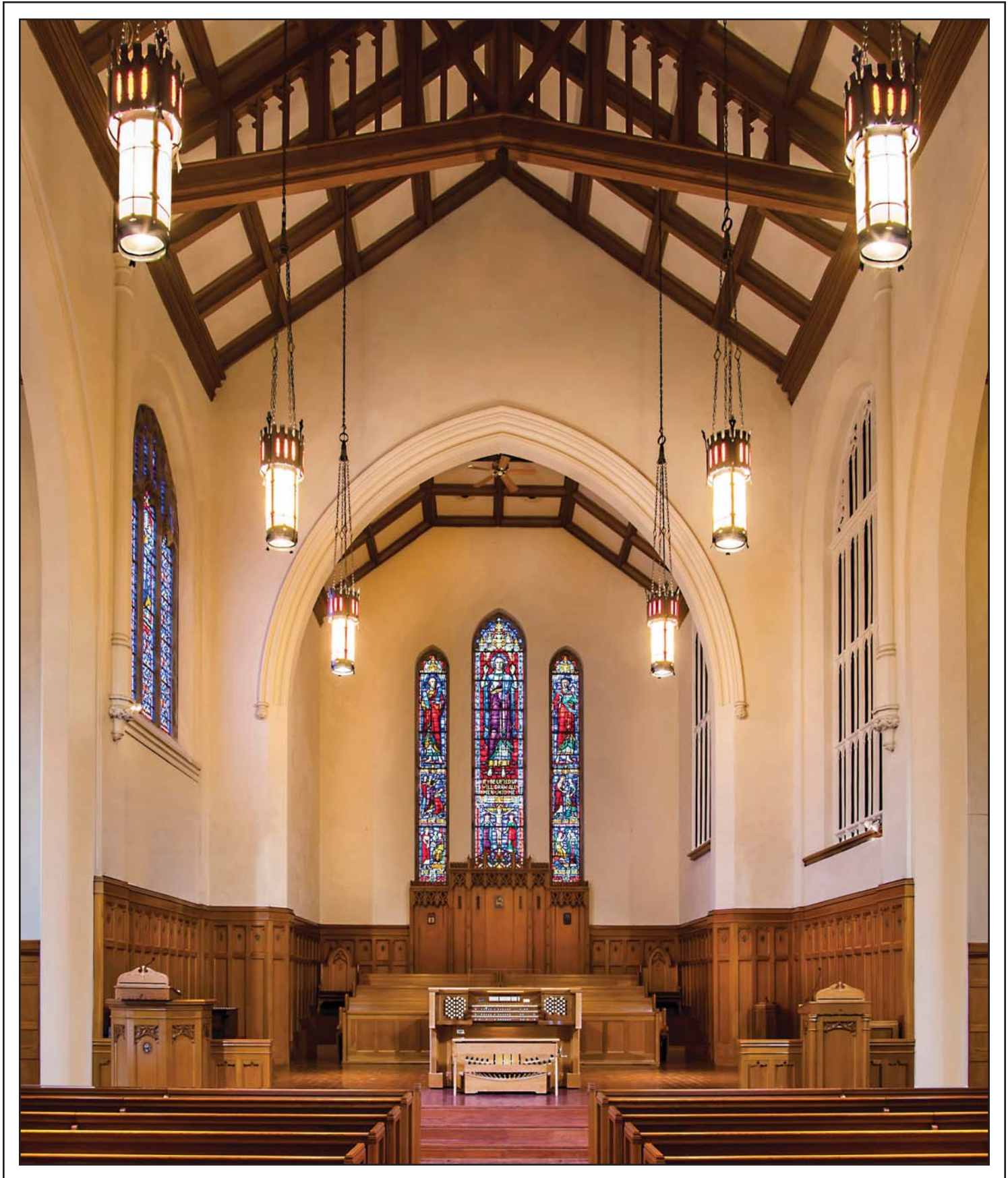


THE DIAPASON

OCTOBER 2017



St. John's United Church of Christ
Lansdale, Pennsylvania
Cover feature on pages 26–28

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❖ 50th Anniversary Season ❖

THE DIAPASON

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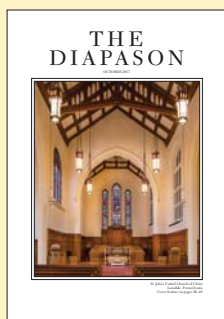
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Editor's Notebook

In this issue

This month, we are very pleased to present truly a plethora of recital series in our Here & There and Calendar sections. We are grateful to the many institutions that have sent us their offerings for the 2017–2018 year, and it is a testament to the continuing strength and vitality of the music of the organ, harpsichord, and the church. Please familiarize yourself with the events in your region; take time to introduce a friend to the availability of some of these events, whether this friend lives nearby or far afield. Remember, the survival and life of these programs depends on our participation, support, and attendance. Invite someone to join you!

In this issue, we present Paul Monachino's article on the fascinating history of Skinner Organ Company Opus 820 at the Cathedral of Our Lady, Queen of the Most Holy Rosary in Toledo, Ohio. Also, Christina Harmon reports on the French Organ Music Seminar, which traveled through Switzerland, Italy, and France in July. In our regular departments, Larry Palmer, in "Harpsichord News," discusses recently published harpsichord scores, a journal article, and a book. In "In the wind . . .," John Bishop expounds on issues of performance. Gavin Black, in "On Teaching," continues his topic of helping students choose fingering.

This month's cover feature is the Reuter Organ Company of Lawrence, Kansas, which celebrates its centennial in 2017. Their essay introduces us to three recent installations: Trinity Lutheran Church, Houston, Texas; Central United Methodist Church, Traverse City, Michigan; and St. John's United Church of Christ, Lansdale, Pennsylvania.

2018 Resource Directory

We are already at work on our 2018 Resource Directory, which is published and mailed with our January issue. As

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www.TheDiapason.com



I mentioned last month, if your business is not listed in our directory and should be listed, please send us an email with your contact information! If your business has been listed for some time now, please review your entry in our 2017 directory, noting for us any updates that are needed. It's free, and it can only help your business! If you would like to advertise in our Resource Directory, please contact Jerome Butera (jbutera@sgcmail.com). Our deadline for listing updates and advertising is November 1.

20 Under 30

We have been very pleased with the success of our 20 Under 30 program, which recognizes our promising young people in the fields of the organ, harpsichord, carillon, and church music. Our 20 Under 30 Classes of 2015, 2016, and 2017 continue their hard work—work that continues the progress of the music we all love and cherish. For a list of our 20 Under 30 recipients, be sure to visit our website and click on the 20 Under 30 tab.

We remind you that we have decided that, in order to keep the 20 Under 30 program a meaningful example of recognition, this will now be a biennial program. Our next set of nominations will be accepted in December 2018 and January 2019, for announcement in March 2019.

Letters to the Editor

It was with great sadness that I read THE DIAPASON's entry regarding the passing of Michael Friesen. While I don't remember my first meeting with Michael, I do know we were both in our mid to late 20s and living in the Chicagoland area. As a new organist at St. John Lutheran Church in Northbrook, Illinois, the first order of business was to assist the congregation and staff in the purchase of a new organ. As an advocate for pipe organs, I found Michael as a most impressive

consultant. He worked with me and members of our organ selection committee, and the happy result was the installation of a modest-sized Zimmer pipe organ that was more than adequate for service music and leading congregational singing. From that encounter, there were many meetings, documents, and other key information that allowed the church to have great confidence in the purchase of their new pipe organ. Michael gained the respect and admiration of all who met

him due to both his high intellect as well as his exceptional communication skills. He introduced me to the Organ Historical Society and its Chicago-Midwest Chapter. Obviously, Michael went on to significantly contribute to our understanding of the legacy of organ builders in our country and beyond. Michael is deeply missed by many, and I will never forget his early influence on my career.

Jeffrey Schleff
Grand Prairie, Texas

Here & There

Correction and clarification

The advertisement on page 15 of the September 2017 issue incorrectly listed David Briggs as an organ recitalist in the Sacred Music in a Sacred Space 2017–2018 season at the Church of St. Ignatius Loyola, New York, New York. Organist David Higgs will present a recital on April 15, 2018, as part of this series.

Events



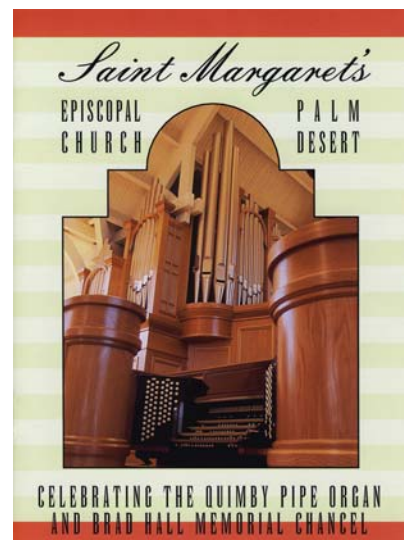
St. James Episcopal Cathedral, Chicago, Illinois

St. James Episcopal Cathedral, Chicago, Illinois, announces special choral services for 2017–2018: October 1, Evensong and blessing of animals; November 2, Fauré, *Requiem*; 11/5, All Saints' Evensong; December 3,

Procession with Advent Lessons & Carols; 12/20, Christmas Lessons & Carols; January 7, 2018, Epiphany Evensong; February 4, Candlemas Evensong; March 4, Evensong; 3/25, Evensong; May 6, Evensong featuring music of Leo Sowerby, who served as organist and choirmaster of St. James, 1927–1962; June 3, Evensong. For information: www.saintjamescathedral.org.

