Watts/Handel popular Christmas hymn. There is a reproducible page for congregational use and a separate glockenspiel score at the end of the choral music. The very limited two-part writing is canonic. This is a very straightforward setting.

***All My Heart Again Rejoices*, arr. David Lasky. SATB and keyboard, Augsburg Fortress, 978-1-4514-2392-1, $1.60 (E).**

Arranged in a Baroque style, the first verse is for men in unison, set above a rhythmic keyboard accompaniment. The second verse is SATB unaccompanied, and the third is for unison choir with a descant. This is a simple, pragmatic Christmas anthem.

***A Centone on Two Carols (Processional)*, C. Griffith Bratt. Two-part (SA/TB) unaccompanied, Paraclete Press, PPM01229, $1.70 (M-).**

Subtitled "For the Twelve Days of Christmas," this repetitive setting combines material from a 9th-century chant and a 17th-century French carol. The vocal lines are very repetitive and canonic throughout. The processional is designed to be repeated as often as needed for the choir to arrive at their destination. An interesting approach to a processional.

***Angels We Have Heard on High*, arr. Howard Helvey. SATB and piano four-hands, Beckenhorst Press, BP1957, $2.10 (M+).**

This is another wonderful Helvey arrangement, with exciting keyboard music and safe choral writing. There is a bravura quality that opens with a keyboard fanfare. With brief unaccompanied singing, some divisi and a robust tempo, the music is propelled forward and will be enthusiastically welcomed by the performers and the congregation. Highly recommended.

***Love Came Down at Christmas*, Joel Raney. SATB with optional unison choir and two C instruments, Hope Publishing Co., C 5710, $1.95 (M-).**

The opening melody is sung first by the unison choir, then repeated in parts; the music then changes to a faster tempo for *Angels we have heard on high*, and eventually these two textures are performed together. The C instruments are not indicated in the choral score but are on the back covers; their music has flowing lines.

Epiphany

***Hymn* from *The Guiding Star*, Daniel Pinkham. SATB unaccompanied, Thorne Music of Theodore Presser Co., 392-03059, $1.15 (M-).**

The *Hymn* is a separate section of a larger 12-minute cantata that uses a brass quartet and optional organ; it was a commission for an all-state choir and is based on a variety of texts. The *Hymn* uses similar rhythms and is syllabic throughout, with some two-part writing. Mild dissonances but comfortable vocal lines.

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➤ page 15

***The Star*, Ed Nowak. SATB and keyboard, Ed Nowak Music Publications, manuscript, no price given; contact ednowakmusic.com for performance information (M).**

Two versions are available, Standard (7 pages) and Extended (10 pages). The first of the four verses is in unison for the women; the other verses move through different arrangements, but always with the opening melody clearly articulated. The keyboard part is not soloistic and offers firm support for the singers. The story of the Wise Men is told with some dramatic choral effects (*Sfz*) on the word "shine." Perfect music for Epiphany.

***Star in the East*, arr. William Averitt. SATB unaccompanied, E.C. Schirmer Inc., No. 7777, $1.95 (M).**

The beautiful text is set with sensitive music, with mostly syllabic vocal lines. Based on a text and music from *The Southern Harmony,* the stately music has a march character for the 19th-century text. The music is sophisticated and well crafted.

***Once a Star Rose in the Sky*, Denice Rippentrop. SATB with oboe and violoncello, Beautiful Star Publishing, BSP-231 (E).**

The music has a folk-song character with lyric lines. The two instruments are independent, with the cello having long lines that are somewhat based on arpeggios, while the oboe music is a countermelody. There are brief divisi lines for the sopranos, but in general the music is not difficult.

Book Reviews

***Music and the Wesleys*, edited by Nicholas Temperley and Stephen Banfield. Urbana, Chicago, and Springfield: University of Illinois Press, 2010. ISBN: 978-0-252-03581-4 (cloth, $80); 978-0-252-07767-8 (paper, $25), 274 pp. + xviii; www.press.uillinois.edu.**

Readers acquainted with Eric Routley's valuable book on *The Musical Wesleys* (London, 1968) will welcome this more diversified treatment. It originated at a conference held in 2007 at the University of Bristol (England) to mark the tercentenary of Charles Wesley's birth. Recognized authorities presented papers on music in Methodism and on the four individual Wesley musicians: Charles (1707–1788), Charles the Younger (1757–1834), Samuel (1766–1837), and Samuel Sebastian (1810–1876). The last three of these merit our attention because they were actual composers of music. The first, Charles Wesley, brother to John Wesley (1703–1791), founder of Methodism, is credited with writing over 6,500 hymns—meaning hymn texts, not tunes—and some scholars say the count could be reckoned as high as 9,000 if some longer texts are critically divided. These hymns are sung and known around the world in Christian churches of all denominations including Roman Catholic, so universal and biblically based is their content. And although an organist, harpsichordist, and flute-player, Charles Wesley composed no music.

Not all of the papers read at the conference made it into this book, but the editors commissioned five additional essays to round it out. It is organized in two divisions: Part I, "Music and Methodism," and Part II, "The Wesley Musicians." In a brief introduction, editor Nicholas Temperley, Professor Emeritus of Music at the University of Illinois and author of the useful *Music of the English Parish Church* (1979), explains the purpose of the conference and its book. He emphasizes the equal importance for John and Charles Wesley's mission of both preaching and hymn singing, noting music's immense power to enhance feelings specified by sung words. He goes on to point out certain personality traits running through the whole Wesley family: an overweening self-confidence, an autocratic mindset, and a musical conservatism preferring older traditions to current fashions. (Charles even wrote some doggerel dismissing Giardini and J. C. Bach, who "Have cut Old Music's throat, / and mangled ev'ry Note;" and he sarcastically attacks the increasingly popular piano with "Loud as a spanking, Warming-pan its tone, / Delicious as the thrilling Bagpipe's Drone.") He concludes the introduction noting that, in stark opposition to the prevailing xenophilia ("foreign is finer"), the three composer Wesleys found everything they needed at home in Britain or in the distant past.

Editor Temperley also contributed the first essay (Part I, Chapter 1), "John Wesley, Music, and the People Called Methodists." In it he identifies three sources of original Methodist hymnody: (1) Anglican high-church emphasis on singing as an offering to God, demanding the highest quality that could be attained; (2) Puritan stress on singing as an obedient carrying out of God's command that all people should praise their Maker with understanding; and (3) Pietist belief that singing was an expression of love coming truly from the heart. This was John Wesley's ideal. The use of organs in worship was discouraged, as John Wesley explicitly disapproved of them, and he was suspicious of counterpoint, which could muddy the words sung simultaneously by different voice parts. The chapters that follow in Part I deal mainly with hymnody. Thus Chapter 2, "Charles Wesley and the Music of Poetry" by J. R. Watson, argues the close relationship of the poetry to music in every hymn, through structure, word associations (e.g., music and the name of Jesus), rhythm, and meaning. Chapter 3, "Psalms and Hymns and Hymns and Sacred Poems" by Robin Leaver, notes that Methodism was not simply born in song but also "matured, grew, and continues in song, vigorous hymn-singing being the hallmark of denominational Methodism." Examining the impressive sequence of hymnals brought out over a 40-year period by the brothers John and Charles, two strands of hymnody emerge, one reflecting the concerns of the weekly society meetings and the other the structure and content of the Anglican Book of Common Prayer. "Thus Methodism evolved from being a movement within a denomination to becoming denominationally independent."

In Chapter 4 Martin Clarke describes "John Frederick Lampe's *Hymns on the Great Festivals and Other Occasions*," published in 1746 as the first collection of Methodist hymn-tunes "custom-made" by a single composer. Sally Drage provides a brilliant analysis of "Methodist Anthems: The Set Piece in English Psalmody" in Chapter 5. She defines set piece as "an anthem with a metrical text instead of prose," noting that Methodist psalmody used two types: the 3-voice *galant* pieces by art composers favored by John Wesley, and the later, more homespun compositions by provincial musicians, of which he might not have approved. Wesley held strong views on music. He opposed counterpoint with overlapping texts, excessive text repetitions, and long alleluias. He insisted that all who could should join in the singing, lest it be said that his followers did not perform joint worship. Anne Bagnall Yardley contributed Chapter 6, "The Music of Methodism in Nineteenth-Century America," noting that as each branch of Methodism formed, it created two documents: a Discipline and a Hymnal, embodying both the particularity of each group and the Methodist "genetic code" contained in the writings and hymns of John and Charles. Prevailing tunes to the most important hymns are discussed: AZMON, LENOX, MARTYN, HOLLINGSIDE, ST. FABIAN, NORTHFIELD, CHAPPEL, CORONATION (for "O for a Thousand Tongues"), and HELMSLEY, JUDGMENT (Last Day), ZION, NOVELLO, ADVENT HYMN, and HAMDEN (for "Lo, He Comes"). Lowell Mason's "Better Music" movement, the singing school, the choral society, quartet choirs, and vestiges of the Anglican Oxford Movement are shown as influences along with the impact of Mason and William Bradbury in evangelizing children through music, which profoundly affected the styles and goals of Methodist church music. Fanny J. Crosby, "the most influential Methodist hymn-writer after Charles Wesley," contributed over 9,000 texts for what are now called gospel hymns, 130 of which were set to music by the Baptist Howard Doane. (Best known is "Blessed Assurance.") Dr. Yardley reminds us that the gospel hymn arose to serve the needs of evangelists wooing a large audience more than the needs of Sunday morning worship. Nineteenth-century Christians had a clear understanding of the difference. Revivalists such as Dwight Moody and Ira Sankey popularized the gospel song for its immediate accessibility and emotional appeal. But many musicians found them predictable and for that reason "unbearably banal." "When understood in the context of purely evangelical events rather than as part of the ongoing worship life of a congregation," these very features, writes Dr. Yardley, may be seen essential to their purpose.

Chapter 7, "Eucharistic Piety in American Methodist Hymnody, 1786–1889" by Geoffrey C. Moore, traces the mid-nineteenth-century drift away from John Wesley's sacrificial eucharistic theology, which included belief in the real presence of Christ in the eucharist, to a memorialism that holds the sacrament as nothing more than a commemorative of Jesus. The separation of word and sacrament, by allowing the eucharist to be celebrated apart from preaching, also took place, demonstrated by reference to the hymns and other music used. Methodists sang their theology. Carlton R. Young brings Part I to a close with Chapter 8, "The Musical Settings of Charles Wesley's Hymns, 1742–2008." He traces the journey these hymns have taken through settings in American song books—from the two great shape-note collections, *Southern Harmony*, 1835, and *The Sacred Harp*, 1845, through official hymnals of the various branches of American Methodism, to contemporary, global settings, some described as "playful," "pop," "Broadway-style," "reggae," "bluesy," "dancing," "jazzy," all coming from Singapore, China, Argentina, Taiwan, Zimbabwe, England, and the United States. The celebration of Charles Wesley's tercentenary in 2007 produced a number of new settings in contemporary styles, "from folk to rock, from 'indie' to electronic," attempting to free Charles Wesley's hymns from "their captivity to eighteenth- and nineteenth-century tunes and match them with twentieth- and twenty-first century sounds and styles."

Perhaps of greatest interest to church musicians and organists is Part II, "The Wesley Musicians." The remarkable Wesley family produced three of the most interesting composer-performers in history: Charles Wesley's son Charles "the Younger," nephew to John Wesley; his brother Samuel, considered the finest English organist of the early nineteenth-century; and Samuel's son (Samuel) Sebastian (named for Bach), also proclaimed a genius and one of the most highly regarded cathedral organists of the Victorian Age. There exists a tremendous amount of confusion in church music circles today, including popular publications, regarding these

individuals, due to similarity of names. The eight agreeable chapters comprising Part II clear up that problem. Based on the best scholarship, they lack turgid detail, involved footnotes, technical obscurities and jargon. As orally presented lectures, they have an almost conversational directness and clarity that treatises usually forfeit. Each is a pleasure to read. Co-editor Stephen Banfield (Bristol) provides an overview in Chapter 9, "Style, Will, and the Environment: Three Composers at Odds with History." Chapter 10 discusses "Charles Wesley's Family and the Musical Life of Bristol" (Jonathan Barry), with emphasis on the Wesley music teachers and on the influence of Handel.

Anyone having trouble distinguishing these Wesley prodigies or attempting to visualize them as discrete individuals need only read Chapter 11, "Pictorial Precocity: John Russell's Portraits of Charles and Samuel Wesley" by Peter Forsaith of Oxford-Brookes University. This fascinating chapter examines two relatively obscure portraits of Charles the Younger and his brother Samuel, father of Sebastian, from the standpoint of an art historian and social critic of 18th-century evangelicalism. They date from 1776–1777 and hang today in London's Royal Academy of Music. Dr. Forsaith sees these portraits as revealing traits of character possessed by the two musicians: Charles is portrayed at 21 almost foppishly, conveying effeminancy and an air of disdain. Banfield concretizes the implication: "Had Charles the Younger been born a century or more later, everything about him, from his love of soprano duets and lifelong residence with mother and sister to the gloves in Russell's portrait, would suggest the identity, unfulfilled or otherwise, of a socially compliant gay man." The picture of Samuel at age nine is quite the opposite. Russell portrays him in classical style, like the statue of Mercury, messenger of the gods, in the Uffizi Gallery in Florence. He wears a red suit, standing by a table, holding a quill pen on a music manuscript; at his feet is the bound score to his oratorio "Ruth," precociously written at age eight. Moreover, the painting seems to mimic Gainsborough's painting of the visiting German oboist, Johann Christian Fischer, who married Gainsborough's daughter. Samuel is thus flatteringly compared with a classical allusion and associated with a virtuoso musician.

Chapter 12, "Harmony and Discord in the Wesley Family Concerts" (Alyson McLamore) celebrates the sixty-four concerts at the Wesley house in Marylebone (1 Chesterfield Street), mounted as a series in 1779, which endured for nine years. They featured the two talented Wesley boys as performers and composers. Administrative problems arose over finances and musical programming ("ancient" vs. "modern" composers), the question of the morality of secular concerts, and social tensions among the classes represented in the audience. Philip Olleson, the Nottingham expert on Samuel Wesley, contributes Chapter 13, "Father and Sons: Charles, Samuel, and Charles the Younger." The relations between Charles Wesley and his two sons Charles the Younger and Samuel are delineated in terms of their upbringing and education, their attitudes toward music, Samuel's rebelliousness (as, e.g., his temporary association with Roman Catholicism and his adolescent love affair with an older woman, Charlotte Martin), and some delightful correspondence between father and sons. Samuel exhibited manifestations of bipolar disorder resulting from an accidental concussion. Erratic and wild behavior made life difficult. Nevertheless, we are told elsewhere that Samuel, on his deathbed, reminded his son Sebastian, "Remember, the Wesleys were all gentlemen and scholars."

Peter Holman of Leeds offers Chapter 14, "Samuel Wesley as an Antiquarian Composer." He defends Samuel's obsessive interest in and championship of the music of Johann Sebastian Bach. In music and other fields, England led the way in historical research, in advance of composers in continental Europe. Wesley was part of that fashionable pre-romantic interest in the past. And his compositions show his willingness to mix two styles (ancient and modern) together: "he seems to have been the first person to combine old and new in single movements." Chapter 15, "The Anthem Texts and Word Setting of Sebastian Wesley" by Peter Horton, examines the way the texts were selected from unusual portions of Scripture and the Litany, and Wesley's brilliant way of setting them to music. This is why we remember him today as "the composer of sacred music par excellence." Horton focuses on Wesley's first major anthem, *The Wilderness* (Isaiah 35), and notes the use of solo voices of which Sebastian usually wholeheartedly disapproved, and the freedom he felt in boldly handling the biblical text, even making alterations in it. The final chapter (16) considers "The Legacy of Sebastian Wesley" by the two editors. Even where music historians denigrate Victorian church music in general, they make exception for Sebastian Wesley, saying that "he had a genius for choral writing and a grasp of new harmonic effects," and that his anthems "show an independence of thought and a mastery of climax" (C.V. Stanford, Edmund Fellowes, H.C. Colles, Watkins Shaw, Kenneth Long, John Caldwell, Wm. J. Gatens). The great German pianist and critic, Edward Dannreuther, wrote an ardent appreciation of Wesley's anthems for the 1905 *Oxford History of Music*. An appendix contains John Nightingale's Catalogue of Compositions of Charles Wesley the Younger, and another lists all the American Methodist hymnals cited. The book closes with a 17-page bibliography that is exceptionally rich.

Not everyone will want to agree with the concluding words of the final chapter: "Jazz was an idiom that would have been unimaginable to [Sebastian] Wesley. But it arose partly from the same contexts of personal religious feeling and expression that he himself loved and worked to express in his output and that his grandfather and great uncle had done so much to awaken and empower in vast numbers of people of different races across the western Protestant world and eventually across the globe." The early religious songs that so energized the Methodist movement and the whole evangelical revival of the 19th century were not merely vehicles for "personal religious feeling and expression," but were vehicles of theological expression going beyond emotion and feeling, important as these attributes are. No matter the tunes, the texts were theologically rich and instructive. The Wesleys taught their theology through a singing faith, and Methodists ever since have learned and preserved it. The jazz idiom simply is unsuited for communicating theology

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except on the most superficial level. The failure of Beaumont's Jazz Mass and similar jazz efforts demonstrates this fact. It is a matter of pragmatic effectiveness, not musical sophistication. The Wesleys might have considered the provenance of jazz and its unbaptized associations more suggestive of Hogarth's Gin Lane than of anybody's Christian church or humble meetinghouse.

Notwithstanding these observations, the book remains a most useful, authoritative, and informative resource for every church musician. The contributors are clear, straightforward, sympathetic, and critically objective. Highly recommended.

—John M. Bullard, Ph.D.
Spartanburg, South Carolina

New Recordings

Dudley Buck, *The Coming of the King: Cantata for Advent and Christmas-tide*. Förderverein Hook-Orgel Heilig Kreuz, Berlin, 2011. Kammerchor Passion; Matthias Schmelmer, conductor; Berthold Labuda, organ. For information: www.hook-orgel.de.

In 1991, the Heilig Kreuz Church in Berlin inaugurated a remarkable pipe organ: Opus 553 of Elias and George Greenleaf Hook of Boston, built in 1870 for the First Unitarian Church of Woburn, Massachusetts. The organ, a fine three-manual of about forty ranks, is amply documented on its own website, www.hook-orgel.de.

The organ spent most of its life—to date—in a modest, attractive church in a town a few miles north of Boston. It now lives in a grand and highly visible church in one of the world's great cultural capitals. Ironically, at first glance it appears that the organ has only moved next door, rather than to another continent. The Church of the Holy Cross in Berlin could be mistaken, at a cursory glance, for Trinity Church, Copley Square, in Boston. Both are monumental Victorian re-imaginings of historic church architecture, done in red brick, and about a decade apart in age. While differences quickly assert themselves to the eye, one senses a kinship between the two buildings, and one is pleased that such a lovely space—which might even remind it, just a bit, of home.

To celebrate the decennial of its arrival, the Förderverein Hook-Orgel has showcased the Hook in a recording of Dudley Buck's cantata *The Coming of the King*. This work was premiered in Brooklyn on November 17, 1895 (at the hands of Buck's student, John Hyatt Brewer). The composition is very enjoyable, popular in its day and well worth revival. The performances of all the singers and the organist (and registrant!) do the music and the instrument justice on every level.

The cantata, over its eleven movements, offers a rich variety of recitative, aria, and choral textures, with a few opportunities for congregational participation. Buck's sensitivity to text is everywhere in evidence, as in the opening "Prophecy" movement, for soprano solo. The non-metrical texts are set in a seamless rondo: recitative alternating with an arioso refrain. Still more wonderful is movement 9, "The Questioning of the Magi." Here, King Herod (a basso—what else?) interrogates the Wise Men, who answer with elaborate courtesy. Herod's underlying paranoia comes through clearly—this is a wonderful bit of opera!

In other places, the Dudley Buck enthusiast (like this writer) will delight in the infectious rhythms for which this composer is so noted. Buck often writes as if he were on horseback, and I, for one, enjoy these moments hugely. Perhaps best of all of these is the cheerful Victorian virility of the three Wise Men, whose showpiece, movement 5, "Across the Desert: The Caravan of the Magi," is on horseback (or camelback) throughout. This movement could be excerpted, and I suspect would be a great favorite.

The texts throughout are well chosen, interweaving Old Testament prophecies with the New Testament narrative. The librettist, though not credited, is probably Buck himself.