First Baptist Church, Ann Arbor, Michigan, announces its 2017–2018 Coffee Break Concert Series, its seventh season, Thursdays at 12:15 p.m.: October 5, Edward Parmentier, harpsichord; November 2, Shin-Ae Chun, organ; December 7, Rita Wang, violin, and Shin-Ae Chun, organ; January 18, 2018, Cecilia Kang, clarinet, and Shin-Ae Chun, organ; February 15, Andrew Jennings, violin, and Gail Jennings, piano; March 15, Hyojin Moon and Dean Robinson, organ; May 10, Shin-Ae Chun, harpsichord. For information: www.fbca2.org.

St. Margaret's Episcopal Church, Palm Desert, California, announces its 2017–2018 Desert Friends of Music



events, featuring 1998 Quimby Pipe Organs, Inc., Opus 50 of four manuals, 71 ranks: October 3, Thomas Heywood; December 10, Lessons & Carols; 12/16, Choir of Clare College, Cambridge, UK; January 23, 2018, David Baskeyfield; February 16, John Wright; 2/23, Los

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Angeles Harptette; March 2, Philip Hoch; 3/9, Amy Rooney, piano; 3/16, John Bayless, piano; 3/23, Fred Swann. For information: www.stmargarets.org.



Fisk Opus 98, First Presbyterian Church, Evansville, Indiana

First Presbyterian Church, Evansville, Indiana, announces its 2017–2018 season of musical events. The First Friday Recital Series, featuring C. B. Fisk, Inc., Opus 98, begins at 7:00 p.m.: October 6, Benjamin Stone; November 3, Jamie Carini; December 1, Jinhee Kim; February 2, 2018, Stephen Smith; March 2, Brendan Conner; April 6, Leah Martin; May 4, Collin Miller; June 1, Katie Burk; July 6, Yumiko Tatsuda.

Silent movies with improvised organ accompaniment by Robert Nicholls will be presented at 7:00 p.m.: October 13, *Metropolis* (1926), and 10/14, *Dr. Jekyll and Mr. Hyde* (1920).

Choral events include: November 12, Harvest Hymn Festival (co-sponsored by the Evansville Chapter of the American Guild of Organists), led by Reverend Kevin Fleming and Robert Nicholls; December 10, Handel, *Messiah*, Part One, with the Choir School of First Presbyterian Church; April 29, *Messiah*, Parts Two and Three, with the Choir School. For information: <http://firstpresevensville.com>.



Third Baptist Church, St. Louis, Missouri

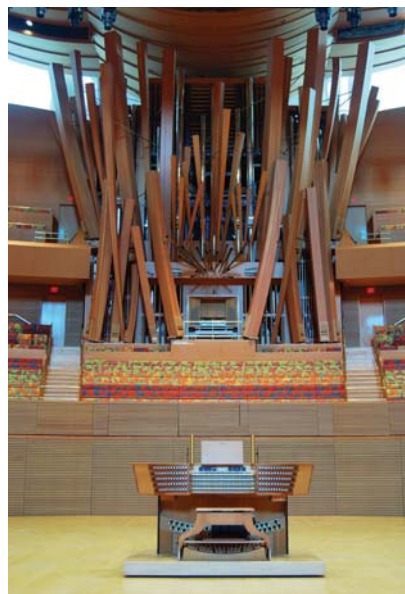
Third Baptist Church, St. Louis, Missouri, announces organ recitals, Fridays at 12:30 p.m., except where noted: October 6, Matt Palisch; 10/13, Ann Marie Rigler; 10/20, Rose Whitmore; 10/27, Timothy Jansen; November 3, Chelsea Vaught; 11/10, Jackson Borges; 11/15, 6:00 p.m., Carson Cooman. For information: www.fridaypipes.com.



Longwood Gardens Aeolian organ console (photo credit: Duane Erdmann)

Longwood Gardens, Kennett Square, Pennsylvania, announces its 2017–2018 events featuring its 1930

Aeolian pipe organ of four manuals, 146 ranks, in the ballroom: October 7, autumn open console day; 10/14, Jean-Baptiste Robin; November 5, Eric Plutz; 11/12, Sándor Kádár; January 28, 2018, Edward Landin; February 23, Peter Richard Conte and Andrew Ennis, flugelhorn; March 4, Bryan Holten; 3/18, Neil Harmon; April 7, spring open console day; 4/21, Alan Morrison. For information: www.longwoodgardens.org.



Walt Disney Concert Hall, Los Angeles, California

Walt Disney Concert Hall, Los Angeles, California, announces its solo organ recitals for the 2017–2018 season, on Sundays at 7:30 p.m.: October 8, Jean-Baptiste Robin; January 21, 2018, Katelyn Emerson; February 18, Peter Richard Conte; May 20, Hector Olivera. For information: www.laphil.com.

The Cathedral Church of the Advent, Birmingham, Alabama, announces its music series events for 2017–2018: October 13, David Higgs; 10/26, Stile Antico; February 2, 2018, With the Sound of Trumpets, Ambassador Brass Quintet and Frederick Teardo, organ; April 13, Joel Bacon; 4/19, Highland Consort.

The Cathedral's Mid-Day Music Series, Fridays at 12:30 p.m.: October 20, Scott Plato, guitar; November 17, Anthony Pattin, piano; December 15, Cathedral Ringers Handbell Ensemble; January 26, 2018, Charles Kennedy; April 27, Sanford University A Cappella Choir.

The Cathedral's Choral Evensongs are presented on Sundays at 3:00 p.m.: October 15, November 19, December 10 (Christmas Lessons & Carols); January 28, 2018, April 29. For information: www.adventbirmingham.org.

Early Music Vancouver, Vancouver, British Columbia, Canada, announces its 2017–2018 Cathedral Series, with events taking place in Christ Church Cathedral: October 13, Diabolica Musica Cantores, 14th-century music from the Pope's chapel in Avignon; January 12, 2018: Bach to the Future—The Legacy of *The Art of the Fugue*, with the Diderot Quartet; 1/13, Private to Public—the Journey of the String Quartet, with the Eybler Quartet; February 23, Metamorfosi, Ensemble Constantinople with Suzie LeBlanc, soprano; March 23, A Telemann Celebration, Ensemble Le Réveuse; April 28, Ovid: Myth and Music, Pacific Baroque Orchestra and Charles Daniels, tenor. For information: <http://earlymusic.bc.ca>.

Blue Herron, Scott Metcalf, artistic director, announces its 2017–2018 season, with concerts at First Church,

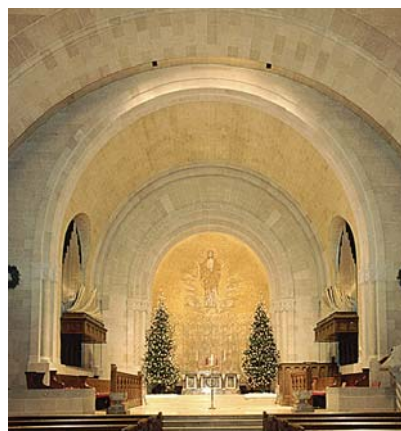


Open house for Opus 64 in the shop of Patrick J. Murphy & Associates, Stowe, Pennsylvania

Patrick J. Murphy & Associates Organbuilders, Stowe, Pennsylvania, hosted an open house July 9 for its Opus 64, a two-manual, 14-rank instrument built for Grace Lutheran Church, Astoria, New York. Patrons, friends, and family of the firm gathered to inspect the instrument, view two other organs for sale (Skinner Organ Co. Opus 738 and a rebuilt Moller instrument), and share food and fellowship. Voicer Megan Farrell offered demonstrations of the voicing of flue pipes and the detailed care and cleaning of reed pipes. The Murphy firm has started work on its Opus 65 for St. John's Lutheran Church, Carnegie, Pennsylvania.

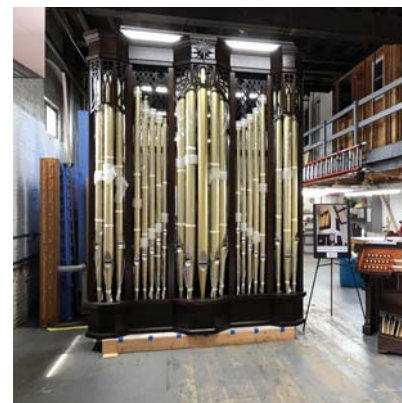
Congregational, Cambridge, Massachusetts: October 14, Ma maistresse—Songs, Masses, and a motet for My Lady; December 22–23, Christmas in Medieval England; February 3, 2018, Music from the Peterhouse Partbooks; March 3, Missa Fors seulement & other music based on songs; April 14, The Iberian Songbook: Spanish songs and dances, 1450–1600. For information: www.blueheron.org.

CONCORA (Connecticut Choral Artists), Chris Shepard, artistic director, announces its 2017–2018 season, its 44th year: October 15, Brahms, *Requiem* and *Nänie*, South Church, New Britain, and November 4, St. John's Episcopal Church, Stamford; 11/18, Extraordinary Masterworks, CONCORA presents masterworks of Bach, Mozart, and Brahms, joined by area high school choirs; February 11, 2018, Masses Ancient and Modern, Trinity College, Hartford; March 25, Bach, *St. Matthew Passion*, Immanuel Congregational Church, Hartford; April 29, Mozart, *Requiem*, St. John's Episcopal Church, West Hartford. For information: www.concora.org.



Shadyside Presbyterian Church

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, announces its 2017–2018 Music in a Great Space Concert Series, Sundays at 3:00 p.m.: October 15, The United States Air Force Heritage of America Band presents Heritage Brass; November 19, Voyage of Life, featuring tenor Eric Rieger and pianist J. J. Penna; December 10, Bach, *Magnificat*, with Pittsburgh Camerata and Chatham Baroque; January 21, 2018, Simply Strings, with the Pittsburgh Symphony Youth Orchestra Strings; February 11, Heaven to Earth: Earth to Heaven, with Pittsburgh Camerata and



Duke Chapel, Duke University, Durham, North Carolina, Flentrop organ

Pittsburgh Girls Choir; March 11, pianist Abigail Eagleson, flutist Anna Cooper, and oboist Natalie Beckenbaugh; April 15, Katelyn Emerson, organist.

Additional music events at the church include: November 5, Fauré, *Requiem*, with the Shadyside Chancel Choir and orchestra; and December 3, Poulenc, *Gloria*. Candlelight Vespers featuring the Shadyside Strings, Chatham Baroque, and Pittsburgh Girls Choir are offered on Wednesdays at 7:00 p.m. in Advent (December 6, 12/13, 12/20) and Lent (February 14, 2/21, 2/28, 3/7, 3/14, and 3/21).

Music for Midsummer Nights takes place Wednesdays at 7:00 p.m.: June 6, How Can I Keep from Singing? An Evening of American Music, with Pittsburgh Camerata; 6/13, Happy Birthday, Irving Berlin, with mezzo-soprano Suzanne DuPlantis, baritone Randall Scarlatta, and pianist Harold Evans; 6/20, pianist James W. Iman; 6/27, organist Justin Wallace. For information: www.shadysidepres.org.



Duke Chapel, Duke University, Durham, North Carolina, Flentrop organ

Duke University Chapel, Durham, North Carolina, announces special musical events for 2017–2018. Organ recitals: October 15, Kola Owolabi; December 17, Christopher Jacobson; January 21, 2018, Joseph Fala and Jacob Montgomery; February 11, Dongho Lee and Andrew Pester; March 25, Robert Parkins; April 22, David Briggs.

Choral and instrumental programs: October 20, Vespers Ensemble Fall

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Organist/Lecturer
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Organist/Conductor/Lecturer
Montevideo, Uruguay



R. Monty Bennett
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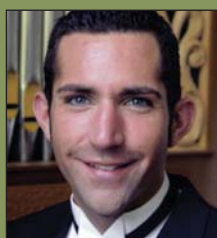
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Organist/Presenter/Composer
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Ann Marie Rigler
Organist/Presenter
William Jewell College



Edward Taylor
Organist/Choral Conductor
Carlisle Cathedral, UK



Tom Winpenny
Organist/Choral Conductor
St Albans Cathedral, UK



Clarion Duo
Keith Benjamin, trumpet
University of Missouri-Kansas City
Melody Steed, organ, Bethany College



Duo Majoya
Organ and Piano
Marnie Giesbrecht, Joachim Segger
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► page 4

Concert; Bach Cantata Series: October 29, November 26, January 28, February 25; November 5, All Saints' Eucharist with Duruflé, *Requiem*; November 13, Jazz Vespers; November 19, *Messiah* Sing-along; December 1–3, Handel, *Messiah*; December 7, Advent Lessons & Carols; December 24, Christmas Eve Lessons & Carols; January 7, Epiphany Lessons & Carols; February 4, Evensong Singers Winter Concert; March 4, Mendelssohn, *Elijah*; March 30, Tenebrae; April 8, J. Samuel Hammond, carillon; 4/8, John Ferguson, hymn festival; May 6, Ascension Evensong with Messiaen, *L'Ascension*. For information: <https://chapel.duke.edu>.

Peachtree Road United Methodist Church, Atlanta, Georgia, announces its 2017–2018 season of events: October 15, Coro Vocati; 10/22, Seraphic Fire; 10/28, Reformation Celebration; November 5, Stacy Yang in an organ recital, followed by Feast of All Saints Evensong; December 10, The Many Moods of Christmas, with choirs, soloists, and orchestra; 12/15–16, Georgia Boy Choir; 12/17, Carols by Candlelight; January 30, 2018, Jack Mitchener in an organ recital; February 22, Nicole Marane, with John Lemley, narrator, and John Lawless, percussion, Prokofiev, *Peter & the Wolf*; 2/17, Georgia Boy Choir Festival; 2/27, Ivan Bosnar and Jacob Taylor; March 18, Passion of the Christ: The Musical Stations of the Cross, Scott Atchison, Zachary Fritsch-Hemenway, and Schola; April 5, Three Choirs Festival; 4/22, Coro Vocati; June 3, Pilgrimage to England Preview Concert, with the Chancel Choir. For information: www.prunc.org.

TENET announces its 2017–2018 series at locations in New York, New York, except where noted: October 19, Uno + One, solos and duets honoring the 450th anniversary of the birth of Claudio Monteverdi at St. Peter's Church, Savannah, Georgia, 10/20 at the House of the Redeemer, New York City, and November 10 at Pine Street Presbyterian Church, Harrisburg, Pennsylvania; 11/12, St. Philip's in the Hills Episcopal Church, Tucson, Arizona; December 15, Candlelight Carols at All Souls Unitarian Church; December 30, Monteverdi's *Selva morale e spirituale* at St. Joseph's Church; January 3, 2018, Michael Praetorius's *Vespers* at Holy Trinity Lutheran Church; March 2, Johann Heinrich Schmelzer's *Le Memorie Dolorose* at St. Luke in the Fields Church; March 24, TENEbrae: Pathway to Light with the Sebastians at St. Vincent Ferrer Church; April 21, Charpentier's *Les plaisirs de Versailles* with Metropolis Ensemble at the Metropolitan Museum of Art; May 11–12, The Sounds of Time: Songs of the Trouveres at Flushing Town Hall Gallery in Queens. For information: www.tenet.nyc.

Holy Trinity Lutheran Church, Lynchburg, Virginia, announces its 2017–2018 series of concerts, Sundays at 4:00 p.m. (except where noted): October 20, 7:00 p.m., Reformation concert by the Roanoke College Choir; 10/22, Frederick Hohman; November 5, Judy Bevans, Bach, *Goldberg Variations*; January 7, 2018, J. William Greene, *Christmas Ayres & Dances*; February 11, Rafael Scarfullery, classical guitar; April 15, Ahreum Han; May 13, Concerted: Baroque Strings and Organ. For information: www.holytrinitylynchburg.org.



St. Paul Cathedral, Pittsburgh, Becker-ath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, continues its series of organ recitals: October 20, Matthew Dirst; 10/24, Giancarlo Parodi; November 17, Margaret Harper. For information: <http://stpaulpgh.org>.



St. Ignatius Loyola Catholic Church, New York, New York, Mander organ

Sacred Music in a Sacred Space announces its 2017–2018 season of concerts at St. Ignatius Loyola Catholic Church, New York, New York, which celebrates the 25th anniversary of the church's N. P. Mander organ of four manuals, 68 stops. Three organ recitals include performances by: October 22, Kent Tittle; February 18, 2018, Renée Anne Louprette; April 15, David Higgs.

Additional programs with organ include: November 2, Duruflé, *Requiem*, with David Enlow; March 21, chorales, motets, and arias of Johann Sebastian Bach, with Andrew Henderson; May 23, Poulenc, *Concerto for Organ, Strings, and Timpani*, with Renée Anne Louprette.

Guest choral groups perform: October 6, Philippine Madrigal Singers; December 1 and 3, Chanticleer; December 10 and 17, Love's Pure Light, with St. Ignatius Choir; January 21, The King's Singers; April 26, Chanticleer. A program of music for piano four hands will be presented November 13 with Pascal and Ami Rogé. For information: www.smssconcerts.org.

Second Presbyterian Church, St. Louis, Missouri, announces its 2017–2018 concert season: October 22, Todd Wilson in recital; November 5, All Saints concert with the Second Church Chorale and Orchestra; December 3, Advent Vespers with Second Church Choir, Handbells, and organist Andrew Peters; January 7, silent film with organist Andrew Peters; February 11, Courtney Loveless jazz concert; March 4, W. Mark Akin, guitar; April 22, Earth Day concert

Appointments

Aaron Humble is appointed artistic director and principal conductor of the Apollo Club, a 123-year-old male chorus based in Minneapolis, Minnesota. He has been resident conductor of Cantus of Minneapolis for ten years. A graduate of Milliken University, Decatur, Illinois, he earned the Doctor of Music degree in vocal performance and literature from the Jacobs School of Music, Indiana University, Bloomington. He teaches voice and diction at Minnesota State University–Mankato and conducts the University Chorale. He has performed in opera, recital, concert, and chamber music venues with organizations such as the St. Paul Chamber Orchestra, the Boston Pops, the Kennedy Center for the Performing Arts, the Lincoln Center of New York City, the Library of Congress, and the Chautauqua Institute. For information: www.theapolloclub.org.



Mary Pan

Mary Pan is appointed the 2017–2018 organ scholar at St. James Episcopal Cathedral, Chicago, Illinois. She is a recent graduate of the Yale Institute of Sacred Music, New Haven, Connecticut, where she studied organ with Thomas Murray. She began her organ studies in 2010 under the tutelage of Patricia Snyder and is a graduate of the Hartt School, University of Hart-

ford, Connecticut, where she was a student of Renée Anne Louprette. Pan is a prizewinner in several competitions, including the Albert Schweitzer Organ Competition, Hartford, and the American Guild of Organists regional competition for young organists, as well as a recipient of scholarships and awards, including the M. Louise Miller Scholarship, the Yankee-Pogorzelski Memorial Scholarship, and the Peter B. Knock Memorial Music Fund. She has served as organist at First Baptist Church, West Hartford, Connecticut, and as organ scholar at Trinity Episcopal Church, Hartford, and at Grace Church, New York, New York.

The organ scholar at St. James Cathedral is a one-year appointment, intended as learning position for a recent graduate from a program in organ or church music. The post offers the scholar a chance to learn the ins-and-outs of running a multi-faceted music program while polishing his or her accompanying, service-playing, and conducting skills under the guidance of director of music Stephen Buzard.

with soloists and orchestra conducted by Andrew Peters. For information: www.secondchurch.net.