Another feature of the music is its frequent recourse to two familiar Christmas carols: "Silent Night" and "O Come, All Ye Faithful." These are woven into the texture of the organ prelude (entitled "Noël!"), and then reappear; the work concludes with a chorus of the latter. "Silent Night" is woven into the Virgin's haunting lullaby. Also, a nearly lost Christmas treasure, the hymn YORKSHIRE ("Christians, Awake"), is given to the congregation.

The Kammerchor Passion, soloists, and all participating musicians give a very fine interpretation of this piece. They avoid any trace of archness or irony, and give the music the sincere and energetic treatment it deserves. Berthold Labuda did an excellent job bringing out the distinct voices of the Hook organ, not excluding a delicious Vox Humana.

Overall, this is a wonderful document of an important American organ and of an underappreciated American cantata—as well as a testimony to the skill of the musicians and craftsmen involved. One thinks that the Hook Brothers, and Dudley Buck, would have liked to paraphrase Mozart and exclaim, *Meine Berliner verstehen mich!*

—Jonathan B. Hall
Rutherford, New Jersey

New Organ Music

Johann Jacob Froberger, *New Edition of the Complete Works, Volume V.1. Keyboard and Organ Works from Copied Sources: Toccatas*, edited by Siegbert Rampe. Bärenreiter BA9211, €45.95; www.baerenreiter.com.

This volume (bringing the eventual total number of volumes in the new complete edition of Froberger's keyboard works to ten) presents Froberger's toccatas from copied (i.e., manuscript) sources. It contains nine toccatas of certain authenticity (four of which have appeared previously in volume VI.1), five of which are also published in variant readings, plus a prelude, three toccatas of uncertain authenticity, and a further three toccatas of dubious authenticity.

A source that was newly consulted for volume V.1 is located in a private collection in Innsbruck, although a photographic reproduction has been available in the Tyrolean State Museum; dating from the early 18th century, it contains several pieces by Froberger, frequently with interesting variant readings and much added ornamentation, as do the readings from a manuscript compiled by Gottlieb Muffat. An interesting addition in MS4450, which was returned from Kiev to Berlin in 2001, is the indication of those sections that are to be played "a discretion" (two further toccatas and several partitas from this manuscript are in volumes VI.1 and 2).

Four toccatas in the present volume were previously included in VI.1 (FbWV 113–15 and 118), taking Berlin MS4450 as the main source and collating variants from other sources, but the subsequent availability of the Innsbruck source allows the variants from that source to be presented for the first time. Also included are the toccatas in C, D minor, A minor and D major (FbWV 116, 119–21) that have been preserved in various sources. An interesting case is the *Toccata in A Minor*, the first two sections of which were published in England in *The Ladys Entertainment or Banquet of Musick* in 1708 in the name of Simonelli, a colleague of Froberger in Vienna, and then under Froberger's name in *A second collection of toccatas etc* in 1719.

Published here for the first time and considered by Rampe to be an authentic work is FbWV 130, the only known example of a toccata by Froberger with long-held pedalpoints. Considered of uncertain authenticity is a short praeludium found in two sources; similar to later examples by Pachelbel and Krieger, it may well represent a written-down example of a typical short improvisation. Three toccatas found in the Chigi MS Q.IV.25—preserved in the Vatican and previously considered to be by Frescobaldi and published in the CEKM series of Frescobaldi's compositions found in these manuscripts—are included in this volume. Attractive pieces with a variety of textures and rhythms and alternating free and imitative sections, they may well be youthful works composed in Rome under Frescobaldi's guidance and are well worth playing.

The volume concludes with three works, in D minor, A minor, and F, considered to be dubious. They are preserved in the Eckelt manuscript, which originally ascribed them to Pachelbel but then inexplicably reassigned them to Froberger. The pieces in D minor and F have fugal sections and rhythmic changes that are not found in Pachelbel's authentic toccatas, and although not of the high standard of Froberger's own toccatas, they still offer interest to the player. The *Toccata in A Minor*, rhapsodical and in C time throughout, is much closer to Pachelbel's work.

Of great interest is the inclusion of four pieces from a Viennese manuscript compiled by Ebner. These consist in three instances of just a fugal section of a longer work, and in the other (the *Toccata in C*) of a shorter version of the free opening and the first fugal section; such abridgements were probably intended to form versets. This echoes Frescobaldi's comments about abridging toccatas and can be taken as a useful precedent for organists to apply in services today. The Innsbruck source for the *Toccata in D Minor,* FbWV 119, presents the opening as found in Muffat's copy, but then continues with the *Capriccio,* FbWV 503.

Without overloading it, variant readings are incorporated into the musical text; they are worthy of careful study since they reflect the many possibilities of rhythmic and pitch differences, including application (or not) of accidentals that could have featured in a contemporary performance. The introduction to each volume (in German and English) provides detailed information on only the new sources that have been consulted for the volume at hand, thus necessitating the purchase of earlier volumes for the player who wishes to have the fullest information possible on every

source used. There is a detailed comment on each piece included in each volume (although the comment on FbWV 123–5 as not containing a fugal section is inaccurate, since 123 and 125 do) and there is also a full critical commentary on each piece in each volume that gives source details and variant readings, but this is in German only. Several pages of facsimiles are included. There are two probable misprints: p. 63, bar 19, the two upper notes of the RH chord could be A and G, and p. 68, bar 14, the rhythm in the top part should be corrected. The introductory section on scope and outline of the new edition is identical to that included in volume VI; the information on the Sotheby manuscript is not to be found in volume V.

One feature of the manuscript copy of eleven toccatas and twelve contrapuntal works made by Gottlieb Muffat that has a most important bearing on performance practice is the addition of elaborate ornamentation. Muffat's own comprehensive table of performance of these ornaments is included in each volume, but a discussion of the transition from the main note start for the trill to the upper note start required by Muffat (and, of course, his contemporaries) is most regrettably not discussed in the preface; neither is there an inclusion of the variant readings in the seven toccatas (although these were probably taken from the printed editions of 1693/5) included in the Elizabeth Edgeworth book, compiled in all probability by John Blow, or a discussion of the English Restoration ornament symbols included therein and the impact on performance.

Volume V.1 contains only 70 pages in the music section, making this volume relatively expensive, but the quality of the music it contains is the highest. Those players who already have the Heugel edition will need to consider paying out for just five previously unpublished pieces and three available in the CEKM series; many players may feel little inclination to have as many variants as possible. However, for the professional recitalist and teacher as well as for the keenly interested non-professional, comparison of variants will offer invaluable information about how Froberger's contemporaries, and players of succeeding generations, may have performed his pieces.

It is very much to be wished that these pieces will take their place in concerts as well as in church services of all traditions. Not at all easy to play stylishly, a thorough knowledge of performance practice is an essential and indispensable requirement to an informed rendition of these pieces. But the pleasure obtained by both performer and listener will repay the time spent in learning them many times over and will in its own way justify and repay the editor and publishers for having taken on this essential and monumental task and restore Froberger to his rightful position as one of the most innovative and influential keyboard composers of all time. I await the publication of the contrapuntal works from copied sources, which will complete this excellent and essential edition.

—John Collins
Sussex, England

New Handbell Music

***Angels from the Realms*, Henry T. Smart, arranged for 3–6 octaves of handbells by Cynthia Dobrinski. Agape (a division of Hope Publishing Company), Code No. 2510, $4.50, level 3- (M+).**

A rousing introduction brings the accompanying layer to a malleted, rhythmic, and dance-like configuration, with the familiar melody in the treble. The middle section includes echoes, mallet rolls, martellatos, martellato lifts, and mallet lifts with luscious new harmonies. The arrangement ends with an exciting, flamboyant coda that will leave the audience wanting more.

***Catalonian Carol*, arranged for 3–5 octaves of handbells by Ronald Kauffmann. Beckenhorst Press, Inc., HB426, $3.95, level 3 (M).**

This traditional Spanish carol contains an abundance of rhythmic interest, and is rich with solid and varied harmonic structure throughout. With mostly quarter and eighth notes throughout, this piece should be very playable for most choirs. The arrangement includes an effective middle section in the relative minor key, which then brings the piece to a festive finale in the major.

***Fum, Fum, Fum*, arranged for 3–5 octaves of bells by Jason W. Krug. Beckenhorst Press, Inc., HB423, $4.95, level 3 (M+).**

This festive arrangement features optional handchimes, as well as optional castanets and tambourine. All of this combined together creates a rhythmic bonanza that will have the audience clapping along. Here is a refreshing treatment of this favorite holiday classic.

***A Celtic Silent Night*, Franz Gruber, arranged by Joel Raney for 3–5 octaves of handbells. Agape (a division of Hope Publishing Company), Code No. 2613, $4.95, level 3 (M).**

This holiday favorite captures authentic Celtic rhythms and unique harmonies in a lilting 9/8 meter. This title is now available for handbells alone, or it can serve as the accompaniment for SAB and SATB choral settings. Handchimes, violin, bass, guitar, and synthesizer parts are also available, which provides a host of possibilities.

***I Wonder as I Wander*, arranged by Cathy Moklebust for 2 or 3 octaves of handbells with chime tree, finger cymbals and triangle. Choristers Guild, CGB761, $4.50, level 2 (E).**

Here is a lovely, peaceful setting of this reflective carol. It is given a gentle, waltz-like motif, which, in four measures, builds to a dynamic fortissimo. Then the piece returns like it began—simple, yet effective.

***Let All Mortal Flesh Keep Silence* (*Procession and Meditation*), arranged by Karen Thompson for 2, 3, or 5 octaves of handbells and 2, 3, or 5 octaves of handchimes, with optional suspended cymbal and chime tree. Choristers Guild, CGB757, $4.50, level 2 (M-).**

The first four measures are repeated and played as a processional. It is intended to begin with ringers of each part positioned in different places in the room. Each part plays their pattern through at least once in place and then processes to the bell tables. After the ringers reach their destination the director will indicate when to play measure 5 and proceed with the remainder of the piece. The *Procession* and *Meditation* may be played as separate entities.

The second part, *Meditation*, begins as a dialogue between handchimes and handbells; with the ringers available for the two choirs, this could be a stunning, moving piece. There's nothing like the haunting sound of the handchime coupled with the brilliance of the handbell, both ringing separately and together. Very effective!

—Leon Nelson

Crazy about Organs

Gustav Leonhardt at 72

By Jan-Piet Knijff

Gustav Leonhardt (photo: Lukasz Rajchert; by kind permission of International Festival Wratislavia Cantans, 46th edition)

This interview was first published in Dutch in Het Orgel *96 (2000), no. 5. Leonhardt had been made an honorary member (*Lid van Verdienste*) of the Royal Dutch Society of Organists in the previous year. Apart from small adaptations in the first few paragraphs, an occasional correction, and explanations, no attempt has been made to update the content of the article for this translation. The interview on which the article was based took place during the 2000 Leipzig Bach Festival. Leonhardt read the article before it went to the editor and was very pleased with it. I am grateful to the Royal Dutch Society of Organists and the editor of* Het Orgel, *Jan Smelik, for permission for its republication.**

Gustav Leonhardt (1928–2012) was—perhaps after Wanda Landowska—the most influential harpsichordist of the twentieth century. As Professor of Harpsichord at the Amsterdam Conservatory he introduced countless young musicians from all over the world to the interpretation of early music, especially the music of Johann Sebastian Bach. From his work with the Leonhardt Consort—with his wife Marie as first violinist—grew a limited but no less significant career as a conductor: Leonhardt's contribution to the complete recording of Bach cantatas for Telefunken and his renditions of operas by Monteverdi and Rameau are milestones in the history of recorded music.

As an organist, Leonhardt has not become nearly as famous—perhaps because organists in general don't tend to become famous in the way other musicians do, perhaps also because he limited himself to early music. Even among Dutch organists, Leonhardt remained an outsider. Therefore, his being made an honorary member of the Royal Dutch Society of organists in 1999 was an important recognition of a man who has helped define the way we have listened to and performed early music for more than half a century.

I spoke with Leonhardt in the summer of 2000 in Leipzig. He was chairman of the jury of the prestigious Bach competition for harpsichord; ironically, Leonhardt's former student Ton Koopman held the same position at that year's organ competition. I met the master after one of the competition rounds and we walked together to our hotels. Leonhardt is often said to have been formal; it is well known how he used to address his Dutch students with the formal pronoun *u* (pronounced [ü]; the equivalent of the German *Sie*); this must have come across as utterly prehistoric in the 1970s. But in fact, Leonhardt was extremely friendly; he conversed easily and openly about a host of topics. As we passed by the Thomaskirche, Leonhardt volunteered his opinion of the new Bach organ by Gerhard Woehl.[1] The conversation quickly moved from Woehl to Silbermann, and Leonhardt mentioned the organ at Großhartmannsdorf, which he played in the film *The Chronicle of Anna Magdalena Bach*: "You know, that Posaune 16 . . . " His face and gestures spoke louder than a thousand words. I asked why no organbuilder today seemed to be able to make such a Posaune. "Look," he said dryly yet firmly, "first of all, you have to *want* it."

In 2000, at 72, Leonhardt was very much alive and well, still playing some 100 concerts a year. For a concert in Göteborg that year, he didn't even have a hotel: he arrived in the morning, played a concert in the afternoon, and flew on to Portugal in the evening for a concert the next day. I asked whether he enjoyed traveling; he shrugged: "I mean, it's simply part of it." Leonhardt was happy to have the interview on his 'free' Friday, when there were no competition rounds. "But if you don't mind, could we do it early?" What is early, 9 AM? "Well, earlier would be fine too." 8:30, 8 AM? "Just fine." It sounded as if 6:30 would have been OK too.

Jan-Piet Knijff: How did you become interested in organ and harpsichord?

Gustav Leonhardt: Through my parents, I think. They weren't professional musicians—my father was a businessman—but they were enthusiastic amateurs. What was rather unusual was that, even before the Second World War, we had a harpsichord at home, a Neupert, a small one.[2] My parents played Beethoven and Brahms for pleasure, but from time to time also Bach and Telemann. Apparently they thought they had to buy a harpsichord for that. I had to learn how to play the piano as a boy; I mean, *had to*, it was simply a part of life. I don't remember liking it very much. When the harpsichord came, they let me play written-out figured-bass parts. I didn't care much for it, but of course, it must have shaped my musicality. During the last few years of the war there was no school, no water, no electricity. Marvelous, of course—especially that there was no school! Moreover, I turned sixteen that year, so I more or less had to hide from the Germans. My brother and I took turns being on the lookout. It was all very exciting. During that time, I was so attracted to the harpsichord. And since there was little else to do, I simply played all the time. And of course, there was the enormous love of Bach. Dad was on the Board of the [Dutch] Bach Society, where Anthon van der Horst conducted.[3] At fifteen, I started studying music theory privately with van der Horst. Yes, that I enjoyed very much. I often pulled stops for him at concerts. That's really where my love of organs comes from.

J-PK: You went to study in Basel. Would it not have been logical to study in Amsterdam with van der Horst?

GL: Maybe, but harpsichord was high on my wish list too. And the Schola Cantorum in Basel was at the time the only place in the world where one could study early music in all its facets, including chamber music and theory. It pulled like a magnet: I *had* to go there.

That was in 1947, only a few years after the war, and Holland was really still a poor country at the time. There was very little foreign currency, so studying in Switzerland was not all that easy. Thankfully, my father had business contacts, so from time to time, I went on bicycle from Basel to Schaffhausen to pick up an envelope with Swiss francs . . .[4] I studied both organ and harpsichord with Eduard Müller, for whom I still have the greatest admiration and respect.

J-PK: Can you tell me more about him?

GL: He was first and foremost an excellent organist, who in addition was asked to teach harpsichord, I think. He was the organist at a terrible organ, but whenever a new tracker was built—Kuhn or Metzler in those days—we went to try it out, right away, you know.

The way people played Bach on the organ was still pretty dreadful at the time, with many registration changes, swell box, that kind of thing. But even then, Müller played completely differently. For example, he would tell you that it was common to change manuals in this-or-that bar, but that that was simply impossible, because you would break the tenor line in two! So I learned from him to analyze very 'cleanly' and to use that as the basis for my performance.

Harpsichord playing was still very primitive in those days. The instruments I played on in Basel were simply awful. It wasn't until later that I came to know historic instruments. The idea that you used different types of harpsichords—French, Italian—didn't play a role at all. I did collect pictures of historic instruments, but really without wondering what they might sound like.

Strangely enough, Müller was not at all interested in historic instruments as far as harpsichords went. On the other hand, he was very precise with articulation. You had to play exactly the way Bach wrote. Bach was the order of the day. A little piece by Froberger or Couperin every now and then, but mostly Bach, really. August Wenzinger,[5] with whom I studied chamber music, was much broader in that regard. He played the whole repertoire: French, Italian, and the seventeenth century as well. We also had to sing in the choir, Senfl and Josquin, but also monody. That was a revelation. We had Ina Lohr,[6] who was the first to use the old solmisation system again as the basis of her theory classes. Everything was incredibly interesting.

Look, things were kind of black-and-white at the time. On the one hand there was Romanticism, and that was horrible, so you wanted something different. The *Neue Sachlichkeit* played an important role. I think I actually played very dryly in those days.

J-PK: Many people would argue that you still played dryly many years later.

Gustav Leonhardt at the Nieuwe Kerk, Amsterdam, May 2008 (photo: Douglas Amrine)

GL: Everyone is free to think whatever they want, but I personally think I have allowed much more emotion in my performances over the years.

J-PK: Were there still others who influenced you as a young musician?

GL: [Immediately] Hans Brandts Buys.[7] We lived in Laren, near Hilversum [between Amsterdam and Utrecht—JPK]. I played cello as well, and I sometimes played the cello in cantata performances he directed. I never studied with him, but he had an enormous library, most of all about Bach. In one word: a dream. I used to spend hours there, browsing, making notes. Brandts Buys also had a two-manual harpsichord, something quite unusual at the time. He had an enormous respect for what the composer had written. I learned that from him.

After my studies I got to know Alfred Deller, the famous countertenor.[8] I had heard a tiny gramophone record of his and was incredibly impressed. It showed that singing could be more than a dead tone with tons of vibrato. Diction: that was what it was all about. The tone helps the diction. Deller was a master in this regard. That is incredibly important to me. We organists and harpsichordists have to think dynamically too. We have to *shape* the tone.

J-PK: After your studies you became Professor of Harpsichord in Vienna.

GL: Well, I mean, I taught there and yes, it was called 'Professor.' I actually went to Vienna to study conducting, even though it did not interest me very much. I don't even remember now why I did it. It may have been at the urging of my parents. Organ and harpsichord, how was one ever going to make a living that way? With conducting one could at least pay the bills, that kind of thing.

But the most important thing in Vienna was the library. I'd sit there all day, from opening till close, copying music—by hand of course—and making notes from treatises. I still use that material today. Much has been published since, but not nearly everything.

J-PK: What kind of things did you copy?

GL: Oh, everything. Froberger, Kuhnau, Fischer . . . Tablature too, I could read that easily back then—I'm completely out of practice now. I also copied lute tablatures, just out of interest.

In Vienna I got to know Harnoncourt.[9] We were just about the only people interested in early music and played an awful lot together, viol consort also. That was relatively easy for me because of my cello background.

But after three years Leonhardt had had enough of the Austrian capital and returned to the Netherlands, where he was appointed Professor of Harpsichord at the Amsterdam Conservatory. At the end of the 1950s he became organist of the Christiaan Müller organ of the Eglise Wallonne, the French Protestant Church of Amsterdam.

GL: My wife is francophone and we both belong to the Reformed Church, so we went to the French church as a matter of course. I knew the organ already, but it was in very poor condition at the time. The action was terrible and it played very heavily. So when the position became vacant, I said that I was willing to do it on the condition that the organ would be restored properly. That was fine. I knew Ahrend already, so he restored the organ, with Cor Edskes as consultant.[10]

J-PK: How did you meet Ahrend?

GL: I don't remember exactly. In any case, I had seen an organ they had built in Veldhausen.[11] That was a revelation back then, but I have recently played the organ again and it was *still* a revelation. That doesn't happen very often, that one thinks the same way about an organ so many years later.

J-PK: What made Ahrend & Brunzema so special?

GL: I don't know. They just understood organs somehow. They had ears and just knew how to get the sound they wanted.

J-PK: Ahrend has often been criticized for imposing too much of his own personality on an instrument when restoring it, for example in Groningen.

GL: Well, I mean, he does have a strong personality, and in the Martini [the *Martinikerk* at Groningen—*JPK*], a great deal had to be reconstructed. In such a situation one can hardly blame anybody for putting his mark on a restoration.

J-PK: Was that also the case in Amsterdam?

GL: No. A lot of Müller pipes had survived in excellent condition and the new pipes Ahrend provided matched the old pipes very well indeed. Yes, the *Waalse* [*Eglise Wallonne—JPK*] is definitely the best-preserved Müller in my opinion—not that there is a lot of choice, unfortunately.[12]

J-PK: You made a whole series of recordings on the organ, including composers such as Froberger, Couperin, and de Grigny . . .

GL: . . . who really don't belong there at all. You are totally right about that and I really don't remember why we did it. Perhaps Telefunken wanted some diversity in the repertoire. On the other hand [he continues almost triumphantly], what should I have played on the Amsterdam Müller instead?

J-PK: The Genevan psalter, I suppose.

GL: [He laughs, covering his mouth with his hand.] Precisely—or Quirinus van Blankenburg.[13]

J-PK: As a harpsichord teacher, you have had a tremendous influence on a whole generation of harpsichordists from all over the world.

GL: Oh, come on . . . For a long time, I was simply the *only* one.

J-PK: Have you never wanted to teach organ?

GL: I've never really thought about that. But even for harpsichord I never had more than five students at the same time. That was more than enough. The rest of the time I was *so* busy with concerts and recordings.

[The conversation moves in a different direction; Leonhardt clearly wants to discuss something else.]

I don't know if it's on your list, but the difference between organ and harpsichord, I wouldn't mind saying something about that. Look, the harpsichord has in a way stopped at some point in time. The organ went on, but changed completely. In my view, organ and harpsichord are intimately connected. To a large extent, the instruments shared the same literature and performers played both instruments. That stops at the end of the eighteenth century and in my mind it's only because of its function in church that the organ has continued to exist. In other words, without the church, the organ would have died out as well. Interest in the organ at the beginning of the nineteenth century was practically zero, really.

All right, so the organ continued to exist. But over time, it changed *so* much that, really, it became a different instrument, at least in my view. That is a problem for the present-day organist that really does not exist for harpsichordists. How can a man serve so many masters? I don't believe that is possible; at least, I can't.

The problem is, we aren't theorists. Musicologists can study different styles—that's not a problem. But we musicians have to take the work of art in our hands . . . [an expressive gesture] . . . and *present* it. That is something completely different; it demands much more ability to empathize. I have to say, when all is said and done, the colleagues whom I admire the most tend to be those who specialize at least to some extent.

[I mention an early-music specialist who at the same time is a jack-of-all-trades. Yes, Leonhardt agrees: a great

Marie and Gustav Leonhardt at the Grote Kerk, Alkmaar, May 2008 (photo: Douglas Amrine)

musician.] But even so, you can hear that he plays so much other music as well.[14] It's a problem, of course. Take the flute: How much literature is there from the seventeenth and eighteenth centuries? Three Bach sonatas! We harpsichordists can bathe in a wealth of early music. One can easily spend a lifetime with it.

J-PK: Don't you think the old composers are so far away from us that it is more difficult to empathize with them?

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Sewanee Church Music Conference

July 9–15, 2012

By Jane Scharding Smedley

◀ Huw Lewis and Bruce Neswick

▼ Huw Lewis, conductor

This year's conference, directed by **Keith Shafer,** immediately followed the national AGO convention just up the road in Nashville. What a fine experience it was for those fortunate to attend both, with their wide range of performances and learning opportunities. At Sewanee, however, the emphasis is on music within worship, taught through actual "doing." Daily choral rehearsals provide a teaching laboratory, as well as preparing repertoire for the Friday Evensong and the Sunday Eucharist that concludes the week.

Huw Lewis and **Bruce Neswick**, long-time favorites of this conference, returned as music faculty. Dr. Lewis, organist at Hope College in Holland, Michigan, is director of music at St. John's Church in Detroit. Mr. Neswick, well known in AGO and AAM circles from past cathedral positions, is associate professor of organ and sacred music at the Jacobs School of Music, Indiana University. Both masters on the bench and the podium, they showed seamless teamwork and sterling professionalism. They shared the bench at the Tuesday evening recital, now named in memory of long-time conference leader Gerre Hancock. In homage to his teacher, Neswick performed his works (*Air, Variations on tunes* Ora Labora *and* Palm Springs), ending his half of the concert with an improvisation. Lewis balanced the program with skillful renderings of works from past masters: Bach (*Fugue in E-flat Major*), Brahms (*Chorale Prelude and Fugue on "O Sorrow Deep"*), and Franck (*Chorale in A Minor*). Both in recital and later in the worship services, the resources of the large Casavant organ in All Saints Chapel at the University of the South were fully explored.

In the nearby Chapel of the Apostles, a newer two-manual Casavant instrument was used for a masterclass led jointly by Neswick and Lewis. Ten performers, representing a range of ages and backgrounds, received individualized coaching and guidance. Special mention is made of those present who represented the next generation—two in their teens and eight of college age or under thirty. Board member **Alvin Blount** coordinated this event; he also led a reading session of organ repertoire based on hymntunes useful for worship. Other workshops on hymn-playing techniques and improvisation were offered by Neswick on this smaller instrument, a nice gesture towards those present who may not be blessed with four manuals and en chamade on Sunday mornings.

Other sessions offered throughout the week included handbells, Episcopal basics, computer notation systems, and reading sessions. **Bradley Almquist** presented excellent workshops on "Conducting Skills" and "Music Theory for the Singer."

Huw Lewis's choral skills were fully evident in the daily rehearsals, demonstrating various techniques and a few 'tricks of the trade'. To illustrate the importance of posture and how to efficiently communicate this to singers, Lewis shared a simple system that came to be named "Position 1, 2, 3." It gave attendees a useful technique to take home—and provided much humorous fodder at the Annual Frolic later!

The daily Eucharists in the Dubose Conference Center's chapel gave Neswick more opportunity to incorporate creative service-playing and improvisations.

To complement the rehearsals, workshops and performances, **Lois Fyfe Music** brought its excellent display of choral and organ music, along with related items. In spite of this conference following a very busy week at the Nashville AGO convention, **Elizabeth Smith** cheerfully shared her expert advice as browsers delighted in a shopping spree.

Repertoire for Evensong included the *Magnificat and Nunc Dimittis in B-flat* by Henry Smart and *Preces and Responses* by Robert Lehman. The anthem was Bairstow's gorgeous setting of *The King of Love*, using the beloved St. Columba melody. Anglican chants by Walmisley and S. S. Wesley added variety to the many verses of Psalm 18 appointed for the evening. Under his sensitive guidance, with superb accompaniment by Neswick, Lewis enabled the beauty of Anglican chant to meld 145 voices into true sung prayer. A prelude improvisation on Mighty Savior was offered by Neswick to undergird the solemn procession of 145 vested singers, then seamlessly flowed into the hymn itself.

The liturgical and musical climax of the week was the Sunday Eucharist. Neswick's preludes were on tunes to be sung: Nettleton by Hancock, Leoni by Seth Bingham and Richard Proulx. Hancock's *Houston Mass* (also sung at daily Eucharist) was used.

This year's commissioned anthem—*Hymn of Praise* by Gary Davison—used a text from Revelations and the Psalms. Its shifting meters and dynamic contrasts were well performed by the singers under Lewis's precise musical direction; Neswick had the very challenging accompaniment, punctuated by dramatic silences, well in hand.

Deeply appreciated by this writer, Neswick demonstrated throughout both liturgies the role of the organist in connecting the parts of the liturgy. When silence was needed, it was there—when a musical thread could serve the flow, he wove it with sensitivity and art. His free accompaniment to In Babilone ("Hail, Thou Once-Despised Jesus") was classic, with twists of key and registration, but never straying from its purpose to lead and support congregational song. Later at Communion, he used motifs from the anthem to come. He sensitively bound the flow of worship, leading into Davison's lovely setting of *My Soul Shall Be Alway*, followed by Nettleton ("Come, Thou Fount"). All followed his musical cues to bring the hymn to a gentle close. "Praise to the Living God" (Leoni) closed the liturgy, then continued as seed for a final improvisation: a postlude of flourishes, calm mid-section, then fugal ending—a marvelous musical coda to a wonderful week.

Father Matthew Moretz served as the conference chaplain. A member of the clergy of St. Bartholomew's Church, New York City, Fr. Moretz is an advocate of Internet resources as a means of evangelization; he spoke to the conferees about ways he thought they might enhance their ministries through electronic media.

This year's gala banquet honored two long-time board members. **Keith Shafer** is stepping down as conference co-director. **Janet Perkins**, registrar for many years, provided a friendly face and concerned ear to all who have been part of the Sewanee 'family'. Gifts were bestowed along with much applause to show appreciation for their dedicated service.

The sense of community at the conference is further supported by delicious culinary offerings issuing from the kitchen at the Dubose Center under **Kim Agee**, director, advised by board member **Nancy Whitmer**, hostess extraordinaire. In spite of a packed schedule, no one loses weight during their week on the 'holy mountain'.

The faculty for 2013 will be Richard Webster (Trinity Church, Boston) and Maxine Thevenot (St. John's Cathedral, Albuquerque). The Reverend Barbara Cawthorn Crafton, who served as chaplain in 2011, will again share her spiritual gifts. ■

Jane Scharding Smedley has served as organist-choirmaster at St. Peter Roman Catholic Church in Memphis, Tennessee since 1980. She earned bachelor's (Rhodes College) and master's (Wittenberg University) degrees in sacred music, and holds the Colleague and Choirmaster certificates from the American Guild of Organists. Her teachers included David Ramsey, Tony Lee Garner, Frederick Jackisch, and Richard White. An attendee at the Sewanee Church Music Conference since 1979, she currently serves as secretary of the board of directors.

Organ at San Bernardo, Granada, Spain, builder unknown, circa 1772

Divided keyboard of San Salvador organ, Granada, Spain

Trompetería of the organ of Santa Clara, Santiago, Spain: Orlos (regals) and Trompeta Real 8

The Early Iberian Organ

Design and Disposition

By Mark J. Merrill

The development of early Spanish organs

At the beginning of the 16th century, organs in Spain resembled those in the rest of Europe. During the last third of the century, Spanish organs gradually began to take on characteristics of their own, becoming transformed into several local organ types.

The first noticeable development of the Spanish organ was the gradual differentiation of individual registers from the *Blockwerk*, which also occurred elsewhere in Europe. Little by little, the keyboard compass expanded to cover more than three octaves and windchests began to be constructed larger, especially towards the bass. Divided registers began to be built on Spanish organs in the 1560s. Two separate lines of evolution existed in regard to the increasing versatility of sonorities, namely, adding more keyboards and dividing registers.

Three different kingdoms coexisted on the peninsula: Castile, Aragon, and Portugal. Due to the occupation of the Moors (711–1497) the Spanish court was forced to take up residency in Barcelona, Spain, located at the heart of the region of Catalonia. It is for this reason that the development of the early organ in Spain finds its beginnings in Catalonia.

Generally speaking, the instruments were quite large and were frequently built on a 16′ basis (Flautado de 26 = Principal 16′). Flautado de 26 (made of metal) was a stop frequently included in Catalonian organs. It was common to have at least two manuals: a *Cadira*, and the *Rückpositiv*. In Catalonia, there were no divided registers until the 18th century, and the windchests were large in size and diatonic by arrangement. It is noteworthy that when divided registers appeared later in Catalonian organs, the division was made between b and c1, while the division point in the Castilian organs was between c1 and c1-sharp.[1]

The high point of the Castilian organ was around 1750, considerably later than that of the Catalonian organs. Castilian organs were commonly built on an 8′ basis (Flautado de 13 = Principal 8′). Flautado de 26 was rarely found in these organs. There was usually only one manual, but there could be as many as three in exceptional cases. (For instance, the Gospel organ of the Segovia Cathedral has three keyboards.) There was usually no *Cadereta* (Swell). The registers were divided, and the windchests were small and chromatic. The largest pipes were placed in the center of a façade, and there was usually a horizontal *trompetería* (reed division).[2]

Gabriel Blancafort describes several features of the Castilian organ, which reveal its close resemblance to the positive organ. First of all, the windchest of the Castilian organ always maintains its chromatic structure, which is the origin for other special characteristics of this organ type.[3] The dimensions of the windchest, consisting of one single piece or of two pieces, are often small. There are usually 45 channels (for four octaves, the short octave included), of which 21 are for the left-hand side and 24 for the right-hand side—if the windchest is made of two pieces. The structure of the organ permits a different number of registers for each hand, always more for the right hand. It is necessary in many cases to place the majority of the large bass pipes outside of the windchest, due to its restricted dimensions. This has contributed greatly to the development of the techniques of conducting wind to the façade, and later, to the *trompetería de batalla* (Battle Trumpets). The *tablones* (channel boards) distribute wind to different parts of the façade and are one of the ingenious inventions of the Spanish organ builders to cope with the tricky problems of guaranteeing wind to all the pipework. The action is always suspended, creating a touch that, according to Blancafort, is "the most sensitive and subtle that exists."[4] The mechanism of the draw stops is simple.

Although examples of divided stops exist elsewhere in Europe—in Brescia, Italy, in 1580, for example—"Spain certainly seems to be the first country to have used them systematically for colourful solo effects."[5] The principle of the divided registers is simple and ingenious. The keyboard is divided into two halves, both of which possess a variety of stops. Because the descant and bass halves can be registered independently, even rather small one-manual organs offer versatile and rich possibilities for registration. It is common to find a few of the same stops on both halves of the keyboard, but the majority of registers belong exclusively to the descant or to the bass half. The growing popularity of the divided registers gave birth to a new type of organ composition, namely, the *tiento de medio registro*, in which either one or two solo voices figured in the soprano (*tiento de medio registro de tiple/de dos tiples*), or in the bass (*tiento de medio registro de baxón/de dos baxones*), against a softer accompaniment, which was played on the other half of the keyboard. I consider the technique of divided registers to be one manifestation of the Spaniards' love of fanciful, colorful sounds, contrasts, and variety in sonority.

A variety of surprising special effects could be created by the different toy stops that especially large Baroque organs contained. It is usual to have *Tambores* or *Timbales* (drums) in the pedal, providing a timpani effect. Tambores often include D and A. *Pajaritos* (little birds) produce a twitter resembling the *Usignoli* (nightingale) of the early Italian organs. There are also a variety of accessories generating sounds of sleigh bells. One is a Zymbelstern-like apparatus.

Characteristics of the early Iberian organ

The vast majority of Iberian organs are small instruments. In fact, the typical instrument consists of a single manual. Instruments of two or three manuals are the exception and then only found in the largest cathedrals. Early instruments with four manuals simply do not exist. It should also be mentioned that these instruments do not have a highly developed independent pedal division, but rather utilize a minimal octave or pull-downs.

The organbuilder and writer of many treatises, Mariano Tafall y Miguel, gives the following classifications of early organs based upon their disposition.[6] Early builders were accustomed to using the following names to describe their organs based upon the size of the instrument and basis of pitch. Such common names are *órgano entero/completo* (based upon 16′), *medio órgano* (based upon 8′), *cuarto de órgano* (based upon 4′), and *octavo de órgano* (based upon 2′ stopped and sounding at 4′).

The manuals, *órgano mayor* (Great) and *cadereta* (Swell), can also be classified into the following five categories, depending on the number of manuals:

1 manual
Órgano Mayor

2 manuals
Órgano Mayor
Cadereta
or
Órgano Mayor
Cadereta Interior

2½ manuals
Órgano Mayor
Cadereta
Cadereta Interior (Arca de Ecos: enclosed within a chamber)

3 manuals
Órgano Mayor
Cadereta
Cadereta Interior (Arca de Ecos: enclosed within a chamber)
Órgano de la Espalda (speaking into the side of the nave from rear façade of the organ)
Cadereta de la Espalda (speaking into the side of the nave from rear façade of the organ)

The casework of early Iberian organs

The casework, generally speaking, is either very decorative or very plain. Larger instruments found in cathedrals, however, are highly ornate. Two opposing instruments are located above the choir; they are nearly identical and very ornate: one instrument will have two or three manuals and the other possibly just one manual. The casework of early instruments also has a secondary function, that of adding embellishment and aesthetic value to the artistic integrity of the building.

Pipework on early Iberian organs

Early builders used the term *caños* (pipes) and *cañería* (pipe building) extensively until the Romantic and Post-Romantic periods, at which time the term *tubo* came into use, most likely due to the impact of the French school of symphonic organbuilding, which came from the French term *tuyau* (tube).

The term tubo is divided into two distinct classifications, as *tubos de boca* (labials) and *tubos de lengua* (linguals). Tubos de boca (or labials) can then be divided into two defined families: *flautados* (principals) and *nasardos* (nasard as in the Netherlands, *nachsatz*), which form two distinct choruses of labial pipes: the *coro estrecho* or *claro*, and the *coro ancho*. The terms estrecho or claro refers to cylindrical open pipes with a 1/4 mouth to circumference relationship. The terms estrecho and ancho refers to the diameter of the pipe in relation to the length. Early Iberian instruments measured pipe lengths oddly enough in *palmos* (palm or hand widths).

The following stop names are typical of early instruments.

Flautado Mayor de 26 Palmos (16′)
Flautado de 13 (8′)
Octava (4′)
Docena (2⅔′)
Quincena (2′)
Decinovena (1⅓′)
Veintidosena (1′)
Lleno* (mixture)
Cimbala
Sobrecimbala
**lleno general* or principal chorus.

The nasardos can be open or stopped, conical or cylindrical pipes. Generally there is a 2/9 mouth to circumference relationship.

Violon Mayor de 26 Palmos (16′)
Violon de 13 (8′ stopped)
Nasardo en 8º (4′ stopped)
Nasardo en 12º (2⅔′ stopped or open)
Nasardo en 15º (2′ open)
Nasardo en 17º (1⅗′ open)
Nasardos
Claron
Corneta

Generally speaking, nasardos 4′ and above are semi-open or chimney-style pipes. The Swiss-German organbuilders Juan Kiburz y Francisco Otter, who were established in Barcelona, Spain, proposed the addition of several new stops in the organ at the Iglesía de Nostra Senyora del Pi, recommending the inclusion of a Gamba, Quintatón, Fagotto, and Soncional. However, as early as 1587, organbuilder Maese Jorge added a *Flautas Tapadas de 14 Palmos*, called a Quintaden, deriving its name from the sound that produced a prominent fifth overtone.

In fact, by the end of the 18th century many early organs in Spain contained such stops as *Flauta travesera* (traverse flute), *Flauta con boca redonda* (flute with round mouth), *Flauta Alemana* (German flute), *Salicional*, and *Gamba*.

Reeds

Without a doubt, the stops most associated with early Iberian instruments are the *lenguas* (reeds). The *Lengüetería* (reed division) makes up the third chorus on a typical Iberian instrument. Reeds are divided into two categories: *reales* (normal or full length) and *cortos* (half length) resonators.

Early in the development of the Iberian organ, *lenguas cortos* (half-length resonator stops) such as *Dulzainas*, *Orlos*, and *Regalías* were introduced. Little by little appeared the *Trompetas Bastardas* (harmonic trumpets) with half-length resonators, as well as the *Trompetas Reales* (full-length trumpets). The Trompeta Real (8′) is always an interior stop and vertical in its placement. The *Obué* and the *Clarinete* (which is the Cromorno for Iberian instruments) can also be found on many early instruments.

The Trompetas can be further divided into two distinct categories: *Trompetas de Batalla* (exterior and horizontal) and *Trompetas Interior* (interior and vertical). Early instruments almost always had at least one, if not two stops *en Batalla* even in the event that the instrument might not have a single interior reed stop.

The most frequently found Trompetas de Batalla (exposed and horizontal) are:

Left hand stops
Bajoncillo (4′)
Clarin en 15º (2′)
Clarin de Bajos (8′)
Clarin en 22º (1′)
Trompeta Magna (16′)
Trompeta de Batalla (8′)

Right hand stops
Oboe (8′)
Chirimia Alta (4′)
Trompeta de Batalla (8′)
Clarin (8′)
Trompeta Magna (16′)
Trompeta Imperial (32′)

It is also common to find Dulzainas, *Orlos* (regals), *Viejos*, *Viejas* (rankets), and *Gorrinitos* (clarions) mounted horizontally on the exterior of the case: 8′, 4′, 2′ for the left hand and 16′ and 8′ for the right hand. These batteries of reed stops serve two roles within the literature: one as a solo stop and the other as a complement to the reed chorus. The voicing is formidable, harmonic, and richly distinctive in comparison to the interior reeds, which are sweet and broader in scaling. In the largest cathedrals (Zaragoza, Salamanca, Toledo, Málaga, Granada, Santiago de Compostela, Sevilla) the organs have Trompetas de Batallas mounted on the front façades (speaking into the choir) as well as the rear façades (speaking into the nave), which allows for dazzling echo effects alternating between exterior and interior reeds.