Klais organ, Overture Hall, Madison, Wisconsin

Madison Symphony Orchestra, Madison, Wisconsin, announces its 2017–2018 season of solo organ recitals in Overture Hall: October 23, Ken Cowan with Lisa Shihoten, violin; February 20, 2018, David Briggs; April 17, Isabelle Demers; May 11, Greg Zelek. For information: www.madisonsymphony.org.

Musica Sacra of New York City announces its 2017–2018 season: October 25, works of Schütz, Bach, Brahms, and Bruckner, Cathedral of St. John the Divine; December 21, Handel, *Messiah*, Carnegie Hall; March 6, 2018, Light of Light: Music of Lassus, Lauridsen, and Leonin, with Gregorian Chant, Cathedral of St. John the Divine. For information: www.musicasacra.org.

Presbyterian Homes, Evanston, Illinois, announces its monthly organ recitals for 2017–2018, Mondays at 1:30 p.m. in Elliott Chapel, featuring its 1994



Presbyterian Homes, Evanston, Illinois, Dobson organ

Dobson Pipe Organ Builders, Ltd., Opus 64 of two manuals, 25 ranks, mechanical action: October 23, Dale Rogers; November 27, Christine Kraemer; January 22, 2018, Timothy Spelbring; February 26, Andrea Handley; March 19, David Schrader; April 23, Jackson Borges; May 21, Paul Vander Weele; June 25, Brian Schoettler. For information: www.presbyterianhomes.org.

The Church of St. Luke's in the Fields, New York, New York, announces its 2017–2018 concert season, Thursdays at 8:00 p.m.: October 26, Song of Songs: Palestrina, Gombert, Lassus, and Victoria; December 7, A Bach Christmas; January 25, 2018, The Keys to Heaven: Music of Palestrina; March 8, The Birth of the Oratorio; May 3, The Glorious Mysteries: Music of Biber and Lassus. For information: www.stlukeinthefields.org.

Opus 327 NFP, a not-for-profit organization founded by St. Luke's Episcopal Church, Evanston, Illinois,

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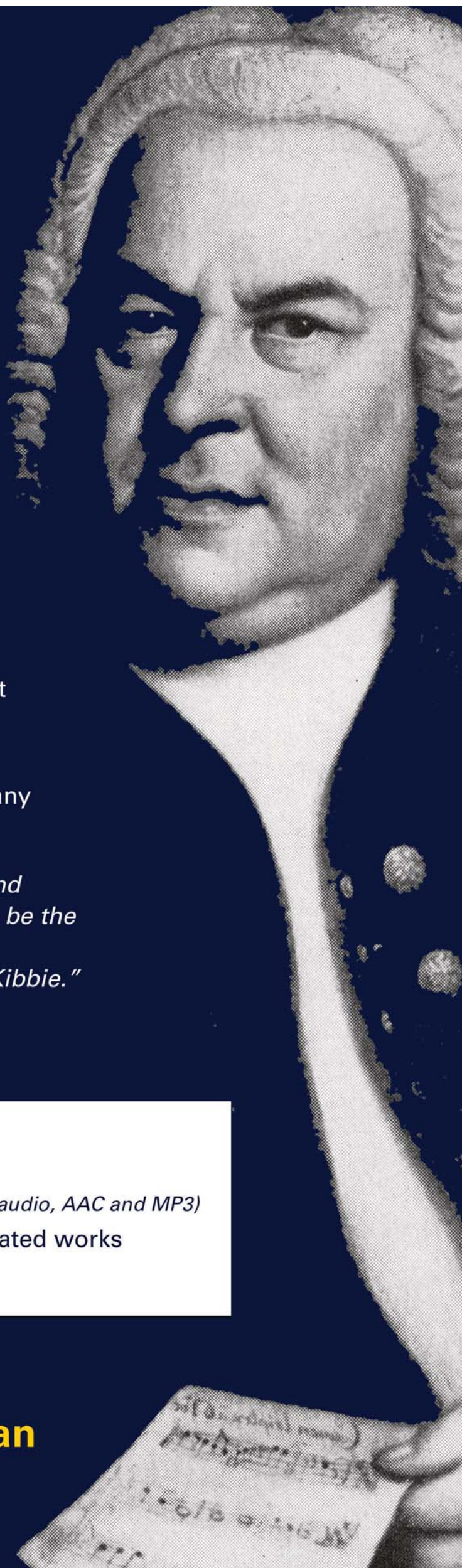
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St. Luke's Episcopal Church, Evanston, Illinois, Skinner organ

for the preservation of the church's 1922 Skinner Organ Company pipe organ, announces its 2017–18 concert series: October 28, 7:00 p.m., Bach organ works and Reformation cantatas; December 6, 12/13, and 12/20, 11:30 a.m., Advent organ recitals with Christine Kraemer; January 19, 2018, 7:30 p.m., Stephen Buzard; February 2, 7:30 p.m., Alexander Frey; 2/24, 7:00 p.m., Bach organ works and cantatas; March 14, 7:00 p.m., Stephen Tharp; February 21, 2/28, March 7, and 3/21, 11:30 a.m., Lenten organ recitals with Christine Kraemer; April 22, 3:30 p.m., Messiaen *Diptyque* and *Quartet for the End of Time*. For information: www.opus327.org.

Trinity Lutheran Church, Worcester, Massachusetts, announces its 2017–2018 season, Reformation: Past, Present, Future: October 29, Hymn Festival commemorating the 500th anniversary of the Reformation; November 4, Vivaldi, *Magnificat*, with the Worcester Youth Orchestras and Diamonds from the Dust Chamber Choir; December 3, Advent Lessons & Carols; February 25, 2018, Clara Gerdes in recital; March 24, Bach, *St. Mark Passion*; April 29, Bay State Winds. For information: <http://trinityworce.org>.



Hyde Park Community United Methodist Church, Cincinnati, Ohio (photo credit: Neal Hamlin and William T. Van Pelt)

Hyde Park Community United Methodist Church, Cincinnati, Ohio, announces organ recitals for 2017–2018, Sundays at 4:00 p.m.: October 29, Jean-Baptiste Robin with Romain Leleu, trumpet; January 28, 2018: Kola Owolabi; March 4, Brenda Portman; April 15, Renée Anne Louprette. For information: <http://hydeparkchurch.org>.

Spivey Hall, Clayton State University, Morrow, Georgia, announces events for its 2017–2018 series featuring the Albert Schweitzer Memorial Organ, built by Fratelli Ruffatti: November 4, Alan Morrison and Friends; December 8, 9, and 10, Spivey Hall Children's Choir holiday



Spivey Hall, Clayton State University, Morrow, Georgia, Ruffatti organ

program with Alan Morrison; January 20, 2018, Nathan Laube; February 24, Alan Morrison; April 14, Alcee Chriss. For information: www.spiveyhall.org.

Competitions

The inaugural **Asia International Organ Competition**, sponsored by the Taiwan Chapter of the American Guild of Organists, was held July 19 in Taiwan. **Yunjung Lee** was awarded the Rieger Orgelbau GmbH First Prize of \$3,000 and a Shanghai Pi Organ Industrial Corporation Limited winner's recital at Jiangsu Center for the Performing Arts in China. Lee is a Performer's Diploma student at Southern Methodist University, Dallas, Texas. **Sunkyoung Noh** was awarded the Schantz Organ Company Second Prize of \$2,000. Noh studies organ performance at Yonsei University, Seoul, South Korea. **Nara Lee** won the Zingmore Music Instrument Prize of \$1,000. He is a master's degree student in organ and church music at Indiana University, Bloomington. The Audience Prize of \$500, sponsored by Taipei Rosycloids Foundation for Education, was presented to **Yu-Hsiang Chen** of Taiwan. Chen is currently a lecturer at Taiwan Theological College and Seminary. Judges were Tong Soon Kwak (Korea), Olivier Latry (France), and John Walker (United States). For information: www.agotaiwan.org.

People



J. William Greene

J. William Greene's eighth and ninth collections of organ music were published in the spring of 2017. *Christmas Ayres & Dances*, Volume 2, for organ, harpsichord, chamber organ, or piano, was published by Concordia Publishing House. *A Mighty Fortress, Seven Creative Hymn Settings of Familiar Hymns plus a Jaunty Toccata*, was published by Paraclete Press. Other works are listed on Greene's website: www.jwilliamgreene.com.

Katherine Meloan, chapel organist and director of music at United States Merchant Marine Academy on Long Island and organ faculty member at Manhattan School of Music, will present

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Skinner Organ Company replica of Roosevelt organ at Henry Ford Museum, Greenfield Village, Dearborn, Michigan (photo credit: Brian Kutscher)

Organist **David Wagner** was featured throughout the day on August 21 at the pipe organ at Thomas Edison's Menlo Park Laboratory, now fully reconstructed at the **Henry Ford Museum, Greenfield Village, Dearborn, Michigan**. The organ was a one-manual, mechanical-action organ of four stops built by Hilborne Roosevelt in 1875 as Opus 16. It occupied a prominent place in the laboratory and was played daily by one of the members of Edison's team at lunchtime and also for after work entertainment. The Roosevelt organ was destroyed by a fire in the laboratory in 1914. The Skinner Organ Company, working from the plans and photographs from Roosevelt, built a copy in 1929, the only tracker organ ever built by Skinner, Opus 765.

The instrument was silent for a number of years until it was completely restored by Jerroll Adams of Milan, Michigan, this year. Wagner played it for the first time August 14 for a video presentation made by the museum that will be made into an exhibit. For the "Bring the World to Light" celebration on August 21, Wagner played popular songs of the late 1870s that would have been played on the organ. The instrument remains hand pumped, either by two foot pedals or by an optional hand lever on the right side of the instrument.



Participants in the POETech at Cumming First United Methodist Church, Cumming, Georgia

The **Associated Pipe Organ Builders of America**, with the **American Institute of Organbuilders** and the **American Guild of Organists**, sponsor a technical workshop every other year as part of AGO's Pipe Organ Encounter (POETech) program. The purpose is to acquaint young people interested in learning about organ building with the trade.