Windchests and distribution of wind on early Iberian organs

Windchests on early instruments are always laid out chromatically, never diatonically or symmetrically. Additionally, each chest is divided between *bajos* (bass) and *tiples* (treble). The division occurs between c′ and cs′ (c^3 and $c\#^3$). In Catalonia the division occurs between b and c′ (b^2 and c^3), but is the exception to the rule and is very seldom encountered.

Keyboards (*Teclados*)

Of course, early instruments always utilize mechanical key and stop action. The action on most early instruments tends to be extremely responsive and light, necessitating a highly developed level of technique. Divided registers (*partidos*) predominate the peninsula and, as previously stated, allow the organist to have two distinct registrations on a single manual.

Thanks to the divided registers, it is always possible to register a work with contrasting registrations for the right and left hand. This may explain the existence of so many small instruments with only a single manual, however, one which serves as two! When considering the early Iberian repertoire it is important to realize the significance of a title such as *Tiento de tiples* (melody in the right hand) or *Tiento de bajos* (melody in the left hand).

On the earliest of instruments, it is possible to find stops that were enclosed within an *Arca de Ecos* (echo

Pedal keys (contras) on the organ at San Salvador, Granada, Spain, builder unknown, circa 1767

chamber) foreshadowing the future *Caja Expresiva* (expressive box; swell box). Initially, these Arcas were open, non-expressive boxes containing a single stop such as a Corneta or Trompeta placed within the Arca, producing a slightly distant sound quality. Over time, a lid was placed on top of the box and a lever, operated by the foot or knee, would open or close the lid. Initially this effect was referred to as *suspensión*, referring not to a musical structure, but rather the emotion produced in response to the overall effect.

Earliest examples typically affected only one *Tiples* (right hand) register or stop, usually the Corneta. Later, the Arca de Ecos came to include a variety of stops. The terms *Eco* and *Contraeco* seem to be used quite often in early treatises, which describe the effects created by the Arca de Ecos, the sensation of far (*lejanía*) and near (*cerca*), not that of loud and soft. These Arcas de Ecos were not utilized to create a "swelling" sound (crescendo). Aristide Cavaillé-Coll incorporated this concept with his organ at Santa María de San Sebastián, in which the third manual operates in the same manner as an Arca de Ecos, which he called an Organo de Ecos, which in France would be called a Récit Expressif.

The compass of the manuals, as one would expect, increased gradually as newer instruments were being constructed. Bigger is better! Correa de Arauxo makes mention of this fact in his treatise, *Facultad Orgánica*, 1626: the organbuilders Hernando de Córdoba and Hernando Alonso de Córdoba, father and son from Zaragoza, Spain, were given the task of expanding the compass of the organ for the Parroquia de San Gil de Zaragoza, Spain in 1574.[7] In order to amplify the compass from Fa to Do they only had to add one natural key and two keys as if they had been accidentals. It is interesting to discover that the Spanish word for a key on the keyboard is *tecla* (from the Latin, *teja*), further supporting the hypothesis that the early Iberian organ is much older than originally thought.

The old manual compass was as indicated below until the mid-15th century:

| Fa | Sol | La | b | Si | Do | # | Re | b | Mi | Fa | etc.

The new layout was as follows:

| Do | Fa | Re | Sol | Mi | La | b | Si | Do | # | Re | b | Mi | Fa | etc.

This manual layout, which ended on La 4, is the format that was prevalent during the 17th century. It consisted of 42 notes: 21 notes for each hand [divided registers]. In the 18th century, the compass was further enlarged in the right hand up to Do 5 and later enlarged in the left hand to complete the *octava grave*.

At the end of the 18th century, Julian de la Orden installed in the Cátedral de Malaga three new manuals of 51 notes (Do 1–Re 5), and in the Cátedral de Toledo he renovated the *Organo de Emperador* in 1770 with two manuals of 54 notes (Do 1–Fa 5). In 1797 José Verdalonga enlarged the *Órgano de evangelio* to three manuals of 56 notes (Do 1–Sol 5). These 56-note manuals took on the name *teclados de octavas segundas*, which meant that all of the octaves were like the second octave. Verdalonga also constructed the organ in the Iglesia del Salvador de Leganés in 1790 with a manual compass of 45 notes (Do 1–Do 5), with a diatonic short octave (*octava corta*). In 1771 Josep Casas renovated and enlarged the Órgano Prioral at the Escorial, where Antonio Soler was the organist. The outcome was an organ of three manuals: Órgano Mayor of 61 notes (Sol 1–Sol 5); Cadereta of 51 notes (Do 1–Re 5): Ecos of 51 notes (Do 1–Re 5).

Trompetería of the organ at Monasterio de San Pelayo, Santiago, Spain: Trompeta Real 16, 8, 2 and Clarines 4

The tessitura of the manual is divided and labeled in the following manner:

1º Octava = Grave
2º Octava = Baja
3º Octava = Media
4º Octava = Aguda
5º Octave = Sobreaguda

The short octave

The limited pedal division is no doubt due to the use of short octaves in these early instruments. The lowest notes of the keyboard, which would normally be E-F-F#-G-G#, were tuned to pitches below their usual pitches; the C/E short octave (octava corta) keys were tuned as C-F-D-G-E. Since the pedal division was so limited, this allowed the performer to play intervals in the left hand that would otherwise be impossible. The use of the short octave was popular for many reasons:

Benefits for the organist

1. It allowed the organist to play the lowest bass note and inner voice with the left hand. The short octave was in a sense the pedal on these instruments.
2. It extends the lowest octave of the instrument, omitting chromatic notes, since the bass part of the keyboard repertoire was predominantly diatonic.
3. It allowed the organist's feet to be free for other tasks:
   - To operate the Arca de Ecos
   - To operate foot-activated stops

Benefits for the organbuilder

It was more economical,

- When space was at a minimum
- When cost was a factor

The stops are located on either side of the *teclado* (manual) according to the divided registers, *bajos* and *tiples*, left and right, respectively. Stops can be found in the shape of paddles or knobs, ornate or plain. Occasionally, it is possible that the stop knobs can be located beneath the manual and activated by the knees. On organs with a short octave the stops may be located where the pedals ought to be, since on such an instrument, there was no basic need for pedals.

The pedals

The use of pedals was limited to emphasizing cadences in early repertoire, so it goes without saying the pedals are very simple in design, usually consisting of wooden *pisas* (round knobs) or *peanas* (blocks), but never more than an octave. When the pedals are a pull-down (coupled from the manual) they are called *pisas*. If, on the other hand, the pedals have their own appropriate pipes, they are called *contras*. These pedals first appeared diatonically—Do, Re, Mi, Fa, Sol, La, Si♭, Si—eight pitches total. Later they were expanded chromatically—Do, Do#, Re, Mi♭, Mi, Fa, Fa#, Sol, Sol#, La, Si♭—twelve pitches total. The usual stop for the Contras is the Flautado 26 palmos (16′). In some instances, the pisa being a pull-down works much like a coupler, so the sound will reflect the registration used in the left-hand, lowest octave. ■

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Notes

1. Gabriel Blancafort, "El órgano español del siglo XVII," in *Actas del I Congreso Nacional de Musicología* (Zaragoza: Institución "Fernando el Católico," 1979), 133–142.
2. Ibid., 121.
3. Ibid., 138.
4. Ibid., 138–139.
5. Peter Williams, *The European Organ 1450–1850* (Bloomington: Indiana University Press, 1978, third impression), 245.
6. See James Wyly, "The Pre-Romantic Spanish Organ: Its Structure, Literature, and Use in Performance." D.M.A. dissertation, University of Missouri at Kansas City, 1964, 280–283.
7. This is the eleventh (unnumbered) page in Kastner's preface to his edition of Correa's *Facultad orgánica*, first published as volumes VI (1948) and XII (1952) in the series *Monumentos de la Música Española* (Barcelona: Instituto Español de Musicología).

Gathering Peascods for the Old Gray Mare

Some Unusual Harpsichord Music Before Aliénor

By Larry Palmer

The 2012 inaugural meeting of the new Historical Keyboard Society of North America (HKSNA), formed by the merger of the Southeastern Historical Keyboard Society (SEHKS, founded 1980) and its slightly younger sibling, the Midwestern Historical Keyboard Society (MHKS, organized 1984), was an historic event in itself. The late March gathering in Cincinnati included both the seventh iteration of the Jurow Harpsichord Playing Competition and the eighth occurrence of the International Aliénor Composition Competition, plus scores of scholarly presentations and short recitals, loosely organized into ten sessions, each with a general connecting theme.

For my contribution to Session Seven (The Old Made New) I attempted to craft a title enigmatic enough that it might pique the curiosity of a few potential auditors, but with the higher goal of providing information about some of the earliest and relatively obscure "new" compositions for harpsichord from the early 20th-century. I hoped, as well, to underscore, at least by implication, the major stimulus for a continuing creation of new repertoire that has been provided by the Aliénor's prizes, performances, and publications since its inception in 1980.

Woodhouse plays Cecil Sharp

As early as July 1920, Violet Gordon Woodhouse, the most prominent and gifted of early 20th-century British harpsichordists, recorded three of folksong collector Cecil Sharp's *Country Dance Tunes*. Thus Sharp's 1911 piano versions of the tunes *Newcastle, Heddon of Fawsley*, and *Step Back* serve as the earliest "contemporary" music for harpsichord committed to disc.[1]

These were followed, in 1922, by recorded performances of two more Cecil Sharp transcriptions, *Bryhton Camp* and the evocatively titled *Gathering Peascods*.[2] While the 1920 recordings were already available in digital format, courtesy of Pearl Records' *Violet Gordon Woodhouse* compact disc,[3] I had never heard the 1922 offerings. Peter Adamson, an avid collector of these earliest discs, assured me that he could provide the eponymous work listed in the title of this article. Both of us were surprised to find that *Gathering Peascods* was never issued in the United Kingdom, but Peter was able to send me some superior dubs from the original 1920 discs, as well as a few seconds of authentic 78-rpm needle scratching. Combining this acoustic noise with Sharp's keyboard arrangement, quickly located online via Google search, made possible the restoration of *Peascods* to the roster of earliest recorded "contemporary" harpsichord literature. It is equally charming, though perhaps less historically informed, when performed without the ambient sound track.

Thomé

New harpsichord music composed for the earliest Revival harpsichords[4] actually predates *any* recording of the instrument: Francis Thomé's *Rigodon*, opus 97, a *pièce de claveçin*, was written for the fleet-fingered French pianist Louis Diémer, and published in Paris by Henry Lemoine and Company in 1892.[5]

The first 20th-century harpsichord piece?

There are currently *two* contenders for "*first* place" in the *20th*-century modern harpsichord composition sweepstakes. The first *may* be Mario Castelnuovo-Tedesco's *English Suite*, originally committed to paper in 1909 during his student years in Florence, then recreated in 1939 shortly after the Italian composer's immigration to the United States. That version, sent to prominent harpsichordist Ralph Kirkpatrick in 1940, seems to have been ignored by the artist, but it was ultimately published by Mills Music in New York in 1962.[6]

A second contender (dare we call it a "co-first"?), which is, thus far, the earliest *published* 20th-century harpsichord work, is Henri Mulet's tender and charming miniature *Petit Lied*. Mulet is most often remembered, if at all, for his ten *Byzantine Sketches for Organ*, a set that ends with the sometimes-popular toccata *Tu es Petrus* (Thou art the rock). Comprising a brief seventeen measures, Mulet's "*Little Song*" is dedicated to fellow organist Albert Périlhou, who was characterized by his more famous contemporary Louis Vierne, as "a composer of the 18th century." So perhaps this delicate, nostalgic work, published in 1910 "pour claveçin [ou piano]" was intended to pay homage to Périlhou's antiquarian tendencies.[7]

Busoni

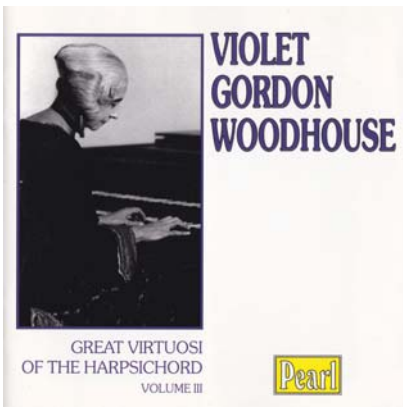
1916 saw the publication of Ferruccio Busoni's 1915 *Sonatina ad usum infantis Madeline M.* Americanae pro Clavicimbalo composita*[8]—a strange, but ultimately satisfying keyboard work that, with some imaginative editing, is playable on a two-manual harpsichord, which one assumes the composer did, since he was also the proud owner of such a 1911 Dolmetsch-Chickering instrument.[9]

Delius

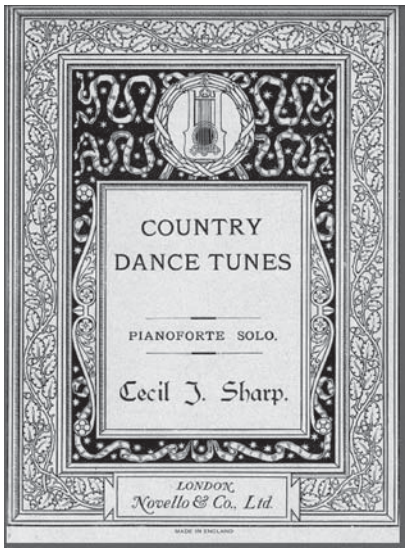
Often described as "unplayable," the very original *Dance for Harpsichord* (for piano) by Frederick Delius came into being in 1919, inspired by the artistry of Violet Gordon Woodhouse. Kirkpatrick included it in a unique program of 20th-century harpsichord music presented at the University of California, Berkeley in 1961[10] and Igor Kipnis recorded it in 1976.[11] I have occasionally enjoyed playing Delius's purple-plush harmonies in a shortened version arranged by Baltimore harpsichordist Joseph Stephens. Each time I play the work I find fewer notes to be necessary, and decide to omit more and more of them, often an approach that best serves these piano-centric harpsichord refugees from the early Revival years. Since Delius surely ranks among the better-known composers who attempted to write anything at all for the harpsichord, it seems worth the effort to forge an individual version that serves to bring this quite lovely piece to the public.

Grainger

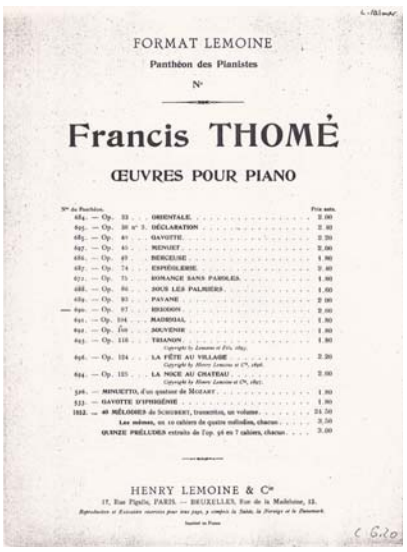
Inspired by the recent anniversary year (2011) of the beloved eccentric Percy Grainger (he died in 1961), it



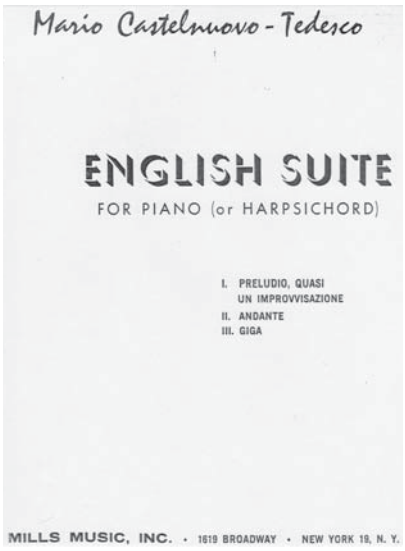
Violet Gordon Woodhouse Pearl CD cover



Cover of Sharp's *Country Dance Tunes*, arranged for piano

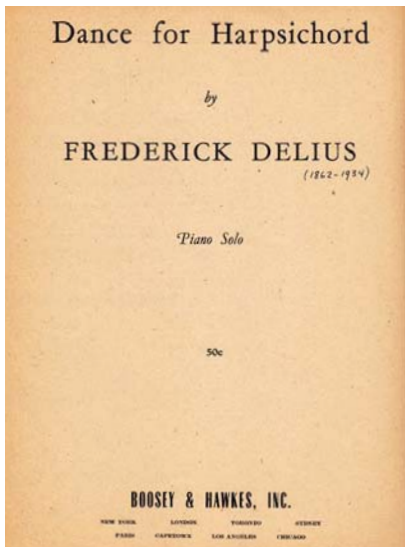


Francis Thomé, *Oeuvres pour Piano*



Castelnuovo-Tedesco, *English Suite*

Ferruccio Busoni at his Dolmetsch-Chickering harpsichord



Delius, *Dance for Harpsichord*

seemed fitting to rework another of my own arrangements, that of his "Room-Music Tit-Bits," the clog dance *Handel in the Strand*, particularly after coming across Grainger's own mention of the harpsichord's influence on his compositional career. In a letter to the pianist Harold Bauer, Grainger wrote:

> . . . the music [of my] *Kipling Settings* . . . [is] an outcome of the influence emanating from the vocal-solo numbers-with-accompaniment-of-solo-instruments in Bach's *Matthew-Passion*, as I heard it when a boy of 12, 13, or 14 in Frankfurt. These sounds (two flutes and ***harpsichord*** . . .) sounded so exquisite to my ears . . . that I became convinced that larger chamber music (from 8-25 performers) was, for me, an ideal background for single voices . . .[12]

So why not present Grainger's Handelian romp edited for one player, ten fingers, and two manuals? Grainger's own arrangement ("dished-up for piano solo, March 25, 1930, [in] Denton, Texas" according to the composer's annotation in the printed score) provides a good starting place.[13]

Persichetti and Powell

Two major solo works from the 1950s composed for the harpsichordist Fernando Valenti deserve more performances than they currently receive: Vincent Persichetti's *Sonata for Harpsichord* (now known as that prolific composer's *Sonata No. One*), still, to my ears, his most pleasing work for our instrument, and Mel Powell's *Recitative and Toccata Percossa*—another wonderful work included on Kirkpatrick's contemporary music disc.[14]

Duke Ellington

For aficionados of jazz, the 44 measures of Duke Ellington's *A Single Petal of a Rose* comprise three manuscript pages now housed in the Paul Sacher Foundation (Basel, Switzerland), available only as a facsimile in Ule Troxler's invaluable volume documenting the many commissions bestowed on contemporary composers by the wealthy Swiss harpsichordist Antoinette Vischer.[15] About Ellington's unique work, Mme. Vischer wrote to the composer late in 1965:

> Just on Christmas Eve I received your marvelous piece . . . I am very happy about your composition and I want to assure you of my greatest thanks. . . . could I ask you the favour to give me the manuscript with the dedication to my name as all other composers are doing for me, with a photo from you who always belong to my collection . . .[16]

When Igor Kipnis asked whether I had any idea as to where he might find this score, I shared the citation information with him. Some years later he reciprocated by sending an arrangement made in collaboration with jazz great Dave Brubeck. A damper pedal would certainly make playing even this somewhat more idiomatic keyboard arrangement easier, but the gentle beauties of Ellington's only "harpsichord" work deserve to find their place in our repertoire. In the spirit of jazz improvisation, I suggest adapting the written notes to fit one's individual finger span, as well as assuming a free approach both to some of the notated rhythms and repeats, and not being afraid to toy with the tessitura by changing the octave of some notes in order to achieve a more lyrical legato line on our pedal-less instrument.

Prokofiev (for two)

In 1936 Sergey Prokofiev surprised the western musical world by forsaking Paris and returning to live out the rest of his days in his native Russia. One of his first Soviet musical projects was the composition of incidental music for a centenary production of Pushkin's play *Eugene Onegin*. In this dramatic and colorful orchestral score a dream scene is integrated with the house party of the heroine, Tatyana.

In his recent book, *The People's Artist*, music historian Simon Morrison writes,

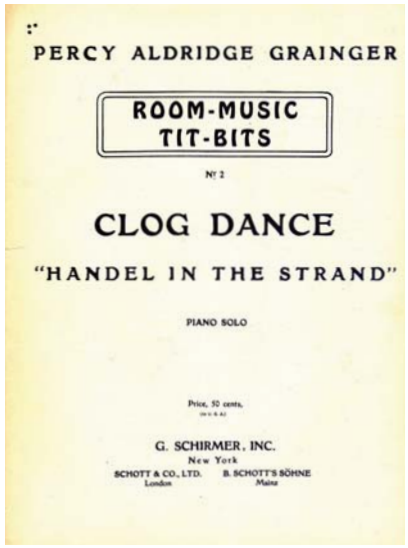
> The party scene opens with the strains of a . . . polka emanating from a distant hall. Aberrant dance music represents aberrant events: much like Onegin himself, the dance music offends sensibility. It sounds wrong; it is a breach. Prokofiev scores the dance (No. 25) for two provincial, out-of-tune harpsichords, the invisible performers carelessly barreling through the five-measure phrases at an insane tempo—a comical comment on the hullabaloo that greets the arrival . . . of a pompous regimental commander. There ensues an enigmatic waltz (No. 26), which Prokofiev scores first for string quintet and then, in a jarring contrast, for the two harpsichords . . .[17]

One wonders just how many provincial harpsichords there were in mid-1930s Russia, but this *Polka* from *Eugene Onegin*, played at a slightly more moderate pace, has served as a delightful encore for performances of Francis Poulenc's *Concert Champêtre* when that enchanting work is performed as a duo with piano standing in for the orchestral parts, just as it was presented by Wanda Landowska and Poulenc in the very first, pre-premiere hearing of Poulenc's outstanding score.[18]

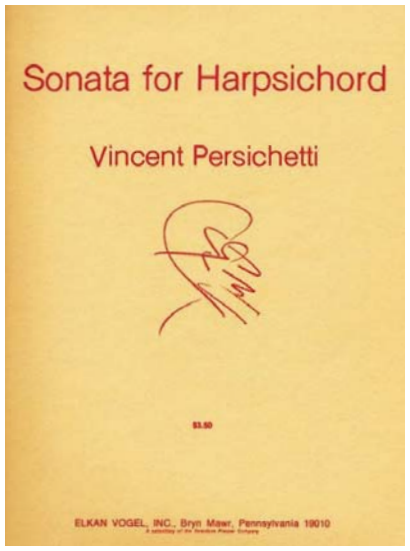
The Old Gray Mare, at last

Having fêted a pompous general with Prokofiev's *Polka*, it is time to explain the reference to *The Old Gray Mare*. American composer and academic Douglas Moore composed a short variation set based on the popular folk tune to demonstrate the culminating amicable musical collaboration between the previously antagonistic harpsichord and piano, a duet that concludes the mid-20th-century recording *Said the Piano to the Harpsichord*. This educational production has had a somewhat unique cultural significance as the medium through which quite a number of persons first encountered our plucked instrument. While Moore's variation-finale remains unpublished, it is possible to transcribe the notes from the record, and thus regale live concert audiences with this charming entertainment for listeners "from three to ninety-plus."

Other musical examples utilized in this clever skit include a preludial movement, the mournful *Le Gemisante* from Jean-François Dandrieu's *1èr Livre de Claveçin* [1724]; the violently contrasting *Military Polonaise in A Major*, opus 40/1 by Fréderic Chopin, in which the piano demonstrates its preferred athletic and happy music and then goads the harpsichord into a ridiculous attempt at playing the same excerpt, *sans* pedal. That confrontation is followed by Jean-Philippe Rameau's ever-popular *Tambourin*, which manages to sound nearly as ridiculous when the piano tries to show that it "can play your music better than you can play mine!"—an attempt

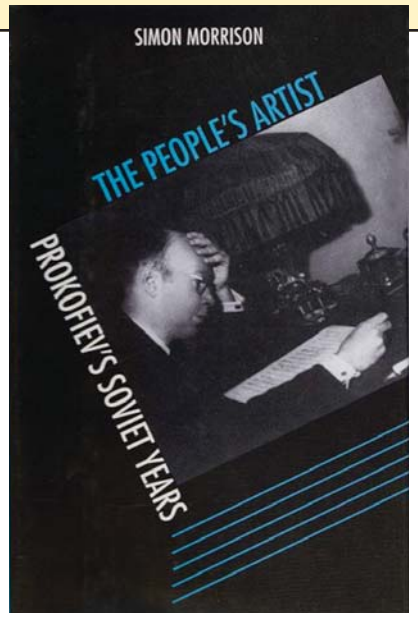


Grainger, *Handel in the Strand*



Persichetti, *Sonata for Harpsichord*

Cover of Troxler's book on Vischer



Cover, Simon Morrison book on Prokofiev

heard to be futile when the harpsichord puts that notion to rest by playing it "the way it ought to sound."

The 2012 Aliénor winners chosen by judges Tracy Richardson, David Schrader, and Alex Shapiro from some 70 submitted scores: Solo harpsichord (works required to emulate in some way the Mikrokosmos *pieces by Béla Bartók): composers Ivan Božičevič (*Micro-grooves*), Janine Johnson (*Night Vision*), Kent Holliday (*Mikrokosmicals*), Thomas Donahue (*Four Iota Pieces*), Mark Janello (*Six Harpsichord Miniatures*), and Glenn Spring (*Bela Bagatelles*). Vocal chamber music with one obbligato instrument and harpsichord: Jeremy Beck (*Songs of Love & Remembrance*), Ivan Božičevič (*Aliénor Courante*), and Asako Hirabayashi (*Al que ingrate me deja*).*[19] ■

***Said the Piano to the Harpsichord* album cover**

Notes

1. Jessica Douglas-Home, *The Life and Loves of Violet Gordon Woodhouse* (London: The Harvill Press, 1996). Discography (by Alan Vicat), p. 329.

2. Ibid. Matrices issued in France with the catalogue number P484.

3. *Great Virtuosi of the Harpsichord*, volume 3. Pearl GEMM CD 9242 (1996).

4. Three newly constructed two-manual harpsichords built by the piano firms Érard and Pleyel, and by the instrument restorer Louis Tomasini, were shown at the Paris Exposition of 1889, and heard in performances at the event. The modern harpsichord revival is often dated from that year.

5. See Larry Palmer, "Revival Relics" in *Early Keyboard Journal V* (1986–87), pp. 45–52, and Palmer, *Harpsichord in America: A 20th-Century Revival* (Bloomington: Indiana University Press, 1989; paperback second edition, 1993), pp. 4–6; page six is a facsimile of the first page of *Rigodon*.

6. See Larry Palmer, "Mario Castelnuovo-Tedesco's *English Suite for Harpsichord* at 100." The Diapason, December 2009, pp. 36–37.

7. See these articles in The Diapason: Donna M. Walters, "Henri Mulet: French organist-composer," December 2008, pp. 26–29; Harpsichord News, August 2010, p. 11; and, for a complete facsimile of the original publication, the issue of January 2011, p. 12.

8. Edition Breitkopf Nr. 4836 "for Piano Solo."

9. See Larry Palmer, "The Busoni *Sonatina*," in The Diapason, September 1973, pp. 10–11; Palmer, *Harpsichord in America*: "Busoni and the Harpsichord," pp. 25–26; the first harpsichord recording of this work is played by Larry Palmer on Musical Heritage Society disc LP 3222 (1975). A fine 2002 digital recording, *Revolution for Cembalo* (Hänssler Classic CD 98.503) features Japanese harpsichordist Sumina Arihashi playing the Busoni *Sonatina*, as well as Delius's *Dance*, Thomé's *Rigodon*, and other early revival works by Ravel, Massenet, Richard Strauss, and Alexandre Tansman.

10. The list of included composers is given in Palmer, *Harpsichord in America*, p. 146. Kirkpatrick also recorded this program in 1961.

11. "Bach Goes to Town," Angel/EMI S-36095.

12. http://www.percygrainger.org/prog not5.htm (accessed 20 October 2011).

13. Published by G. Schirmer.

14. Persichetti's ten sonatas for harpsichord are published by Elkan-Vogel, Inc., a subsidiary of the Theodore Presser Company, Bryn Mawr, PA 19010; the *First Sonata*, opus 52 (1951), was published in 1973. The Powell work remains unpublished.

15. Ule Troxler, *Antoinette Vischer: Dokumente zu einem Leben für das Cembalo* (Basel: Birkhäuser-Verlag, 1976). Published by Schott & Co. Ltd., London; U.S. reprint by G. Schirmer.

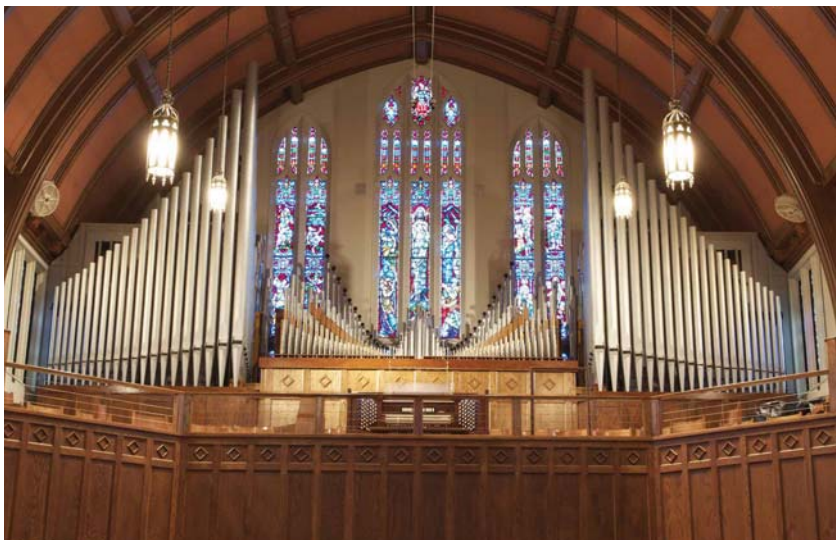
16. Ibid., pp. 99–100.

17. Simon Morrison, *The People's Artist—Prokofiev's Soviet Years* (New York: Oxford University Press, 2009). The quotation is found on page 130. I assembled the two harpsichord parts by cutting and pasting them from the orchestral score of *Eugene Onegin* (his opus 71). I am unaware of any other published edition.

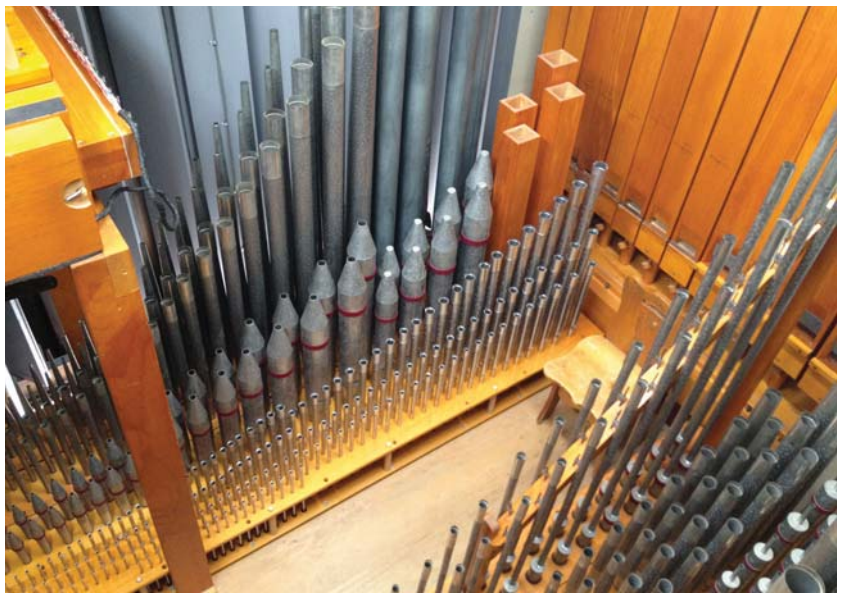
18. Personally I find the balances for the Poulenc much better in duo performances than in live harpsichord and orchestra ones. Another interesting possibility, at least as demonstrated by a recording, may be heard on Oehms Classics compact disc OC 637, where harpsichordist Peter Kofler is partnered by organist Hansjörg Albrecht and percussionist Babette Haag in a compelling performance, recorded in 2009 in Munich.

19. For more information about Aliénor and its history, consult www.harpsichord-now.org.

2012 marks the 50th anniversary of harpsichord editor Larry Palmer's first published writing in The Diapason: a brief article about Hugo Distler in the issue for November 1962. Since those graduate student days he has taught at St. Paul's College and Norfolk State and Southern Methodist Universities, served as President of SEHKS from 2004–2008, and is a continuing member of the advisory board for Aliénor. At the Cincinnati gathering in addition to "Gathering Peascods" he played Glenn Spring's Bela Bagatelles *at the Awards recital and chaired the Sunday session devoted to "Swingtime—The Mitch Miller Showdown."*



View of the organ case (photo credit: Toby Wellenstein)



Choir

Schoenstein & Co.,
Benicia, California
First Lutheran Church,
Sioux Falls, South Dakota

Polishing a gem

When we talk with committees today about building a new organ, we remind them that their decision will have ramifications for many generations and that insisting on top quality will be like establishing an endowment—a lasting legacy. First Lutheran's choice of an Æolian-Skinner in 1956 proves the wisdom of investing in the best—not just the "good enough." Æolian-Skinner was the gold standard then and still is today. The majority of the most famous and highly regarded instruments in America were made by Skinner in Boston.

What makes an Æolian-Skinner so special? The answer is that the firm was always guided by people who knew and loved music. The Skinner people seemed to have an innate sense of refined good taste. This artistic impulse was supported by outstanding craftsmanship in every facet of organ building. The depth of expertise was unrivaled.

Schoenstein & Co. has a long-standing connection with Skinner. From 1907 to 1909 Louis Schoenstein, third generation member of our founding family, worked for Ernest M. Skinner, following the family tradition of broadening skills by apprenticing with other builders. Later, his son Lawrence joined Æolian-Skinner in a more permanent way at the invitation of G. Donald Harrison in 1956. He extended his "apprenticeship" for 16 years! Our company has maintained, restored, and installed numerous Skinner and Æolian-Skinner organs. We can say from decades of practical experience that Æolian-Skinner organs deserve the reputation they have.

Our work at First Lutheran Church began in 1989 when we were asked to survey the organ for the possibility of completing stops prepared for later addition. The organ is Æolian-Skinner Opus 1342, designed in 1957, completed and dedicated by Virgil Fox in 1959. It replaced Wurlitzer Opus 2127, built for the then-new church in 1930. The builder's plan was for an enlarged Pedal division and a floating Positiv, typical of the period. In 1964, Æolian-Skinner was called back to add an 8′ Festival Trumpet and a Zymbelstern. By 1989, the primary concern was to add more weight and power to the Pedal and possibly move forward with some of the other planned additions.

Our survey confirmed the need for additional Pedal weight, but revealed other points that we thought should take precedence over additions such as the Positiv. The organ suffered from an accumulation of mechanical maintenance issues and it was badly out of regulation, with poor speech and erratic balance within and among stops. This appeared to be due to a rushed installation that allowed hardly any time to finish the instrument before Virgil Fox was to arrive, as well as layout of the enclosed divisions that made the pipework so inaccessible that regulation efforts were undoubtedly hampered. Rushed installations were fairly common during the fast moving post-war boom. The overall quality of Skinner's magnificent factory voicing, however, made even the jobs finished with a lick and a promise sound quite grand. In 1990 we thoroughly serviced the organ, correcting the mechanical problems and doing some preliminary tonal work. This led us to recommend installing only the planned Bombarde in the Pedal and giving the instrument a thorough tonal regulation before considering any further additions. Hearing an instrument in proper balance with every stop delivering its full potential often obviates the need for more stops or changes the direction that additions might take. Furthermore, we knew that the instrument would need releathering and that the most efficient approach was to take care of any tonal additions along with renovation work. The Bombarde and regulation were completed in 1994.

By 2010 it was clear that the need for mechanical renovation was imminent and the church was determined to complete the instrument and at the same time rearrange the choir seating and improve the acoustic as far as possible. In consultation with committee chairman James Moore, who is also a trained organist, consultant John Ferguson, music director Michael Elsbernd, and organist emeritus Marcia Kittelson, we developed a plan to solve three musical problems that were considered truly worth addressing after years of experience with the instrument. Although the planned Positiv and additional Pedal upperwork would be nice, it was considered far more urgent to direct the tonal character of the organ towards making up for acoustical problems. After intensive acoustical study, it was determined that it was not practical from an engineering standpoint to make major changes in the building, such as strengthening the ceiling for better sound reflection. Several improvements, including removal of carpet, would make a significant difference; however, sound would not carry well from the balcony to the chancel and mid-range tenor and bass tones would not be supported as well as treble. We decided on a program that would use the available budget to address these issues as well as honor as much as possible the original intention of a Positiv division.

To augment the foundation of the Great, we added a 16′ Violone and a large-scale 8′ Flute Ouverte. To add some of the "sparkle" promised by the Positiv we added a Seventeenth to the Great as well as a 4′ Fugara and Klein Mixtur to the Choir. A five-rank Antiphonal division was added in the chamber formerly occupied by the Wurlitzer organ. Dominated by 8′ tone, its main purpose is to provide the acoustical illusion of tone from the main organ in the balcony reaching forward to the chancel. It has proved to be quite effective in this role. It is difficult for anyone in the nave to determine that the Antiphonal is playing; it simply seems to extend the "reach" of the main instrument. The division is also quite helpful in accompanying choirs that occasionally perform from the chancel. The 16′ Quintaton, which was a bit light in this acoustic for the Great division, has turned out to be an ideal double for the small Antiphonal.

Our other work included a complete rebuild of the console and electrical control system, which also facilitated the addition of a few useful borrows in the Choir and Pedal. An interesting feature of the console work was the addition of a large music storage cabinet filling the space formerly taken by the electro-pneumatic combination and switching equipment! We built an entirely new expression system with vertical shades located on two sides of each expression box. These replaced the horizontal shades that opened in only one direction and had become warped over the years.

Æolian-Skinner Opus 1342, 1959, Schoenstein & Co. 1994, 2011

GREAT (II)

16′	Violone (A)	61 pipes
8′	Prinzipal	61 pipes
8′	Violone (A)	12 pipes
8′	Flûte Ouverte (B)	61 pipes
8′	Holzbordun	61 pipes
4′	Octave	61 pipes
4′	Spitzflöte	61 pipes
2⅔′	Twelfth	61 pipes
2′	Fifteenth	61 pipes
1⅗′	Seventeenth (A)	42 pipes
1⅓′	Fourniture (IV–VI)	318 pipes
8′	Festival Trumpets	61 pipes
4′	Festival Trumpets	12 pipes
	Chimes (Digital - C)	
	Antiphonal on Great	

SWELL (III – enclosed)

16′	Contra Viola	12 pipes
8′	Viola Pomposa	68 pipes
8′	Viola Celeste	68 pipes
8′	Rohrflöte	68 pipes
4′	Prestant	68 pipes
4′	Flûte Harmonique	68 pipes
2′	Octavin	61 pipes
1′	Plein Jeu (IV)	244 pipes
16′	Contra Hautbois	68 pipes
8′	Trompette	68 pipes
8′	Hautbois	12 pipes
4′	Clairon	68 pipes
	Tremulant	
	Swell 16-UO-4	
	Antiphonal on Swell	

CHOIR (I – enclosed)

8′	Spitzviol	68 pipes
8′	Koppelgedeckt	68 pipes
8′	Dolcan	68 pipes
8′	Dolcan Celeste	56 pipes
4′	Fugara (A)	68 pipes
4′	Nachthorn (D)	68 pipes
2⅔′	Rohrnasat	61 pipes
2′	Blockflöte	61 pipes
1⅗′	Tierce	61 pipes
2′	Klein Mixtur (III–IV - E)	192 pipes
16′	Krummhorn (TC)*	
	(notes 57–68 from Fugara)	
8′	Krummhorn	68 pipes
8′	Flûte Ouverte (Great)*	
8′	Festival Trumpets (Great)	
	Tremulant	
	Harp (Digital - C)	
	Celesta (Digital - C)	
	Zymbelstern (F)	
	Choir 16-UO-4	
	Antiphonal on Choir	

ANTIPHONAL (floating – G)

16′	Quintaton	61 pipes
8′	Diapason	61 pipes
8′	Lieblich Gedeckt	61 pipes
8′	Erzähler	49 pipes
	(Lieblich Gedeckt Bass)	
4′	Octave	61 pipes
	Zymbelstern	

PEDAL

32′	Untersatz (New Digital – C)	
16′	Kontra Bass	32 pipes
16′	Bourdon	32 pipes
16′	Contra Viola (Swell)	
16′	Violone (Great)*	
16′	Gedecktbass (Choir)	12 pipes
16′	Quintaton (Antiphonal)*	
8′	Octave	32 pipes
8′	Bourdon	12 pipes
8′	Violone (Great)*	
8′	Flûte Ouverte (Great)*	
8′	Gedecktbass (Choir)	
4′	Choral Bass	12 pipes
4′	Flûte Ouverte (Great)*	
2′	Flûte Ouverte (Great)*	

Swell

Schoenstein mill shop foreman Erik Asprey demonstrates console storage

This greatly improved the tonal egress of both Swell and Choir divisions. The pipe display was rearranged to incorporate the new 16′ and 8′ pipes of the Great, making quite a dramatic façade. We also did a complete mechanical rebuild with the exception of wind regulators, which had been completed earlier by the J.F. Nordlie Company, who have done excellent work on the organ over the years. Perhaps of most importance for the organ's long-term maintenance was a re-engineering of certain aspects of the layout to provide improved access for maintenance.