This year's event was held at the shop of **Parkey Organ Builders**, Berkeley Springs, Georgia, July 9–14, and under the aegis of the Atlanta Chapter of the AGO. Fourteen students, ranging in age from 13 to 22, including a participant from Guatemala, attended. During the week there was extensive study of windchest construction, organ wiring, and pipe voicing, along with lectures on shop safety and how to run a business. In-shop assistance was provided by various members of the Parkey team, and there were several off-site visits to hear and inspect various types of organ installations in the area. Bradley Jones, of Randall Dyer and Associates, and Chris Bowman, of Parkey Organ Builders, assisted the students in preparing and voicing flue and reed pipes, donated by Oyster Pipe Works, of Louisville, Ohio.

The group is pictured following an organ crawl and concert at Cumming First United Methodist Church, Cumming, Georgia. On the organ bench are concert artists James Mellichamp, Faythe Freese, and Mark Pacoe. Randall Dyer and Phillip Parkey, instructors, are at left.



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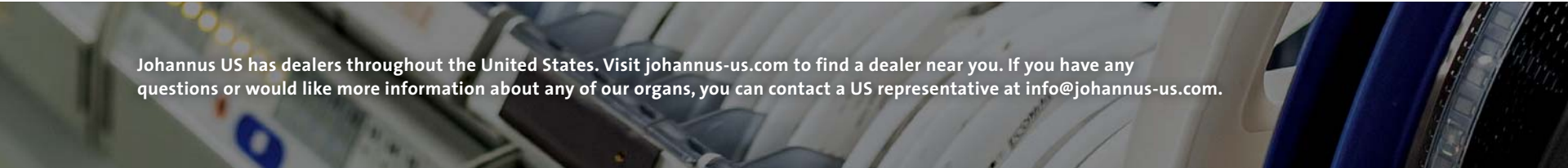
The variety of churches, sounds, and techniques we come across on our journey as the world's largest organ builder is astounding. As you might expect from a leader in our field, we aim to keep changing the organ world and help it to evolve and innovate. It's only by embracing innovation that we can continue to deliver on our promise of providing a sound performance that's nothing short of excellent.

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Nunc Dimittis



Robert Clark

Robert Cameron Clark, 85, died August 23 in Houston, Texas. Born September 13, 1931, in Fairbury, Nebraska, he began piano lessons in the fourth grade with Margaret Dietrich and attended Kansas City public schools whose music department was led by noted music educator, Maybell Glenn. At age 14, he held his first church job where he played an Estey reed organ.

In 1952, he graduated from Central Methodist College (Fayette, Missouri), where he studied organ with Orpha Ochse and Luther Spade and piano with Opal Hayes and Nannie Lou Wright. In 1954, he completed his graduate studies in New York City at Union Theological Seminary's

School of Sacred Music, where in addition to organ study with Clarence Dickinson (1952) and Ernest White (1953), he studied Baroque performance practice and harpsichord with Gustav Leonhardt. His dissertation on Olivier Messiaen included a translation of the composer's *Technique de mon langage musical*.

After holding positions at Baker University (Baldwin City, Kansas), Christ United Presbyterian Church (Canton, Ohio), and Cornell College (Mount Vernon, Iowa), he taught at the University of Michigan (Ann Arbor) for 17 years (1964–1981). A Rackham School of Graduate Studies research grant (1976) enabled him to study organs in Germany, Switzerland, and France. Focusing on organs in Saxony and Thuringia, Clark played nearly all the organs built by Gottfried Silbermann, research that contributed to the initial impetus for building a Silbermann-inspired C. B. Fisk organ (Op. 87) at the University of Michigan. During his research in then East Germany, his study of manuscripts in the East Berlin Stadtbibliothek led to his co-authorship of a new edition of Johann Sebastian Bach's *Orgelbüchlein* (1984).

Beginning in 1981, Clark taught at Arizona State University where he played a decisive role in the design of ASU's organ hall and the construction of the Paul Fritts organ. Both were focal points for a symposium, *The Historical Organ in America* (1992), attended by musicians and organ builders from around the world. Clark retired from ASU in 1998 as professor emeritus of music.

Throughout his career, Clark served as adjudicator for regional, national, and international competitions including those of St. Albans and Grand Prix de Chartres. His several CDs include *Bach at Naumburg*, the notable first recording of the fully restored Hildebrandt organ in the Wenzelskirche, Naumburg, Germany.

Robert Clark is survived by his children Susan Clark Joul, Barbara Clark, Robert Clark, and Jill Meiburg; grandchildren, Ivy Joul, Henry Meiburg, Sebastian Meiburg, and Maxwell Meiburg; and a sister, Carol Chamberlin.



Edna I. VanDuzee-Walter

Edna I. VanDuzee-Walter, 96, died peacefully at home in Round Lake, New York, August 8. She was born May 27, 1921, in Bradford, Pennsylvania, the daughter of Lorenzo and Oral C. Lawton. Early in life she played the piano and showed an unusual affinity for music. She graduated from Turin High School in Turin, New York, and later received two degrees in music education from the Crane School of Music in Potsdam, New York.

Edna married Robert F. VanDuzee in 1945, who predeceased her in 1988. She is survived by her second husband, Norman Walter, a daughter, Barbara Jean (Allan) Michelin of Wappinger's Falls, New York, and a son, Robert F. (Stephanie) VanDuzee, Jr., of Brigantine, New Jersey, as well as several nieces and nephews.

In 1947, Edna moved to Round Lake where she became a member of the local Methodist church, and served the congregation as choir director for over two decades. She taught music in several public schools, gave private lessons, and ran a musical nursery school in Round Lake between 1969 and 1986. She was a member of the Round Lake Woman's Improvement Society, serving several terms as president, and was also active in civic affairs.

Beginning in 1968 and for some forty years, she was curator of the Round Lake Auditorium and its famous Davis & Ferris organ. She organized concerts, did fund-raising, and raised awareness of the organ's historical significance on a broad scale. She was also an enthusiastic member of the Organ Historical Society and the local chapter of the American Guild of Organists. She was the recipient of several honors, including the Distinguished Service Award of the Organ Historical Society.

Her funeral was held on August 16 at the Round Lake United Methodist Church, and she was buried in Memory Gardens Cemetery, Colonie, New York. Memorial contributions may be made in her memory to the Round Lake Auditorium, Post Office Box 85, Round Lake, New York 12151. ■

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Katherine Meloan

recitals and masterclasses: October 29, the Cadet Chapel at the United States Military Academy, West Point, New York; December 15, Trinity Episcopal Church, Reno, Nevada; 12/17, Cathedral of St. Mary of the Assumption, San Francisco, California; April 27–28, masterclass and recital for the Chattanooga, Tennessee, chapter of the American Guild of Organists; May 6, Church of St. Patrick, Huntington, New York. Katherine Meloan is represented by Concert Artist Cooperative. For information: katherinemeloan.com.



Donald Sutherland and Phyllis Bryn-Julson

Retiring **Peabody Conservatory** (Baltimore, Maryland) faculty members organist **Donald Sutherland** and soprano **Phyllis Bryn-Julson** received the Johns Hopkins Heritage Award on April 27. The Heritage Award is presented by the Johns Hopkins Alumni Association for exceptional service to the University. Sutherland and Bryn-Julson were honored for their collectively devoted 75 years of teaching at Peabody. Though it is unusual for faculty members to be nominated or chosen for this award, these two are extraordinary: they have each received the JHU Excellence in Teaching Award, demonstrating their dedication to current students, and their continued dedication to alumni is evident by the support for their nomination for this award. For information: www.peabody.jhu.edu.



James Welch

James Welch presented a recital August 11 at St. Mary Catholic Cathedral, Gaylord, Michigan. The program was co-sponsored by St. Mary Cathedral, The Church of Jesus Christ of Latter-day

Saints, and the Cherry Capital Chapter of the American Guild of Organists. The organ at St. Mary Cathedral was built in 1976 by Gabriel Kney. Welch's program included works by Bach, Balbastre, Balassare Galuppi, Mendelssohn, Christopher Pardini, Reger, Vierne, James Spencer, Ramón Noble, Dale Wood, and Widor. The event was hosted by Wayne Wyrembelski, director of music at St. Mary Cathedral, and Elder Joseph Wilson of The Church of Jesus Christ of Latter-day Saints.

Choir schools

The board of trustees of the **American Boychoir School**, Hopewell, New Jersey, decided August 14 that the school would not open for the 2017–2018 school year. An announcement by Rob D'Avanzo, chair of the board of trustees, was released the following day. The school "will proceed to wind down operations as soon as practicable, return all tuition deposits, notify Rambling Pines that ABS will not renew its lease, address the impact on our staff and students, and cancel all concert commitments."

The enrollment at the school had declined such that between 19 to 21 boys were expected for the 2017–2018 academic year. This, along with ongoing financial difficulties in recent years, forced the decision to close.

The American Boychoir and its school were founded as the Columbus Boychoir in Columbus, Ohio, in 1937. In 1950, the organization moved to Princeton, New Jersey, and in 1980, took its present name. It was one of only two boarding choir schools for boys in the United States, the other being St. Thomas Church, Fifth Avenue, New York, New York. For information: www.americanboychoir.org.

Publishers

Michael's Music Service announces new sheet music restorations: *Fancies*, by Gatty Sellars (composed in 1916, an easy selection for summertime); *Pièces pour Orgue*, op. 23, by Joseph Callaerts (a collection including a toccata, of which a recording is available at the website); *Andantes and Adagios*, by Ludwig van Beethoven, arranged by Julius André (a collection including the andante from the *Fifth Symphony*); *Prelude to 'The Blessed Damsel'*, by Claude Debussy, transcribed by Palmer Christian (one of only two transcriptions of Christian to be published).

Two Sets of Variations for Pedal Study, by Eugene Thayer, are useful for pedal technique improvement; *Two Canons on a Choral Theme*, by August Haupt, is the work of this early American educator; *Marche Officielle des Parachutistes Belges*, by Pierre Leemans, arranged by Allan Ontko, is a tongue-in-cheek arrangement of this well-known march; and *Old Folks at Home* (Stephen Foster), by Wenham Smith, published in 1888, during his first year at Plymouth Church, Brooklyn. For information: www.michaelsmusicservice.com.

Paraclete Press announces new releases of anthems: *That Night*, by Bob Burroughs, for Advent/Christmas (unison/two-part treble voices with keyboard); *Come, O Thou Traveler Unknown*, by Robert J. Powell (SATB with organ and optional C instrument); *Lord of the Morning*, by Raymond Weidner, for Christmas (SATB with soprano solo, flute, keyboard/strings); *The Lord at First Did Adam Make*, by June Nixon, for Advent (SATB with organ); *Rejoice*

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Here & There

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and *Be Merry*, by Martin Leadbetter, for Christmas (SATB a cappella); and *Patapan*, by Alan Smith, for Christmas (SA with piano). For information: www.paraclesheetmusic.com.

Recordings



New Fugue State Films CD

Fugue State Films announces release of a new CD, *Wayne Marshall plays the Hugo Mayer organ of the Basilica of St. Kastor, Koblenz*. The recording features five improvisations (including well-known themes such as *LASST UNS ERFREUEN*, *WACHET AUF*, *Twinkle, Twinkle*, and *ODE TO JOY*), as well as Norman Cocker's *Tuba Tune* and Roger-Ducasse's *Pastorale*. For information: www.fuguestatefilms.co.uk.



Pageantry & Poetry

Pro Organo announces release of a new CD, *Pageantry & Poetry* (CD 7280, \$17.98), featuring **Frederick Hohman** playing the four-manual Reuter Organ Company instrument recently completed in the Cathedral of the Immaculate Conception, Springfield, Illinois. The disc features works of Bach, Gigout, Langlais, Franck, Mulet, and Duruflé. For information: www.proorgano.com.



Organ Music of René Louis Becker, Volume 3

Raven announces a new CD, *Organ Music of René Louis Becker, Volume 3*

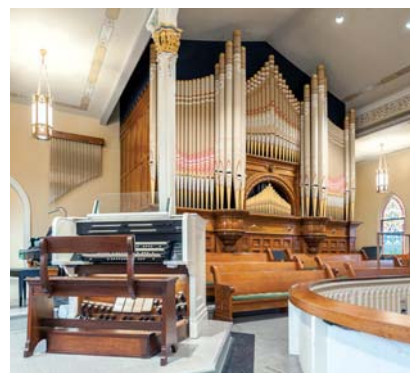
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(OAR-999), featuring **Damin Spritzer** at the 1938 W. W. Kimball organ at the Cathedral of St. John in the Wilderness, Denver, Colorado. This is the first recording to feature the restored organ along with its recently completed Antiphonal division, which was built using mostly vintage Kimball pipework. The Antiphonal division was originally planned by Kimball, but not realized until 2016. The organ now comprises 113 ranks. Becker (1882–1956) was a prolific Alsatian-American composer, teacher, and organist who worked more than half a century in Missouri, Illinois, and Michigan. The ten works included on the disc are first recordings. They include lyrical and colorful works as well as three processional marches, a toccata, and a hymn-based work. For further information: 804/355-6386, www.ravencd.com.

Organbuilders

Bunn-Minnick Pipe Organs, Columbus, Ohio, announces it will cease operations at the end of 2017, after 48 years of building, rebuilding, restoring, repairing, and maintaining pipe organs in the eastern United States. The staff of the firm thanks all their friends, clients, and colleagues gained through the years. For information: www.bunnminnick.com.

W. Catanesye & Co. of Randolph, Massachusetts, has been selected to rebuild and enlarge the 1983/2005 Casavant organ (Opus 3523) at St. Anne in-the-Fields Episcopal Church in Lincoln, Massachusetts. Due for completion for Easter 2018, the project includes the revision of existing stops and four added ranks, including a 16' Principal, of which 19 pipes will be in a newly constructed façade. For information: www.williamcatanesye.com.



Emmanuel Lutheran Church, Fort Wayne, Indiana (photo credit: Jesse Braswell)

Muller Pipe Organ Company, Croton, Ohio, has finished a project relocating, refurbishing, and enlarging a pipe organ for Emmanuel Lutheran Church, Fort Wayne, Indiana. Emmanuel Church had an 1880s William King & Son organ installed, which consisted of two manuals, 25 stops. Over the generations, the organ was altered and rebuilt, at one point introducing digital voices. The church decided to replace the organ, retaining its extensive façade, which was re-stenciled by Russell Design of Kokomo, Indiana.

Muller obtained Austin Organs, Inc., Opus 2436, built in 1965 for the former First Church of Christ, Scientist, Columbus, Ohio, when that congregation sold its downtown edifice in 2014. Thirty-eight ranks of pipes were retained along with the console, which was refurbished for Emmanuel Church. New electro-pneumatic windchests and mechanisms were provided. For information: www.mullerpipeorgan.com.



Summer Academy for High School Organists tour of the Canandaigua region

Parsons Pipe Organ Builders, Canandaigua, New York, hosted a shop tour and pizza party for the students attending the Summer Academy for High School Organists at the Eastman School of Music in Rochester, New York, on July 27. The academy was a five-day intensive workshop, July 24–28. Following the shop tour and dinner, the students traveled to the United Church in Canandaigua to view and play Parsons' Opus 41 and ended the day with an ice cream social on the shores of Canandaigua Lake.



Grandchildren of company founder Felix F. Schoenstein: Sister Mary Mark, Norman, Vincent, and Edward Schoenstein, with company president Jack Bethards (photo credit: Louis Patterson)

Schoenstein & Co., Benicia, California, celebrated its 140th anniversary with an open house demonstrating the firm's new organs for Holy Cross Catholic Church, San Jose, California, and Mikell Chapel of the Cathedral of St. Philip, Atlanta, Georgia. The 150 guests were fascinated with the extremely complex arrangement of pipes, windchests, bellows, and wind conductors necessary to fit in the chapel's small, irregular shaped chamber. "One of our most challenging installation sites!" said company president Jack Bethards.

Twenty-four members of the founding Schoenstein family representing the fourth, fifth, and sixth generations joined the celebration and presented a commemorative glass sculpture for the firm's archive, which includes Schoenstein records and artifacts dating from the mid-nineteenth century in Germany. For information: www.schoenstein.com.



Organists of the Keweenaw, Michigan

Members of the **Organists of Keweenaw**, Michigan, continue their dedication to keeping their 14 historic organs in the public eye (see *THE DIAPASON*, February 2007). On August 27, they commemorated the 500th year of the Reformation with a hymn festival featuring the 1899 Barckhoff organ at the Keweenaw Heritage Center in Calumet, Michigan. Organists playing included Kathleen Alatalo-Arten, Janet Dalquist, Jan List, Tom Kraska (summer resident), and Carol Waisanen. The program, "The Hymns of Martin Luther," included organ arrangements of hymns, singing of hymns by the audience led by a volunteer choir, and comments about Luther and each hymn by local Pastor Aaron Gehrke. About 100 people attended, and, although some of the hymns were unfamiliar, the singing was firmly in the Lutheran tradition. Donations were designated for both the organ and building maintenance. Also this summer, the organists played weekly recitals on the Barckhoff organ. Furthermore, series of biweekly recitals were performed on the 1873 Garrett House organ in Lake Linden, Michigan. The House organ is found in the historic Victorian Stick-style former Congregational Church built in 1887, part of the Houghton County Historical Society complex.

From the Harpsichord Editor's mailbox

Four recent harpsichord scores

Carson Cooman (born 1982) is a prolific composer who writes accessible music. He serves currently as Research Associate in Music and Composer-in-Residence at Harvard University's Memorial Church. A surprise packet containing four elegantly printed scores by Cooman arrived in my mailbox recently. All are "for keyboard" (in the composer's notes, appropriate instruments are listed as pipe organ, harpsichord, clavichord, lautenwerk, harmonium, reed organ, piano, or electronic keyboard). All are published by Zimbel Press (www.zimbel.com) and distributed exclusively by Subito Music Corporation (www.subitomusic.com).

All four are well-suited to the harpsichord: textures are consistently spare (ranging from two to four voices), and Cooman indicates that long-held notes should be restruck *ad libitum* on instruments that have a faster sound decay.

Of the four pieces my personal favorites are *Three Renaissance Dances*, op. 1079, and *Prelude, Fughetta, and Allegro*, op. 1064, both composed in 2014. The *Dances*—Pavane (Adagio), Tordion (Vivace), and Allemande (Andante espressivo)—are faithful to the rhythms and chords expected in the 17th and 18th centuries, and the order of the movements guarantees both variety and interest. Comprising only five pages of music, these dances will not be boring to an audience.

Cooman's *Prelude, Fughetta, and Allegro* is "loosely inspired by Johann Sebastian Bach's *Prelude, Fugue and Allegro*, BWV 998—a late composition seemingly intended for harpsichord, lute, or most especially, the lautenwerk [a 'lute harpsichord']—apparently a personal favorite instrument of Bach," to quote the composer's introductory notes. Dedicated to the instrument maker Steven Sørli, these three movements in E-flat major, C minor, and E-flat major are beautifully crafted and could make an interesting pairing with Bach's work. Use of the harpsichord's buff stop would suggest the sound of the gut-strung "lute-harpsichord." Cooman also mentions that "equal temperament is neither expected nor required" for this music.