This project has been a special pleasure for us because of the long-term relationship we have had with the congregation. Over the years, as we have taken steps towards this final completion, we have enjoyed each of our experiences in Sioux Falls. The congregation is a most active one and is deeply appreciative of good, traditional church music. We have been privileged to know and work with all their musicians throughout this period and the atmosphere has been totally supportive and most pleasant.

—Jack M. Bethards
President and Tonal Director
Schoenstein & Co.
Pipe Organ Builders

From the consultant

I have long been a friend of First Lutheran Church, Sioux Falls and enjoyed bringing the St. Olaf Cantorei to the church many times. Thus I was delighted to be asked to help the organ committee explore options for the renovation and possible completion of its 1959 Aeolian-Skinner organ. Fortunately, the people of First Lutheran had taken exceptional care of the instrument and while the time had now arrived for more significant mechanical and electrical upgrades, its basic integrity had been maintained.

The church's experience working with Jack Bethards and Schoenstein & Co. suggested that the firm was the logical choice to undertake a more extensive process of renewal of the instrument. Since they are highly respected for their restoration work on many Aeolian-Skinner organs, the fit was a natural. It seemed to be the ideal time to complete the preparations evidenced in the console, especially the absent Positiv division. All agreed to utilize the console preparations for an Antiphonal organ instead of adding the typical Aeolian-Skinner brightly voiced Positiv to what already was an instrument needing more gravitas in its sound, especially considering the relatively dry acoustics in the room. It has made a great difference in the effectiveness of the organ, especially as a leader of congregational song. Additional foundational sound was added to the Great and the existing Choir was provided with a complete chorus with mixture, a significant move since the Positiv division was not to be.

During the long gestation of the project, a careful study of the acoustics in the space was undertaken. It soon became evident that any major improvement to the acoustics was not structurally or fiscally possible. However, reflective surfaces in the gallery, especially directly behind the choir, were improved and have enhanced the choir's projection into the nave and enabled its members to hear one another significantly better.

First Lutheran now has a warmer, more colorful organ. The strong choral tradition of the church has a more versatile accompanimental colleague and the overall sound of the instrument in the room is richer and much more satisfying. Its leadership of the congregation's singing has been substantially improved. Throughout this lengthy and sometimes frustrating process, I've been impressed by the creativity and patience of Jack Bethards of Schoenstein and the perseverance of the committee, especially its chair, James Moore, and organist Marcia Kittelson. They had a vision, never wavered, and the result more than fulfills their hopes and aspirations. Would that it always were so.

—John Ferguson

From the organist

Music ministry has long been an important facet of First Lutheran's identity. It came as no surprise to me, when I joined the professional staff of this church in 2007, that the organ enjoys an active role in the leading of weekly services. Since the installation of Aeolian-Skinner Opus 1342 in 1959, only two other organists have presided at the console: the late Dr. Merle Pflueger (who designed the original stoplist in collaboration with Aeolian-Skinner representatives) and Organist Emerita and Curator of Organs, Marcia Kittelson, whose scholarship and musical excellence cultivated appreciation for the organ and its role in Christian worship. During her tenure at First Lutheran, Marcia Kittelson took excellent care of Opus 1342, and the church owes a tremendous debt of gratitude for her careful preservation of this heritage instrument.

Given the history of the sanctuary organ, with slightly more than fifty years of service to the congregation, it was not difficult to gain the momentum to undertake its necessary renovation. Knowing the benefits in terms of overall cost, and faced with the prospect of not being able to finish the organ more than fifty years after the initial investment, the organ committee pressed forward with the tenacious and unflagging leadership of chairman James Moore. With the generosity of two lead gifts, the committee was able to finally realize the total project.

Under the guidance of project consultant John Ferguson, the organ committee confidently engaged Schoenstein & Co. to proceed with the renovation and completion of Opus 1342. From the outset, the committee sought to preserve the Aeolian-Skinner aesthetic, while blending in new pipework with the existing stoplist. The committee's decision to entrust the work to this firm began in the 1990s, when Schoenstein & Co. added a pedal reed and completed necessary regulation work. Furthermore, Schoenstein's connection to Skinner and Aeolian-Skinner

First Lutheran Church, Sioux Falls, South Dakota

32′ Bombarde (Digital – H)
16′ Bombarde (I) 32 pipes
16′ Contre Hautbois (Swell)
8′ Trompette (I) 12 pipes
8′ Krummhorn (Choir)
4′ Clairon (I) 12 pipes
4′ Krummhorn (Choir)
Antiphonal on Pedal

Couplers
Great to Pedal 8
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell to Choir 16, 8, 4

Note
1. Antiphonal does not couple with divisions on which it is drawn.
2. Festival Trumpets do not couple. Flûte Ouverte on Choir does not couple.
3. Percussions couple. Chimes couple down one octave on the Pedal.

Peterson ICS System
Combination Action
100 Memories with digital read-out
13 General pistons
6 Duplicate general toe studs
6 Great pistons, 1 Great cancel piston
6 Swell pistons, 1 Swell cancel piston
6 Choir pistons, 1 Choir cancel piston
6 Antiphonal pistons, 1 Antiphonal cancel piston
6 Pedal toe studs, 1 Pedal cancel toe stud
1 Set piston
1 General cancel piston
Piston Sequencer Option

Reversible Actions
Great to Pedal piston and toe lever
Swell to Pedal piston and toe lever
Choir to Pedal piston and toe lever
Antiphonal to Pedal toe lever (new)
Swell to Great piston
Choir to Great piston
Swell to Choir piston
Sforzando I piston and toe lever with indicator
Sforzando II piston and toe lever with indicator

Special Controls
Great/Choir Transfer
Pedal to Manual on/off Great
Pedal to Manual on/off Swell
Pedal to Manual on/off Choir
Crescendo Pedal with indicator
Two balanced Expression pedals
Great keys separation switch – 4 positions

Note: Sforzandi and Crescendo are programmable on each memory level.

Notes
A New pipes and chest 2011
B New pipes on Quintaton chest 2011
C New Walker 2011
D New chest 2012
E New pipes 2012
F New Der Zimbelstern 2011
G Former prepared Positiv. All new except Quintaton pipes formerly on the Great and Zymbelstern formerly in the main organ 2011
H New Walker 1994
I New pipes and chest 1994
* New borrow

via Louis Schoenstein and his son, Lawrence, who worked for G. Donald Harrison, naturally affirmed this decision.

From the beginning of the committee's discussions with Jack Bethards, President and Tonal Director of Schoenstein & Co., it was clear that we could accomplish astounding results with a strikingly conservative approach. Acoustically, it was determined that an Antiphonal organ would be a more appropriate way of rendering the prepared division. Housed in the chancel, the Antiphonal organ lends valuable support to the cantor, choirs, and congregation at the crossing and front portions of the nave. The Quintaton 16′, formerly the basis for the gallery Great, now takes its place as a foundation for the Antiphonal organ. The ability to draw the Quintaton separately in the Pedal as well as a manual stop makes it a fine addition to the new colorful foundation stops.

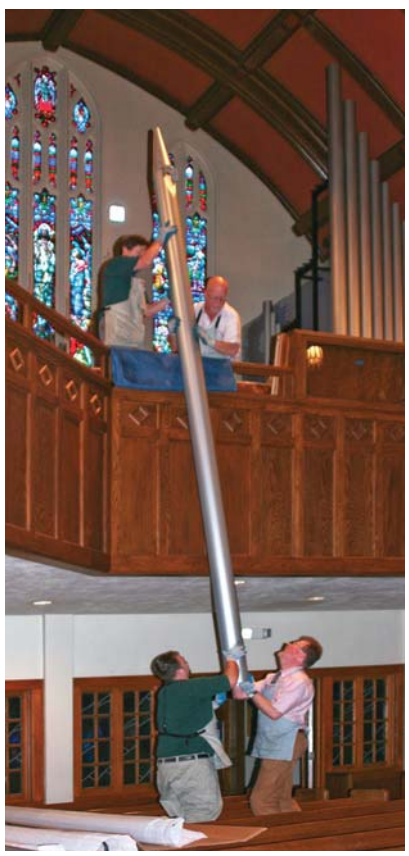
Further enhancements to the Great and Choir divisions were also desired; the Great lacked an appropriately scaled 16′ to support the principal chorus, and the Choir division, while ideal for the accompaniment of choirs and solo vocalists, lacked a chorus that could contrast with the Swell. Added support to the Great division is offered by a new Violone at 16′ and 8′ pitch, an 8′ Flute Ouverte, and a 1⅗′ principal-scaled Seventeenth. With the appropriate foundation tones now in place, the existing mixture, a 1⅓′ IV–VI Fourniture, makes sense to the ear. The additional mutation stop, when combined with the existing 2⅔′ Twelfth, allows for a contrasting Sesquialtera to the Choir.

Joining the existing pipework in the Choir are a new 4′ Fugara and 2′ Klein Mixtur. While modest, to be sure, these two additions give the Choir a firm identity, and a fine contrast to the Swell plenum. The ability to make the existing Krummhorn speak at 16′ to tenor C adds further gravity to the division.

The finished organ opens a new chapter in the life of First Lutheran and Opus 1342. With the renovation and completion accomplished, the church members have answered the call of the 1956 organ committee—continuing to invest well in those things that ensure a worthy legacy of faith—even as other "steeples are falling" in favor of fleeting trends. Towering over the east balcony is an instrument of stately beauty, completely at home with its Gothic surroundings. In this context, I believe one starts to hear the organ—first by sight. When played, it sounds like one expects it should—with grace, exquisite beauty, and majestic power. It was rededicated in a public recital played by Grammy Award-winning organist Paul Jacobs, chairman of the organ department at the Juilliard School, to a capacity audience on December 4, 2011.

On behalf of the organ committee, I wish to extend our deepest appreciation to Jack Bethards, Louis Patterson, and the entire staff at Schoenstein & Co. First Lutheran has enjoyed an ongoing relationship with this firm since the early 1990s, and it is a joy to see the progress over the years that continues to make Opus 1342 an ever more perfect instrument. The finished organ has exceeded what many of us thought possible, and we could not imagine a more satisfying relationship than that which we have enjoyed with the professionals at Schoenstein & Co.

—Michael J. Elsbernd
Director of Music Ministry
& Principal Organist



Violone hoisted by Erik Asprey and Dave Beck on the bottom, and Oliver Jaggi and Mark Hotsenpiller on the top
(photo credit: First Lutheran Church)

From the chair of the organ committee

When the organ committee recommended the purchase of an Aeolian-Skinner in 1956, they probably knew how well the instrument would serve the church beyond their lifetimes. They probably did not know that the organ would still be unfinished 50 years later. Purchased at a cost of $52,000, the organ as installed and dedicated was missing reeds, a mixture, and upperwork in the Pedal division, as well as a Positiv division, all of which could have been added at the time for another $12,000.

As Opus 1342 approached its fiftieth anniversary in November 2009, a new organ committee, formed in 2007, had two goals: to complete the instrument, and to do everything necessary to keep the organ in service for another 50 years.

Having worked with Jack Bethards and Schoenstein & Co. in the early 1990s on a reed addition to the Pedal and other tonal regulation of the entire organ, the committee had no trouble deciding to move forward with Schoenstein. With the invaluable help of John Ferguson, our consultant and long-time friend of First Lutheran, we quickly agreed on the scope of work. It took longer to find our way through the political processes and to raise the money needed to finish the project, but with help from many faithful members, we did.

In the end, we made the instrument mechanically current, added 12 ranks of pipes, and ensured that the organ should serve First Lutheran Church long beyond those of us on the committee. The results exceed our expectations in every way: the Antiphonal division enables the sound of the organ to fill the room for the first time, the new 8′ stops add warmth and richness of tone without changing the organ's identity as an Aeolian-Skinner, and all of the new stops add impressive tonal color and versatility.

Jack Bethards, Louis Patterson, and everyone at Schoenstein have been always timely, responsive, and professional. Their work is simply excellent, and speaks for itself.

—James E. Moore
Chair of the organ committee

Photo credit: Louis Patterson, unless indicated otherwise

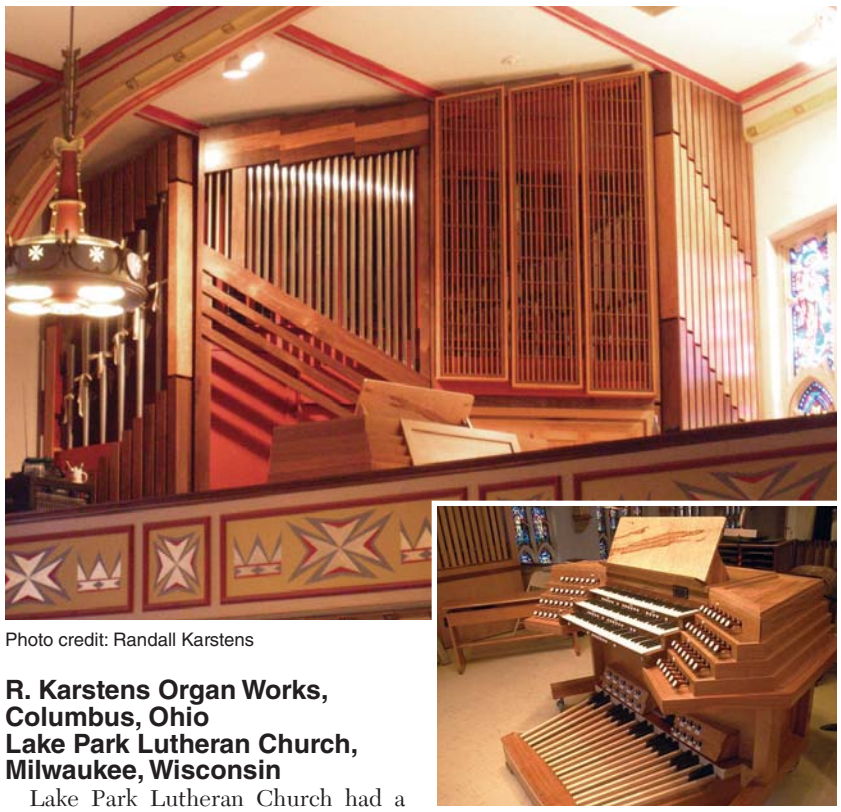


Photo credit: Randall Karstens

R. Karstens Organ Works, Columbus, Ohio
Lake Park Lutheran Church, Milwaukee, Wisconsin

Lake Park Lutheran Church had a two-manual pipe organ built by the Steiner-Reck Organ Company of Louisville, Kentucky. The organ was built for the church's 75th anniversary, and has served the congregation well. Over the years, some maintenance and tuning issues developed, and the congregation felt that there were some sounds they wanted to add to the tonal scheme of this instrument.

Twenty-five years later, in conjunction with the church's centennial celebration, and with the help and enthusiasm of the growing congregation, the organ has been rebuilt and completed. The committee, formed in January 2008 and headed by organist Mel Robbert, received a variety of bids, but was impressed not only by R. Karstens Organ Works' bid, but also by owner Randall Karstens' understanding of the church's needs.

Construction began in August 2009. The existing organ was left intact, with some exceptions. Karstens performed a general cleaning, as well as mechanical and pipe repairs, remedial voicing, and replaced the electrical relay with a new one from Solid State Organ Systems. The former Swell division was re-purposed as a Positiv, with the removal of the swell shades as well as the replacement of the original Gemshorn Celeste with a 2′ Principal. The former Gemshorn Celeste was then transplanted into the new Swell as the 4′ Spire Flute.

Along with the Swell, a new organ console was built, with three manuals and pedal, to play the existing organ and the new division. The organ console is constructed of solid cherry with walnut accents. About one-third of the materials in the rebuilt organ are new.

The congregation is most excited about the versatility of the instrument, the selection of stops, and its ability to fill the space. The organ was dedicated on Sunday, February 7, 2010 as part of Sunday services played by Mel Robbert. The entire congregation has high hopes that it will lead them through the next hundred years.

—Randall Karstens

R. Karstens Organ Works, Ltd 2010

24 stops, 28 ranks, 1,722 pipes

Lake Park Lutheran Church, Milwaukee, Wisconsin

GREAT

8′	Principal	existing	56
8′	Rohr Floete	existing	56
8′	Spitz Floete	existing	80
4′	Octave	existing	56
4′	Spitz Floete (ext)		
2′	Spitz Floete (ext)		
IV	Mixture	existing	224
8′	Trumpet	existing	68
	Chimes	existing	

SWELL (enclosed)

16′	Bourdon	new	80
8′	Viola	new	68
8′	Viola Celeste (TC)	new	56
8′	Bourdon (ext)		
4′	Spire Flute	existing	56
4′	Octave Viole (ext)		
2′	Hohl Flute	new	61
16′	Bassoon	new	80
8′	Trumpet	new, hooded, unencl.	61
8′	Oboe (ext)		
	Tremulant		
	Swell to Swell 16		
	Swell to Swell 4		
	Unison Off		

POSITIV

8′	Gemshorn	existing	68
8′	Gedackt Pommer	existing	56
4′	Gemshorn (ext)		
4′	Traverse Flute	existing	56
2⅔′	Nasat	existing	68
2′	Principal	new	56
1⅗′	Terz	existing	56
1⅓′	Quinte (ext)		
III	Mixture	existing	168
16′	Cromorne	existing	80
8′	Cromorne (ext)		
4′	Cromorne (ext)		
	Cymbelstern		

PEDAL

16′	Violone (ext, Sw)		12
16′	Subbass	existing	56
16′	Bourdon (Sw)		
8′	Viola (Sw)		
8′	Flute Bass (Subbass)		
8′	Bourdon (Sw)		
4′	Choral Bass	existing	32
4′	Gedackt (Subbass)		
16′	Trumpet (Gt)		12
16′	Bassoon (Sw)		
8′	Trumpet (Sw)		
4′	Trumpet (Sw)		
4′	Oboe (Sw)		

Couplers
Swell to Great
Positiv to Great
Swell to Positiv
Great to Pedal
Swell to Pedal
Positiv to Pedal

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 NOVEMBER
Maxine Thevenot; University of the South, Sewanee, TN 7:30 pm

16 NOVEMBER
Richard Webster & Colin Lynch; Trinity Church, Copley Square, Boston, MA 12:15 pm
William Ness, with brass and percussion; First Baptist, Worcester, MA 7:30 pm
Peter Krasinski, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm
Edoardo Bellotti; Anabel Taylor Hall Chapel, Cornell University, Ithaca, NY 8 pm
Richard Fitzgerald; National City Christian Church, Washington, DC 12:15 pm
Master Chorale of South Florida, Mahler, *Symphony No. 3*; Adrienne Arsht Performing Arts Center, Miami, FL 8 pm
Christian Lane; Trinity Lutheran, Akron, OH 8 pm
John Deaver; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

17 NOVEMBER
John & Marianne Weaver, with cello; East Craftsbury Presbyterian, East Craftsbury, VT 7:30 pm
Peggy Kelley Reinburg, works of Alain; St. John's Episcopal, Hagerstown, MD 1 pm
Master Chorale of South Florida, Mahler, *Symphony No. 3*; Adrienne Arsht Performing Arts Center, Miami, FL 8 pm

18 NOVEMBER
Vincent Dubois; Woolsey Hall, Yale University, New Haven, CT 8 pm
Dongho Lee; Grace Episcopal, Elmira, NY 4 pm
Saint Andrew Chorale & Orchestra, Handel & Pergolesi; Madison Avenue Presbyterian, New York, NY 3 pm
Nathan Laube; Brick Presbyterian, New York, NY 4 pm
Iris Lan; Cathedral of St. John the Divine, New York, NY 5 pm
Anne Laver; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Joan Lippincott; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Douglas Bruce; Washington National Cathedral, Washington, DC 5:15 pm
Todd Wilson; Court Street United Methodist, Lynchburg, VA 3 pm
The Atlanta Singers; Peachtree Road United Methodist, Atlanta, GA 5 pm
Stephen Tharp; St. John the Baptist Catholic Church, Canton, OH 4 pm
Christopher Houlihan; Stambaugh Auditorium, Youngstown, OH 4 pm
Christ Church Chorale with orchestra, Schubert works; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Peter Dubois; Independent Presbyterian, Birmingham, AL 4 pm
Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 4 pm
Jeffrey Schleff; St. Andrew Lutheran, Mundelein, IL 3 pm
Alexander Kirillov; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Choral concert; St. Andrew's Lutheran, Mahtomedi, MN 4 pm