The two additional scores in the packet are *Ricercari*, op. 1014 (2013), "inspired by the keyboard music of the early and mid-17th century." The work consists of one page (3-voice texture) dedicated to Kimberly Marshall, two pages (2 voices) for James Woodman, and a final two pages (4 voices) for Peter Sykes.

Number four, *Toccata sequenziale sopra "ut re mi fa,"* op. 1063, dedicated to the New England instrument maker Allan Winkler, is a contemporary work inspired by the early Italian keyboard toccatas of Frescobaldi and his followers. In the style of the 17th century, this six-page piece is meant to be played freely, and it comprises both the longest and most harmonically adventurous of these Cooman compositions.

A musicological detective story

Knowing my deep appreciation for well-plotted mystery stories, dear colleague and longtime friend harpsichordist Jane Clark sent me the journal of The British Music Society (aptly named *British Music*, Volume 38, 2016, #2) in which **John Turner's** article "Thank you, Norman Dello Joio! A Voyage of Discovery" appeared in print (pages 24–32). Turner traces the twists and turns that led to his finding of a major musical score by

Alan Rawsthorne (1905–1971). The composer's manuscript was destroyed together with many other pieces and musical instruments during the November 1940 *Luftwaffe* bombing of his lodgings in Bristol. Unexpectedly, a copy of Rawsthorne's *Chamber Cantata for Voice, Strings, and Harpsichord* (1937) was found among the papers of Southern California composer Halsey Stevens (1908–1989), whose legacy is now archived at the Library of Congress in Washington, D.C.

The link between the UK and the United States must have been the harpsichordist Alice Ehlers (1887–1981) who played the keyboard part at the premiere of the *Chamber Cantata* in 1937. Ehlers, an early student of Wanda Landowska, immigrated to the United States in 1938, where she was, for many years, a fellow faculty member together with Stevens at the University of Southern California, Los Angeles. Turner surmises that it must have been she who brought her copy of the cantata score to the United States, where, somehow, it became part of the Stevens Collection. (My quick look at Frances Bedford's *Harpsichord and Clavichord Music of the 20th Century* provided the information that Stevens composed a two-minute solo harpsichord work for Ehlers—*La quarte-vingtaine*—in 1967, the year of her 80th birthday!)

There is much more concerning this exciting rediscovery of a "lost" Rawsthorne composition as well as a reference to Walter Leigh's delightful *Concertino for Harpsichord and Strings*, which Turner posits may well have been familiar to the cantata's composer. The connection to American composer Norman Dello Joio is also explained in his article, together with a reference to this American composer's 1980 solo harpsichord work *Salute to Scarlatti* and the welcome news that "the first modern performance of the rediscovered Rawsthorne work took place on October 29, 2016, at the Royal Northern College of Music, with Harvey Davis at the harpsichord."

Mark Schweizer's 14th liturgical mystery

It was THE DIAPASON's editor Jerome Butera who sent me a review copy of **Mark Schweizer's** first liturgical



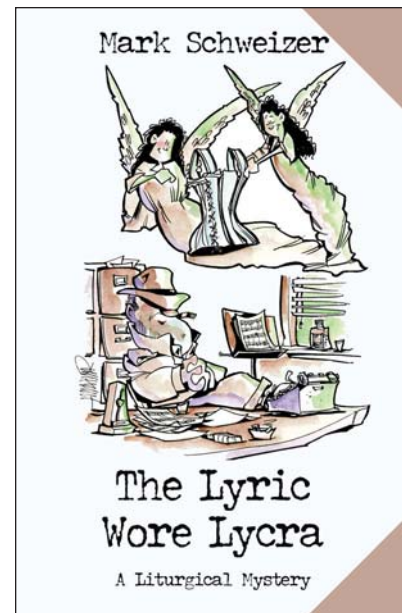
Carson Cooman (photo credit: Colby Cooman)

mystery, *The Alto Wore Tweed*. It was, I suppose, not surprising since I had written several columns concerning "Murder at the Harpsichord" (citing mystery novels with a harpsichord connection, not referring to recitals by students or colleagues). My Schweizer review was published in the July 2003 issue of our favorite magazine (on pages 8 and 10), from which I quote:

Here is the answer to all your gift needs: buy a copy of this slim paperback for every person on your Christmas list. Any 144-page book that manages to include references to Charles Wood, Charpentier, Mendelssohn, Hugo Distler, bagpipes, an anthem text in which "Holy Jesus" rhymes with "moldy Cheeses" and "Martin Luther's Diet of Wurms (the only Diet of Wurms with the International Congress of Church Musicians Seal of Approval)" gets my vote for book of the year.

Well, here we are, 14 years later, at liturgical mystery number 14, and I have read every one of the intervening volumes, each of which has produced a similar (or greater) sense of euphoria, merriment, and admiration for the author's continued droll sense of humor, ability to create madcap plots, and sheer ability both to instruct and to entertain.

The newest, *The Lyric Wore Lycra*, which clocks in at 192 pages (like most



The Lyric Wore Lycra

of us, it has added a little extra heft around its middle), still maintains the Raymond Chandler sub-story set in distinctive typewriter script, is still replete with welcome musical references, and still displays the author's ability to poke gentle barbs at liturgical matters, the current ones involving Fat Tuesday and Lent, all side by side with several dead bodies and, thus, enough crimes to be solved by sleuth Hayden Konig, police chief of St. Germaine, North Carolina, and part-time organist-choirmaster of St. Barnabas Episcopal Church in that small village.

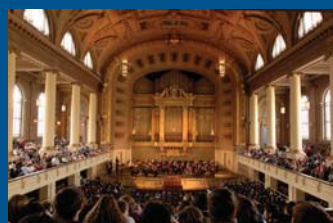
And yes, it is gift-worthy in the extreme, available directly from St. James Music Press (www.sjimpbooks.com). (Request an autographed copy if you wish.) My package of two copies arrived within three days, so the book accompanied me to Santa Fe, where I shared news of its July publication with my hosts, also devoted Schweizer fans. They rushed away from our dinner table to place their order immediately, and they, too, had their books in hand, ready to be read while on their vacation. ■

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

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This collection of choral anthems is based on texts from old hymns we know and love. The composers have given these words new melodies and harmonies that bring new life to each of these titles. A couple of the hymns are no longer included in the newer hymnals. I have used all of these anthems with my 16-voice choir, and they loved learning and singing them in our traditional service. When we combine with our contemporary musicians these hymns work perfectly in that setting as well. Our hymnody, with the old and the new, is a vital part of our heritage and worship experience. I hope you will find these old chestnuts useful and refreshing.

Then Sings My Soul (How Great Thou Art), text and music by Stuart K. Hine, choral setting by Mary McDonald. Hope Publishing Company, C 5701, SATB with piano, \$2.25.

Mary McDonald has crafted an exceptional new anthem based on one of the greatest hymn texts of the 20th century, with altered original melody and luscious harmonies. This fresh treatment brings a new breadth and splendor to this timeless hymn. The arrangement will change how you think of this old chestnut. Highly recommended. An orchestration by Michael Lawrence is also available, C 5701O, \$69.95. Just recently in print are arrangements for SSA, C 6102; SAB, C 5720; TTBB, C 5724; 2-part mixed, C5993.

Prayer to Jehovah, Molly Ijames. SATB, Beckenhorst Press, Inc., BP2115, \$2.10.

This setting of *Guide Me, O Thou Great Jehovah* is scored for SATB choir, piano, and optional string quartet. Molly Ijames has given this favorite text her own expressive music. The heart of this hymn is captured beautifully.

Coming Home, text by William J. Kirkpatrick, music by Mary McDonald. SATB, Hope Publishing Company, C 5930, \$2.20.

This original prayerful ballad by Mary McDonald is paired with the beloved gospel hymn text expressing the return to the Father like the story of the prodigal son. The music is set in a minor key, which, near the end of the anthem, moves to major mode with the original tune. Beautifully written.

There Is a Fountain, Brian L. Hanson. SATB, Concordia Publishing House, 98-4269, \$1.90.

A new setting of William Cowper's beloved text begins with a gentle, flowing accompaniment and unadorned simplicity. It gradually unfolds with sensitive text painting and lush harmonies with vocal lines highlighting SA and TB combinations. Especially appropriate for Lent.

I Sing the Mighty Power of God, text by Isaac Watts, music by Steven Strite. SATB with optional brass and percussion, Hope Publishing Company, C 6081, \$2.25.

This familiar text is set to a new tune in this high-energy arrangement. The moderately syncopated vocal lines soar above a rhythmic accompaniment bringing life and renewed awareness to God's power and might. The vocal parts are well crafted and stay within reasonable range. The optional brass and percussion parts will only add to this already festive piece. Brass parts consist of conductor's score, two B-flat trumpets, two trombones, suspended cymbal, and timpani, C 6081B, \$29.95.

Lead Me On, O Great Jehovah, text by William Williams and Jay Althouse, setting by Jay Althouse. SATB, Hope Publishing House, C 5956, \$2.10.

Jay Althouse updated a text by the noted Welsh composer William Williams and set it to original music. The haunting new melody is folk-like in nature, much in the style of an Appalachian folk hymn and incorporates, both in the accompaniment and the voices, the early American tune "Poor Wayfaring Stranger." There are options for vocal solos, and the piano accompaniment is transparent and accessible.

—Leon Nelson

Southminster Presbyterian Church
Arlington Heights, Illinois

New Recordings

The Organ at European Courts, Francesco Cera. Brilliant Classics 95240. Available from www.amazon.com.

For this recording Francesco Cera has chosen a most intriguing instrument, a positive organ dated 1772, which is almost certainly of Neapolitan provenance and was restored in 2012. It is based on 4' pitch and unusually has both a Principale and a Flauto at this pitch, with the latter borrowing from the Principale for its bottom two octaves. It has only two other stops, a Duodecima at 1½' and a Decimaquinta at 1'. Pitch is A=412 and the temperament is a modified ¼ comma meantone.