19 NOVEMBER
Karen Beaumont; Summerfield United Methodist, Milwaukee, WI 1 pm

20 NOVEMBER
Helen Hawley; Park Congregational, Grand Rapids, MI 12:15 pm

21 NOVEMBER
Thanksgiving Evensong; Emmanuel Church, Chestertown, MD 6 pm

23 NOVEMBER
Andrew Scanlon; Trinity Church, Copley Square, Boston, MA 12:15 pm
John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

25 NOVEMBER
Handel, *Messiah*; St. Anthony of Padua Church, New Bedford, MA 3 pm
Kent Tritle; Cathedral of St. John the Divine, New York, NY 5 pm
Angela Kraft Cross; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
William Wisnom; Washington National Cathedral, Washington, DC 5:15 pm
Mozart, *Mass in C*, K. 258; Christ Church, Bradenton, FL 11 am
Peter Sykes; Independent Presbyterian, Birmingham, AL 4 pm

26 NOVEMBER
Stephen Buzard; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 NOVEMBER
+William Neil, with National Symphony Orchestra; Kennedy Center Concert Hall, Washington, DC 6 pm

29 NOVEMBER
Sonia Lee, harpsichord; First Church, Boston, MA 12:15 pm

30 NOVEMBER
Randall Mullin; Trinity Church, Copley Square, Boston, MA 12:15 pm
Charles Miller; National City Christian Church, Washington, DC 12:15 pm
Christmas concert; Greene Memorial United Methodist, Roanoke, CA 8 pm
Carol Service; Canterbury United Methodist, Birmingham, AL 4:30 pm

1 DECEMBER
Manhattan School of Music Chamber Choir; Greenfield Hall, Manhattan School of Music, New York, NY 7:30 pm
Alan Morrison, Handel, *Messiah*; Ursinus College, Collegeville, PA 7:30 pm
Lessons & Carols; Lawrence Memorial Chapel, Lawrence University, Appleton, WI 1 pm, 4 pm
Samuel Hutchison, Christmas Carol Sing; Overture Hall, Madison, WI 11 am
Community Carol Sing; First Presbyterian, Springfield, IL 6 pm

2 DECEMBER
Gail Archer, Lessons & Carols; Vassar College, Poughkeepsie, NY 7 pm
Andrew Henderson; Madison Avenue Presbyterian, New York, NY 3 pm
Advent Lessons & Music; Grace Church, NY 4 pm
Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Alan Morrison, Handel, *Messiah*; Ursinus College, Collegeville, PA 2 pm
Children's Choir of Lancaster & Lancaster Liederkranz Chorus; Holy Trinity Lutheran, Lancaster, PA 4 pm
Holiday choral concert; St. Paul's Episcopal, Greenville, NC 7:30 pm
Central Florida Master Choir; First United Methodist, Ocala, FL 3 pm
Florida Voices; Christ Church, Bradenton, FL 4 pm
Peter DuBois; Johnson Memorial United Methodist, Huntington, WV 3 pm
Advent Lessons & Carols; Rosary Cathedral, Toledo, OH 3 pm
Advent Lessons & Carols; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Advent Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Thomas Murray; Schermerhorn Symphony Center, Nashville, TN 2 pm
Choral concert; St. Mary's Episcopal Cathedral, Memphis, TN 4 pm, 7 pm
Handel, *Messiah*; Fitzgibbon Hall, Hanover College, Hanover, IN 2 pm
Advent Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am
Frederick Teardo; Cathedral Church of the Advent, Birmingham, AL 4 pm
Carol Service; Canterbury United Methodist, Birmingham, AL 4:30 pm
Advent Lessons & Carols; Lutheran School of Theology, Chicago, IL 7 pm
David Schrader, with Aurora University Choirs; Crimi Auditorium, Aurora University, Aurora, IL 3 pm, 7:30 pm

4 DECEMBER
Baltimore Choral Arts; Cathedral of Mary Our Queen, Baltimore, MD 7:30 pm

5 DECEMBER
Michael Shoemaker; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Susan Foster; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
Christopher Urban, with handbells & piano; First Presbyterian, Arlington Heights, IL 12:10 pm

Calendar

6 DECEMBER
Gavin Black, harpsichord; First Church, Boston, MA 12:15 pm
Choir of St. Luke in the Fields; Church of St. Luke in the Fields, New York, NY 8 pm
James Lorenz; Christ Church, Bradenton, FL 12:15 pm

7 DECEMBER
Louise Mundinger; Trinity Church, Copley Square, Boston, MA 12:15 pm
Alan Morrison, with Westminster Choirs, readings & carols; Princeton University Chapel, Princeton, NJ 8 pm
James Hicks; National City Christian Church, Washington, DC 12:15 pm
Britten, *A Ceremony of Carols*; Cathedral of Mary Our Queen, Baltimore, MD 7 pm
Sarasota-Manatee Bach Festival; Church of the Redeemer, Sarasota, FL 8 pm
Advent Procession of Lessons & Carols; Holy Trinity Lutheran, Akron, OH 7:30 pm
Lessons & Carols; Mercer University, Newton Chapel, Macon, GA 7:30 pm
Candlelight Carol Sing; St. Chrysostom's Church, Chicago, IL 5 pm, 7:30 pm

8 DECEMBER
Ray Cornils, with brass; Methuen Memorial Music Hall, Methuen, MA 7:30 pm
Christmas concert; Cathedral of St. John the Divine, New York, NY 7:30 pm
Alan Morrison, with Westminster Choirs, readings & carols; Princeton University Chapel, Princeton, NJ 8 pm
Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 6:30 pm
VocalEssence; Trinity Lutheran, Stillwater, MN 7:30 pm

9 DECEMBER
Ray Cornils, with brass; Methuen Memorial Music Hall, Methuen, MA 3 pm
Lessons & Carols; First Congregational, Bristol, CT 3 pm
Christmas concert; First Church, Wethersfield, CT 4 pm, 7 pm
My Lord Chamberlain's Consort; Madison Avenue Presbyterian, New York, NY 3 pm
Christian Haigh; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Cathedral Choir of St. John the Divine; Metropolitan Museum of Art, New York, NY 6:30 pm, 8:30 pm
Advent Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 8:30 & 11 am
Handel, *Messiah*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Lessons & Carols; Emmanuel Church, Chestertown, MD 4 pm
Sarasota Young Voices; Christ Church, Bradenton, FL 4 pm
Sarasota-Manatee Bach Festival; Christ Church, Bradenton, FL 8 pm
Lessons & Carols; Morrison United Methodist, Leesburg, FL 7:30 pm
PRUMC Chancel Choir with soloists, orchestra, and Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Christmas concert; St. Lorenz Lutheran, Frankenmuth, MI 1:30 pm, 4:30 pm
Handel, *Messiah*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Christmas concert; Independent Presbyterian, Birmingham, AL 5:30 pm
David Lamb, with choir; St. Boniface Catholic Church, Louisville, KY 3 pm
The Glory of Christmas; First Presbyterian, Arlington Heights, IL 4 pm

11 DECEMBER
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Dean Rosko; Church of the Gesu, Milwaukee, WI 7:30 pm

12 DECEMBER
Community Carol Sing; Grace Church, New York, NY 12:15 pm
Tim Olsen; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
Shawn Thomas; Morrison United Methodist, Leesburg, FL 12 noon
Bradley Hunter Welch; Fifth Avenue Baptist, Huntington, WV 6:15 pm
Capital Chamber Singers Women; First Presbyterian, Springfield, IL 12:15 pm

13 DECEMBER
Andrus Madsen, harpsichord, with traverso; First Church, Boston, MA 12:15 pm
Handel, *Messiah*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Michael Stuart; Christ Church, Bradenton, FL 12:15 pm

14 DECEMBER
Stephen Kalnoske; Trinity Church, Copley Square, Boston, MA 12:15 pm
Handel, *Messiah*; St. Rose of Lima Catholic Church, Massapequa, NY 7:30 pm
Charles Miller; National City Christian Church, Washington, DC 12:15 pm
Christmas with the Basilica Choir; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7:30 pm
Bradley Hunter Welch; Christ Lutheran, Athens, OH 7:30 pm
The Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Advent Episcopal Day School Choral Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

15 DECEMBER
Martin Jean; Marquand Chapel, Yale University, New Haven, CT 5 pm
Gail Archer, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm
The Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Holiday concert; Glenview Community Church, Glenview, IL 7 pm

16 DECEMBER
Christmas Concert; St. Anthony of Padua Church, New Bedford, MA 3 pm
Scott Lamlein, with trumpet; First Congregational, Bristol, CT 11:30 am
David Baskeyfield; Reformed Church of the Tarrytowns, Tarrytown, NY 4 pm
Lessons & Carols; St. Vincent Ferrer Church, New York, NY 3 pm
Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm
8th Annual Carol Sing; Madison Avenue Presbyterian, New York, NY 3 pm
David Lamb; St. Mary the Virgin Church, New York, NY 4:40 pm
William Wisnom; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Candlelight Procession and Advent Lessons & Carols; St. Mary's Parish, Burlington, NJ 4 pm
Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 5 pm
Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5 pm
Lessons & Carols; St. Paul's Episcopal, Greenville, NC 5 pm
Lessons & Carols for Advent; Christ Church, Bradenton, FL 11 am
Mark Jones, with choirs and orchestra; First Presbyterian, Pompano Beach, FL 4 pm
Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 5:30 pm
Lessons & Carols; Midway Presbyterian, Midway, KY 4:30 pm
Advent/Christmas cantata; St. Andrew Lutheran, Mundelein, IL 8:30 am
Pergolesi, *Magnificat*; Edgebrook Community Church, Chicago, IL 10 am
Simone Gheller; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

17 DECEMBER
Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

18 DECEMBER
Carol McNally, with harp; Park Congregational, Grand Rapids, MI 12:15 pm

19 DECEMBER
Joseph O'Berry; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
David Lamb, Matt Dickerson, Travis Person, Lee Barlow, & Tom Nichols; Indiana Landmarks Center, Indianapolis, IN 7 pm
Rudolf Zuiderveld, with cantor; First Presbyterian, Springfield, IL 12:15 pm

20 DECEMBER
Frederic Green, harpsichord; First Church, Boston, MA 12:15 pm
Britten, *Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
Christmas concert; St. Patrick's Cathedral, New York, NY 7 pm
Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm
Julane Rodgers, harpsichord; Christ Church, Bradenton, FL 12:15 pm

21 DECEMBER
Rich Spotts; Trinity Church, Copley Square, Boston, MA 12:15 pm
Charles Miller; National City Christian Church, Washington, DC 12:15 pm
Quire Cleveland; Trinity Cathedral, Cleveland, OH 7:30 pm
David Lamb, Matt Dickerson, Travis Person, Lee Barlow, & Tom Nichols; First United Methodist, Columbus, IN 7 pm

22 DECEMBER
Quire Cleveland; Trinity Cathedral, Cleveland, OH 7:30 pm

Do-It-Yourself *Messiah*; Glenview Community Church, Glenview, IL 7:30 pm

23 DECEMBER
Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm
Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am
Quire Cleveland; Trinity Cathedral, Cleveland, OH 3 pm
Candlelight Service of Nine Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Candlelight Service of Carols; First Presbyterian, Springfield, IL 10:30 am

24 DECEMBER
Lessons & Carols; Grace Church, New York, NY 8 pm
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm
Lessons & Carols; First United Methodist, Columbus, IN 11 pm

25 DECEMBER
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

26 DECEMBER
John Coble; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

28 DECEMBER
Iris Lan; Trinity Church, Copley Square, Boston, MA 12:15 pm
John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

30 DECEMBER
John Alexander; Washington National Cathedral, Washington, DC 5:15 pm
Karen Beaumont; St. Casimir's Roman Catholic Church, Milwaukee, WI 4 pm
Lessons & Carols; St. Simon's Episcopal, Arlington Heights, IL 8 am, 10 am

31 DECEMBER
Cathedral Choir and Orchestra; Cathedral of St. John the Divine, New York, NY 7:30 pm

UNITED STATES
West of the Mississippi

15 NOVEMBER
Charles Callahan and Scott Davis, lecture/recital; First Baptist, Nacogdoches, TX 10:30 am
Christopher Jennings; First Presbyterian, Kilgore, TX 3 pm
Ken Cowan; First Baptist, Longview, TX 7:30 pm

16 NOVEMBER
Jean Guillou; Cathedral Basilica of St. Louis; St. Louis, MO 8 pm
Frank Perko III; St. John's Cathedral, Denver, CO 3 pm
Douglas Cleveland; Christ Episcopal, Tacoma, WA 12:10 pm

17 NOVEMBER
Lynn Trapp, with piano, concertos; St. Olaf Catholic Church, Minneapolis, MN 1:30 pm
David Pickering; Redeemer Lutheran, Salina, KS 7 pm
The First Apostle; Christ Church Cathedral, Houston, TX 3 pm
Gail Archer; Episcopal Church of the Good Shepherd, Ogden, UT 7 pm

18 NOVEMBER
Ken Cowan; St. Mark's Lutheran, Marion, IA 4 pm
Jeannine Jordan, with media artist, Bach and Sons; St. Mark Lutheran, Omaha, NE 2:30 pm
Alan Morrison; Bates Recital Hall, University of Texas, Austin, TX 4 pm
The Chenaults; St. Andrew's Episcopal, Amarillo, TX 7 pm
Choral Evensong; St. John's Cathedral, Denver, CO 3 pm
Maurice Clerc; St. John's Cathedral, Albuquerque, NM 3 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm

19 NOVEMBER
•Craig Cramer; Hope Lutheran, Shawnee, KS 7:30 pm

23 NOVEMBER
Rose Whitmore; Spanaway Lutheran, Spanaway, WA 12 noon

25 NOVEMBER
Mahlon Balderston; Trinity Episcopal, Santa Barbara, CA 3:30 pm

27 NOVEMBER
David Baskeyfield; St. Andrew United Methodist, Plano, TX 8 pm

30 NOVEMBER
Handel, *Messiah*; Kauffman Center for the Performing Arts, Kansas City, MO 8 pm
Chelsea Chen; First Congregational, Boulder, CO 7:30 pm

1 DECEMBER
VocalEssence; Colonial Church of Edina, Edina, MN 7:30 pm
Handel, *Messiah*; Kauffman Center for the Performing Arts, Kansas City, MO 8 pm

2 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Advent Service of Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm
Lynn Trapp, *Messiah* Sing-A-Long; St. Olaf Catholic Church, Minneapolis, MN 6:30 pm
Handel, *Messiah*; Kauffman Center for the Performing Arts, Kansas City, MO 2 pm
Bradley Hunter Welch; Church of the Holy Communion, Dallas, TX 5 pm

Calendar

Advent Lessons & Carols; Cathedral of St. John, Albuquerque, NM 4 pm
Vytenis Vasyliunas; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Kevin Rose; Trinity Episcopal, Santa Barbara, CA 3:30 pm

7 DECEMBER
VocalEssence; Shepherd of the Valley Lutheran, Apple Valley, MN 7:30 pm
Lessons & Carols; Our Lady of the Lake Parish, Seattle, WA 7:30 pm

8 DECEMBER
Houston Chamber Choir, Handel, *Messiah*, Part I; Church of St. John the Divine, Houston, TX 7:30 pm
Lessons & Carols; Bothell United Methodist, Bothell, WA 7:30 pm
Lessons & Carols; Stanford Memorial Church, Stanford, CA 8 pm

9 DECEMBER
VocalEssence; Plymouth Congregational, Minneapolis, MN 4 pm
Lessons & Carols; Community of Christ Temple, Independence, MO 7 pm
Advent Lessons & Carols; Christ Church Cathedral, Houston, TX 5 pm
Sangre de Cristo Chorale; Santa Maria de la Paz Church, Santa Fe, NM 3 pm
Lessons & Carols; St. Stephen's Episcopal, Seattle, WA 7 pm
Emma Lou Diemer; Trinity Episcopal, Santa Barbara, CA 3:30 pm

11 DECEMBER
Baltimore Consort; Christ Church Cathedral, Houston, TX 7:30 pm

13 DECEMBER
Mark Fideldy; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

14 DECEMBER
+Judith Hancock & Scott Davis; Jessen Auditorium, University of Texas, Austin, TX 7:30 pm
Lessons & Carols; Holy Rosary Church, Seattle, WA 7:30 pm
Christmas Carol Sing-along; Trinity Episcopal, Santa Barbara, CA 3:30 pm

David Higgs; Walt Disney Concert Hall, Los Angeles, CA 8 pm

15 DECEMBER
Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm and 7:30 pm
New Mexico Philharmonic Orchestra, Choirs of the Cathedral of St. John; Popejoy Hall, University of New Mexico, Santa Fe, NM 6 pm
Lessons & Carols; Trinity Lutheran, Lynnwood, WA 7:30 pm

16 DECEMBER
Christmas concert; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm
Houston Chamber Choir; Chapel of the Villa de Matel, Houston, TX 3:30 pm and 7:30 pm
Polyphony: Voices of New Mexico; Las Placitas Presbyterian, Placitas, NM 3 pm
Lessons & Carols; St. Alphonsus Church, Ballard, WA 7 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

18 DECEMBER
Todd Wilson, with Pacific Symphony; Renee and Henry Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

21 DECEMBER
Christmas Festival of Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Lessons & Carols; St. Mark's Cathedral, Seattle, WA 7:30 pm

22 DECEMBER
Lessons & Carols; St. Mark's Cathedral, Seattle, WA 7:30 pm

23 DECEMBER
Christmas Festival of Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm
Britten, *A Ceremony of Carols*; Cathedral of St. John, Albuquerque, NM 3:30 pm
Christmas Lessons & Carols; Cathedral of St. John, Albuquerque, NM 4 pm
Lessons & Carols; Benaroya Hall, Seattle, WA 7 pm
Mahlon Balderston; Trinity Episcopal, Santa Barbara, CA 3:30 pm

INTERNATIONAL

16 NOVEMBER
Denis Bédard, with soprano; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

17 NOVEMBER
Andrew Sampson; St. Stephen's Church, London, UK 12 noon

18 NOVEMBER
Winfried Bönig; Saint-Sulpice, Paris, France 4 pm
Jeffrey Makinson; Westminster Cathedral, London, UK 4:45 pm
Jeremy Lloyd; Methodist Central Hall, Westminster, London, UK 3 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm
Michael Murray; Ryerson United Church, Vancouver, BC, Canada 3 pm

21 NOVEMBER
Graham Ireland; Reading Town Hall, Reading, UK 1 pm

22 NOVEMBER
David Hughes; St. Martin's Dorking, London, UK 1 pm

24 NOVEMBER
Peter Wright; Bloomsbury Central Baptist, London, UK 4 pm

25 NOVEMBER
Andreas Jost; Église, Auvernier, Switzerland 5 pm
Martin Stacey; St. Paul's Cathedral, London, UK 4:45 pm
João Santos; Westminster Cathedral, London, UK 4:45 pm
Alexander Binns, with trumpet; Westminster Abbey, London, UK 5:45 pm

29 NOVEMBER
Paul Gobey; St. Martin's Dorking, London, UK 1 pm

30 NOVEMBER
Jens Korndoerfer; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

2 DECEMBER
Robert Selinger, with soprano; Cattedrale, Pistoia, Italy 5 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm
Martin Ford, with clarinet; Westminster Abbey, London, UK 5:45 pm

5 DECEMBER
Gillian Weir; Westminster Cathedral, London, UK 7:30 pm

6 DECEMBER
Martin Ellis; St. Martin's Dorking, London, UK 1 pm

7 DECEMBER
David Oldfield; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

9 DECEMBER
Simon Lloyd; Westminster Cathedral, London, UK 4:45 pm
Peter Holder, with trombone; Westminster Abbey, London, UK 5:45 pm

12 DECEMBER
Umberto Pineschi; Monastero della Visitazione, Pistoia, Italy 9 pm

14 DECEMBER
Jonathan Bunney; St. Stephen Walbrook, London, UK 12:30 pm

15 DECEMBER
Andrew Parmley; St. Stephen's Church, London, UK 12 noon

16 DECEMBER
Andrea Vannucchi; Monastero della Visitazione, Pistoia, Italy 5 pm
Ben Giddens; Westminster Cathedral, London, UK 4:45 pm
Robert Quinney, with oboe; Westminster Abbey, London, UK 5:45 pm

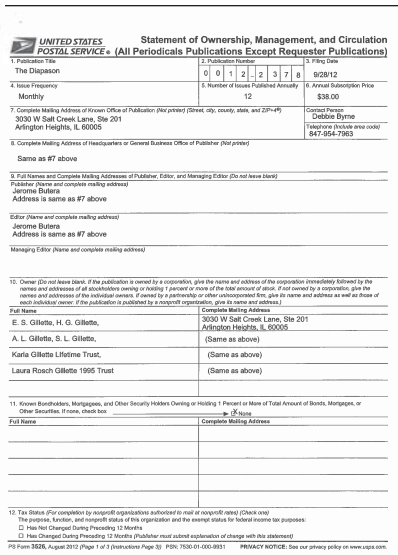
18 DECEMBER
Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm

23 DECEMBER
Kumiko Konishi; Monastero della Visitazione, Pistoia, Italy 5 pm
Gerard Brooks; Methodist Central Hall, Westminster, London, UK 3 pm
Irina Rozalova; Westminster Cathedral, London, UK 4:45 pm

25 DECEMBER
Jean-Christopher Geiser; Cathedral, Lausanne, Switzerland 5 pm

30 DECEMBER
Anna Picchiarini; Monastero della Visitazione, Pistoia, Italy 5 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

31 DECEMBER
Jean-Christopher Geiser; Cathedral, Lausanne, Switzerland 10:45 pm



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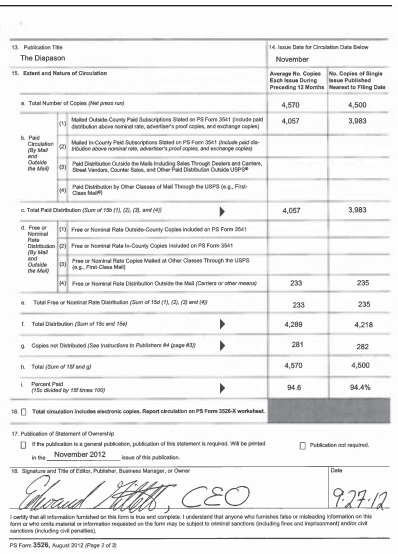
☐ Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)

PS Form 3526, August 2012 (Page 1 of 3 (Instructions Page 3)) PSN: 7530-01-000-9931 PRIVACY NOTICE: See our privacy policy on www.usps.com.



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PS Form 3526, August 2012 (Page 3 of 3)

DEAN BILLMEYER, Congregational United Church of Christ, Iowa City, IA, April 22: Final (*1st Sonata for Organ*, op. 42), Guilmant; Ciacona, Toccata Septima (*Apparatus Musico-Organisticus*), Muffat; *Schmücke dich, o liebe Seele*, BWV 654, *Von Gott will ich nicht lassen*, BWV 658, *Allein Gott in der Höh sei Ehr*, BWV 663, *Prelude and Fugue in G*, BWV 541, Bach; *Ecce Lignus Crucis—A Meditation*, Heiller; *La Procession de la Fête d'un Village surprise*, Blanc; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

ELIZABETH and RAYMOND CHENAULT, with Paul Hamaty, commentator, and Jefferson McConnaughey, visual effects, All Saints Church, Atlanta, GA, May 15: Choral (*Sonate à Deux*), Litaize; *Récit–Te Deum*, Marchand; *Cromorne en taille du 2ème ton*, D'Andrieu; *Plein jeu du 6ème ton*, D'Angincourt; Carillon de Westminster (*Pièces de Fantaisie*), Vierne; *Apparition de l'église éternelle*, Messiaen; Rosace (*Esquisses Byzantines*), Mulet; *Marche des Rois Mages*, Dubois; *Lamento*, Dupré; *Incantation pour un Jour Saint*, Langlais; *The Phantom of the Opera Medley*, Lloyd Weber, arr. Chenault.

BRIAN WM. DAVEY, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, May 6: *Trumpeting*, Wood; Berceuse (*Suite Bretonne*), Dupré; *Boléro de Concert*, op. 166, Lefébure-Wely; *Andantino*, Lemare; *The Bells of Saint Anne de Beaupre*, Russell; *Toccata in b*, Gigout.

ROBERT DELCAMP, with Chattanooga Symphony and Opera Youth Orchestras' Symphony Orchestra, Gary Wilkes, conductor, Soldiers & Sailors' Memorial Auditorium, Chattanooga, TN, May 7: *Marche Militaire*, Schubert; *Organ Concerto in F (The Cuckoo and the Nightingale)*, Handel; *Spring Song*, Hollins; *Saints on a Spree*, Ogden; *American Salute*, Gould; *Variations on a Shaker Melody*, Copland; *Night on Bald Mountain*, Moussorgsky; *Symphony No. 1 for Organ and Orchestra*, op. 42, Guilmant.

JONATHAN DIMMOCK, with Jane Cain, duo organist, Davidson College Presbyterian Church, Davidson, NC, May 1: *Praeludium in f-sharp*, Buxtehude; *Prelude and Fugue in C*, BWV 547, Bach; *Sonata in d*, op. 30, Merkel; *Hymne d'Action de Grace 'Te Deum,'* Langlais; *Prélude, Adagio et Choral Varié sur 'Veni Creator,'* Duruflé.

MATTHEW DIRST, Co-Cathedral of the Sacred Heart, Houston, TX, May 22: *In festo corporis Christi*, Heiller; *Variations sur un thème de Clément Janequin*, Alain; *Impromptu*, Vierne; *Aria*, Alain; Dieu est simple (*Méditations sur le mystère de la Sainte Trinité*), Messiaen; Basse de Trompette, Jig for the Feet, Nocturne (*Organbook III*), Albright; Joie et clarté (*Les corps glorieux*), Messiaen; *Passacaille*, Martin.

KELLY DOBBS-MICKUS, Loyola University, Chicago, IL, May 20: *Processional*, Mathias; *Suite de Deuxième Ton*, Clérambault; *Sonata in c*, op. 65, no. 2, Mandelssohn; *Voluntary in G*, Heron; *Le Banquet Céleste*, Messiaen; *Magnificat Primi Toni*, Buxtehude; Final (*Organ Symphony No. 1 in d*, op. 14), Vierne.

RONALD EBRECHT, Conservatorio Santa Cecilia, Rome, Italy, May 28: *Fantasia in fa minore*, K. 608, Mozart; *Fuga in la bemolle minore*, Brahms; *Go down Moses*, Sowande; *Blues everywhere*, Scott; *Michael, row the boat ashore*, Bruce; *Prelude e tripla fuga in mi bemolle maggiore*, Bach; *Scherzo*, op. 2, *Prélude, Adagio et choral varié sur le thème du 'Veni Creator,'* op. 4, Duruflé.

JOHN GIRVIN, with Max Morden, trumpet, Faith Lutheran Church, New Providence, NJ, May 6: *Fantasy and Fugue in c*, BWV 537, Bach; *Concerto in B-flat*, HWV 294, Handel; *O Mensch, bewein' dein' Sünde gross*, BWV 622, Bach; *Offertoire in E-flat*, *Pastorale*, op. 19, Franck; *Prayer of Saint Gregory*, op. 62b, Hovhaness; *Voluntary in G*, S. Glück; *Suite Gothique*, op. 25, Boëllmann; *Bolero de concert*, op. 166, Lefébure-Wely.

STEPHEN HAMILTON, Trinity Church Copley Square, Boston, MA, April 6: *Le Chemin de la Croix*, Dupré.

BENJAMIN HUTTO, Bethel United Methodist Church, Charleston, SC, May 28: War March of the Priests (*Athalie*, op. 74), Mendelssohn; *Concerto in G*, BWV 592, Bach; *Saraband for the Morning of Easter*, Howells; Andante allegro (*Concerto in B-flat*, op. 4, no. 6), Handel; *La Joie du Printemps*, Hart; *Crown Imperial*, Walton, arr. Murrill.

CHRISTOPHER JENNINGS, St. Matthew's Lutheran Church, Charleston, SC, May 29: *Fanfare*, Wyton; *Prélude, Adagio, et Choral Varié sur le thème du Veni Creator*, op. 4, Duruflé; *Five Dances*, Hampton; *Scherzetto*, op. 108, no. 1, Jongen; *Toccata*, Hancock.

JAMES METZLER, St. Thomas Church Fifth Avenue, New York, NY, May 20: *Marche de Fête*, Büsser; Andante sostenuto (*Symphonie Gothique*, op. 70), Widor; *Fantasy in G*, BWV 572, Bach; Chant héroïque (*Neuf Pièces*), Langlais; Adagio (*Symphony No. 3*, op. 28), Vierne; *Improvisation sur le 'Te Deum'*, Tournemire, transcr. Duruflé.

CHRISTA RAKICH, The Church of Christ at Dartmouth College, Hanover, NH, June 3: *Fantasie in G*, BWV 571, *Sonata No. 1 in E-flat*, BWV 525, *Komm, heiliger Geist, Herre Gott*, BWV 651, *Schmücke dich, o liebe Seele*, BWV 654, *Nun danket alle Gott*, BWV 657, *Von Gott will ich nicht lassen*, BWV 658, *Jesus Christus, unser Heiland*, BWV 665, *An Wasserflüssen Babylon*, BWV 653, *O Lamm Gottes, unschuldig*, BWV 656, Bach.

BECKY RAMSEY & ALICE WALKER, Cathedral Basilica of St. Augustin, St. Augustine, FL, June 1: Allegro and Fugue (*Duet for Organ*), Wesley; *Evensong*, Callahan; *Prelude and Fugue in B-Flat*, Bach; *Prelude in Classic Style*, Young; *God of Grace and God of Glory*, Manz; *Jesus, Joy of Man's Desiring*, Bach; *Rhapsody on English Hymntunes*, Callahan; *Toccata on Amazing Grace*, Pardini.

DOROTHY YOUNG RIESS M.D., Trinity United Methodist Church, Youngstown, OH, May 6: *Fête*, Langlais; *Triple Fugue on 'St. Anne,'* BWV 552, Bach; *Symphonic Chorale 'Jesu Meine Freude,'* op. 87, no. 2, Karg-Elert; *'Waltz 2,' Suite for Variety Orchestra*, Shostakovich, arr. Riess; Alléluias sereins, Transports de Joie (*L'Ascension*), Messiaen.

JEFFREY SCHLEFF, St. Andrew Lutheran Church, Mundelein, IL, April 1: *Fantasy VI*, Froberger; *Fantasy in g*, BWV 542, Bach; *O Blessed Spring*, J. Biery; *My Song Is Love Unknown*, Osterland; *Hosanna, Loud Hosanna*, Kerr.

MICHAEL STAIRS, Longwood Gardens, Kennett Square, PA, May 6: *New Era*, Ogden; *Country Gardens*, Grainger, arr. Keedy; *The Nightingale and the Two Sisters*, Grainger, arr. Perna; *On Hearing the First Cuckoo in Spring*, La Calinda (*Koanga*), Delius, arr. Stairs; *Salut d'Amour*, Elgar, arr. Lemare; *Saints on a Spree*, Acacia Avenue (*An Art Deco Three Piece Suite*), Ogden; *Scenes from an Imaginary Ballet, No. 1*, Coleridge-Taylor, arr. Swinnen; *The Dam Busters*, Coates.

GEOFFREY WARD, St. James United Church, Montreal, QC, Canada, June 26: *Ciacona in e*, BuxWV 160, Buxtehude; *Variations on 'God Save the King'*, Rinck; *Sonata*, Cirri; *Paraphrase sur le 'Te Deum'*, Langlais; *Adagio in E*, Bridge; *Prelude and Fugue in e*, BWV 548, Bach.

JAMES WELCH, Notre Dame d'Auteuil, Paris, France, June 17: *Toccata*, Vierne; Intermezzo (*Suite pour Orgue*), Berveiller; *Earth Carol*, Purvis; *Lyric Symphony*, Christiansen.

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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	23.00
Display Classified, per word	1.35
Display Classified minimum	27.00
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Box Service (mail forwarding)	8.00
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PUBLICATIONS / RECORDINGS

You probably know the "Fireside Fancies" by Joseph Clokey but have never seen them all together. For years, organists have suggested them for restoration and rightfully so. Those who think the name of Clokey sounds somehow familiar will be pleased to know that Joseph, the composer and organist awarded three honorary doctorates, was the father of Art, the animator who created Gumby and Davey & Goliath. michaelsmusicservice.com; 704/567-1066.

3 Baroque Transcriptions for Organ—New single editions from Fruhauf Music Publications. J. S. Bach: *Sinfonia from Cantata 29,* $10; G. F. Handel: *Organ (or Harp) Concerto in B-flat Major*, $9; and A. Vivaldi: *Lute Concerto in D Major,* $9. Visit www.frumuspub.net, or contact: Eafruhauf@aol.com; 805/682-5727, mornings, Pacific time. By mail: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

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

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. slpinel@verizon.net; 609/448-8427.

Pipe Organs of the Keweenaw by Jan Dalquist, a booklet with histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula, has been published. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet is priced at $8.00 per copy, which includes postage, and is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

Fruhauf Music Publications presents seasonal offerings: *A Starlit Night It Was in Bethlehem* —Christmas Carol Verse Anthem (SATB, SAB, Unison & Organ, 10 p.); and *Seven Variations on a French Noel* [$12] for organ solo. Visit www.frumuspub.net to view listings and place e-mail orders. Or contact: Eafruhauf@aol.com; 805/682-5727, Mon-Fri mornings, Pacific time; or write: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

Crystal Records has released *David Craighead, Organ* (CD181), a CD that combines Craighead's two LPs on Crystal Records, originally released in 1977 and 1981. The program includes Albright, *The King of Instruments*; Persichetti, *Sonata for Organ*, op. 86, and *Drop, Drop Slow Tears*; Adler, *Xenia, A Dialog for Organ and Percussion* (Gordon Stout, percussion); and Cooper, *Variants for Organ*. David Craighead (1924–2012) was chairman of the organ department at Eastman School of Music from 1955 until his retirement in 1992. One of the most respected organists in the world, Craighead represented "the American School of organists at its finest" (*New York Times*). For information: 360/834-7022; www.crystalrecords.com.

PUBLICATIONS / RECORDINGS

Wayne Leupold Editions announces new publications. *The Keyboard Manuscript of Francis Hopkinson*, Volume 2 (WL600270, $37.50), edited by H. Joseph Butler, an anthology of keyboard music popular in America in the second half of the eighteenth century, contains musical styles ranging from middle Baroque to early Classical. Historical editions include *Susanne van Soldt Klavierboek* (WL600275, $42.00), and *The Netherlands, 1575–1700* (WL500018, $59.00) both edited by Calvert Johnson. Congregational song titles include Gracia Grindal's *A Treasury of Faith: Lectionary Hymn Texts, Old Testament, Series A, B, and C* (WL800043, $32.50). For information: 800/765-3196; www.wayneleupold.com.

Historic Organs of Seattle: A Young Yet Vibrant History, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured on 24 pipe organs built between 1871 and 2000. Includes 36-page booklet with photographs and stoplists. $34.95; OHS members: $31.95. For info or to order: http://OHSCatalog.com/hiorofse.html.

***Two Films on DVD** about J. S. Bach's "Art of Fugue,"* and 2 CDs of the entire work played by George Ritchie, as well as two hours of video lecture by Ritchie at the organ, receive rave reviews from all quarters and are sold as a set, FSF-DVD-001, for $39.95 postpaid worldwide by Raven, Box 25111, Richmond, VA 23261, www.RavenCD.com.

PUBLICATIONS / RECORDINGS

The Organ Historical Society has released *Historic Organs of Indiana,* 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851–2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at $34.95 (OHS members, $31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

Reflections: 1947–1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. $50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

The Tracker—The Organ Historical Society publishes its journal four times a year. *The Tracker* includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and music played on the organ. Emphasis is on American organ topics of the 18th, 19th, and 20th centuries, with occasional features on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to *The Tracker*. For more information or to subscribe: www.organsociety.org.

Classified Advertising Rates will be found on page 37.

PUBLICATIONS / RECORDINGS

Walton Music's new choral music includes *Away in a Manger, The Holly and the Ivy*, *All Creatures of Our God and King, Midnight Clear, Love Came Down at Christmas,* and *Waltz for an Open Sleigh*. Titles for developing voices include *Bumble Bee, Der Tanz, Die Nachtigall, The Rainbow, Regina Coeli,* and *Peace on Earth . . . And Lots of Little Crickets*. Also available: Eric Whitacre's *Five Hebrew Love Songs* and *Water Night*, plus titles for men's voices, women's voices, and vocal jazz. For information: www.musical-resources.com.

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbutera@sgcmail.com.

PIPE ORGANS FOR SALE

1949 Holtkamp Organ from St. Paul's Lutheran Church, Cleveland, OH. Three manuals, 37 stops, 51 ranks. A true classic. Listed in Blanton. Restored, and installed, $450,000–500,000 depending on configuration and casework. See The Diapason E-news or www.holtkamporgan.com for details, or call 216/741-5180.

1928 Casavant pipe organ, completely restored with five new stops by Létourneau in 1987. Two manuals and pedals, 24 ranks. Organ is in excellent condition and is a good candidate for solid-state conversion. Asking $65,000 "as is" or can be rebuilt with modifications. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

1971 II/3 Delaware simulated tracker-touch pipe organ (61) pedal (32). Perfect for practice or small church. 12 stops, 185 pipes. Contact jjvog@aol.com; 330/494-3195.

Two manual, 3 ranks, 6 Walker stops, detached console,10 years old; $6,500. Atlantic City Pipe Organ Co., 609/432-7876.

PIPE ORGANS FOR SALE

1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32′ reed. Three-manual electro-pneumatic console. No casework or façades; instrument is in good condition but will need re-leathering. New price: Asking $35,000 "as is" or can be rebuilt. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

Reuter, 15 stops, great condition. Moller Double Artiste, very good condition. 615/274-6400 or milnarorgan.com.

Wicks organ, 2 manuals, 4 ranks, ca. 1990. 16′ Rohrflute 97 pipes, 8′ Principal 85 pipes, 4′ Gemshorn 73 pipes, 8′ Trumpet 61 pipes. Excellent condition. Oak casework and console. Lauck Pipe Organ Co. 269/694/4500; e-mail: k.reed.com.krr@att.net.

ELECTRONIC ORGANS FOR SALE

Hybrid organ—Rodgers Organ, Trillium T927, three manuals, four ranks of North European pipes. For small church or large house. New Jersey area. E-mail iwill37512@aol.com, or phone 973/543-7505.

Allen MDS-65—3-manual drawknob, 54 stops, 6 channels, 600 watts audio, 6 speakers, MIDI; 1990's vintage, good condition: $33,000. Atlantic City Pipe Organ Co.; 609/432-7876.

MISCELLANEOUS FOR SALE

Wood pipes. Missing pipes made to match. Damaged pipes in any condition repaired. Over 25 years experience. Filip Cerny, 814/342-0975.

Atlantic City Pipe Organ Company—16′ Double Open Diapason, 16′ String, 16′ Pedal Trombone, much more. 609/641-9422, acorgan@comcast.net.

MISCELLANEOUS FOR SALE

Ornate Gothic oak organ case—Front and sides. H 312″, W 330″, D 174″. Includes façade pipes and related ranks (Principal 16′, Principal 8′, Harmonic Flute 8′). $30,000. john@organclearinghouse.com; 617/688-9290.

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

16′ Double Open Wood Diapason with chests and racks. 14″ Scale, 5″ WP. $8000 FOB Deerfield, NH. Can deliver. john@organclearinghouse.com; 617/688-9290.

ANNOUNCEMENTS

The second East Texas Pipe Organ Festival takes place November 12–15. Organists Jeremy Bruns, Charles Callahan, Ken Cowan, Richard Elliott, David Ford, Christopher Jennings, Lorenz Maycher, Thomas Murrray, Larry Palmer, Walt Strony, Brett Valliant, and Bradley Welch perform on Aeolian-Skinner pipe organs tonally finished by Roy Perry (1906–1978). For information: www.EastTexasPipeOrganFestival.com.

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If your company was not listed in *The Diapason 2012 Resource Directory*, be sure to be part of the 2013 issue! For information, contact Joyce Robinson, 847/391-1044, jrobinson@sgcmail.com.

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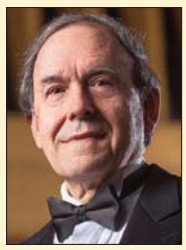
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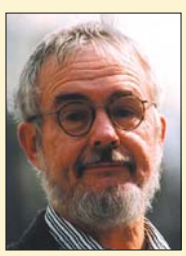
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