Recorded in the refectory of the Franciscan Convent, Lustra Cilento, the CD contains 22 tracks by 13 composers (two of whom are "anonymous"), with Italy (nine pieces), Spain (three

pieces), Germany (three pieces), England (three pieces), and France (four pieces) being represented. The genres included cover primarily the secular repertoire of dances and variations, with three Canzona settings and one "learned" contrapuntal piece, a Ricercar by Frescobaldi, as well. The pieces are taken from a mixture of printed and manuscript sources, covering some 150 years.

The CD opens with the earliest piece, a gentle and relatively simply ornamented setting of *Gentil Donna*, taken from Andrea Antico's book of 26 Frottole settings, which, published in 1517, is the first known printed music for keyboard instruments only. This is followed by three dances taken from the 25 contained in the *Intabolutura di Balli*, published in Venice in 1551, the first collection specifying stringed keyboard instruments. Here Cera makes a convincing argument for their being played successfully on a chamber organ—*Gagliarda comadrina*, *Gagliarda lodesana*, and *Gagliarda Chataccio*, with their lively right-hand line over insistent rhythms and chords either of close triads or 1-5-8. These are followed by two *Canzon francese* by the Venetian master Andrea Gabrieli, *Detta Je n'en dirai mot* and *Qui la dira*, which were published posthumously by his nephew Giovanni. Bristling with rapid sixteenth-note runs and written out ornaments, the first piece contains more imitative writing; in both, the texture varies considerably. Next up are two pieces by the Roman Girolamo Frescobaldi, his multi-sectional *Canzone ottava detta la Vincenti* from a collection of 11 published in 1645, after his death, and his *Ricercare Quarto sopra mi re fa mi* from his collection of 10 Ricercars published in 1615. The selection of pieces from Italy concludes with the set of 24 *Partite di Bergamasca*, another popular tune of four bars, the latest piece on the CD and taken from an autograph manuscript source of the late seventeenth century by Bernardo Pasquini. The variations follow one another with only a brief pause to allow for changes of registration, which enhances the variety in texture and meter.

Spain is represented by three sets of *Diferencias* by António de Cabezón, the blind organist to the Emperor Charles V. Taken from Cabezón's posthumously published *Obras de Música*, these are the more restrained and elegant *canto llano del Caballero* (four variations after the theme), the jaunty *la Gagliarda Milanese* (two variations followed by the theme being repeated), and the second of three sets on *las Vacas* (six variations).

Three pieces from Germany open with Paul Hofhaimer's *Tandernack* followed by the exciting *Gagliarda* with a *Variatio* by the Hamburg composer Heinrich Scheidemann and the set of ten variations on an *Alamanda* by Samuel Scheidt, organist in Halle, who, like Scheidemann, studied in Amsterdam with Sweelinck. This piece, based on the popular pattern known as the *Bassa Fiamenga* or *Brunsmeldijn*, contains a wide range of styles in the writing, which frequently attains highly virtuosic peaks.

Three English pieces from the early sixteenth century open with the enigmatic and quite hypnotic *Uppon la mi re* followed by *My Lady Careys dompe* with its broken chord left hand beneath a flowing right hand. The final piece from England is Hugh Aston's *Hornepype*, a triple-time dance in two sections, the second being full of lively writing mainly for the right hand over a long-short rhythmic bass.

The CD concludes with four pieces from France. Three of them—*Pavenne*, *Gaillarde*, and *Branle*—were included in a collection of dances, which was one of the several sets of keyboard pieces issued in Paris in the early 1530s by Pierre Attaignant. The *Pavenne* and the much faster *Gaillarde* mix chordal writing with solo flourishes, and the left hand is also varied; the *Branle* has more chordal elements than applied divisional writing for the right hand. The final piece is an *Allemande Grave* from a collection of pieces by Henri du Mont published in the 1650s, an elegiac and refined piece with which to conclude.

Most of the tracks, particularly the dances, are on the short side, with the *Alamanda* by Samuel Scheidt being by far the longest, weighing in at almost nine minutes. Other longer tracks of around four to five minutes include the *Canzon Francese detta Qui la dira* by Andrea Gabrieli, the *Ricercare Quarto sopra mi re fa mi* by Frescobaldi, the *Partite di Bergamasca* by Bernardo Pasquini, the *Gagliarda in D Minor* by Scheidemann, and Hugh Aston's *Hornepype*.

The booklet contains an informative background on the small organs to be found in noble mansions and private chapels, many being based on stops of 4' pitch. Also included is an overview of the secular repertoire of the sixteenth and seventeenth centuries, and a brief note on some, but unfortunately not all, of the pieces performed. There is a full description of the organ with two photos.

As we have come to expect from Francesco Cera, the playing is clearly articulated, with creatively applied ornamentation, especially in the repeats. The variety of compositional styles from across Europe, ranging from exuberant to reflective, allied to the imaginative use of what on paper appears a limited tonal palette, makes this CD a vital listening experience that demonstrates the unexpected versatility of the instrument, especially under the hands of such an experienced player. It is an extremely valuable recording of this type of instrument; if it encourages players to explore the potential of playing the many sets of pieces that are still sometimes regarded as being exclusively for performance on stringed keyboard instruments on the organ using appropriate colors, which can bring alive pieces ranging from the simple relatively unsophisticated dances to the far more complex and at times demanding virtuosic contrapuntal pieces and variations, it will have achieved much.

—John Collins
Sussex, England

New Handbell Music for Advent and Christmas

In a Manger, arranged for 3–5 octaves of handbells and piano with optional 3–5 octaves of handchimes, by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2818, \$4.95, level 2+ (M+).

Combining James R. Murray's "Away in a Manger" with William J. Kirkpatrick's "Cradle Song," Joel Raney brings together this Christmas medley combining piano and bells in a very effective back-and-forth dialogue between the two instruments. The piece begins simply with bell-like chords bringing in the manger themes and adding more texture with full melodic patterns weaving these themes throughout. It ends like it began—simply and gently.

Four Advent Hymns for Twelve Bells, by Sandra Eithun. Concordia

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Publishing House, #97-7769, \$4.50, level 2–3 (E+ – M-).

These four titles include “Come, Thou Long-Expected Jesus,” “Comfort, Comfort Ye My People,” “Let All Mortal Flesh Keep Silence,” and “O Come, O Come, Emmanuel.” Arranged for handbells or handchimes, the arrangements are creatively written and provide an opportunity for a small group of ringers.

Coventry Carol, arranged for 3, 4, 5, or 6 octaves of handbells by Brenda Austin. Choristers Guild, CGB 1009, \$4.95, level 3 (M-).

This reflective seasonal carol begins with a flowing, slightly syncopated accompaniment to the carol melody. This feeling is interrupted in the middle section with a bold, agitated interlude, which returns back to the opening contemplative mood.

Once in Royal David’s City, arranged for 2–3 octaves of handbells or handchimes by Dan R. Edwards. Concordia Publishing House, #97-7771, \$3.95, level 2 (E+).

The familiar carol is arranged for two verses in the key of B-flat. There are some lovely harmonies given to this short gem. Short and sweet, and quickly learned.

The Little Drummer Boy, by Katherine Davis, Henry Onorati, and Harry Simeone, arranged for 3–5 octaves of handbells, with optional 3–5 octaves of handchimes, synthesizer, and percussion, by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2802, \$5.50, conductor’s score, synth, and percussion parts, Code 2802P, \$15.00, level 3+ (D-).

Here is delightful presentation of this well-loved Christmas song in a dynamic, fully developed setting that will be perfect for concerts, communities, and churches. The optional instrumental parts will add more charm. The arrangement is full of special effects that lend a great deal to the “drummer” effect. This will be a challenge for the ringers, but well worth it in the end.

Strike the Harp and Join the Chorus, for 3, 4, or 5 (6) octaves of handbells by composers Cathy Moklebust, Valerie W. Stephenson, Sondra K. Tucker, Sharon Elery Rogers, and Jason W. Krug. Choristers Guild, CGB 1021, \$54.95, reproducible, levels 2+ – 3+ (M – D).

This entertaining reproducible collection is a great resource for Christmas concerts—church or community. There is a wealth of wonderful seasonal music all under one cover. The titles are expertly arranged by major handbell music composers. There are six titles including “Carol of the Bells,” “Deck the Halls,” “Fum, Fum, Fum,” “Jingle Calypso,” “Up on the Housetop,” and “We Wish You a Merry Christmas.”

Wexford Carol, arranged for 3–6 octaves of handbells with optional 3–6 octaves of handchimes, tenor drum, and wind chimes, by Jason W. Krug. Agape (a division of Hope Publishing Company), Code No. 2803, \$5.25, level 3 (M).

The traditional Irish tune begins with a syncopated festive flair that moves into a more subdued middle verse, which includes handchime accompaniment, if available. The arrangement then returns to the rollicking feel of the beginning

section. Here is a dynamic and winsome jewel for the holiday season. Percussion part, tenor drum, and wind chimes, Code No. 2803P, \$5.00.

A Holly Jolly Christmas, by Johnny Marks, arranged for 3–5 octaves of handbells with optional 3–5 octaves of handchimes with synthesizer and percussion, by Joel Raney. Agape (a division of Hope Publishing Company), \$5.50, level 4- (D).

Here is a notable holiday chestnut made famous by Burl Ives in 1965. Going from the regular 4/4 time signature to a playful 3/4 rhythm adds a spritely middle section, enriching the charm of this delightful setting. The addition of handchimes, synth strings, and percussion only enhances this holiday favorite.

Christmas Joy, arranged for 3–5 octaves of handbells, by Chris Peck. Concordia Publishing House, #97-7764, \$4.25, level 2 (M+).

A ragtime influence gives this Isaac Watts classic, “Joy to the World,” a fresh, new feeling. Bass ringers will especially enjoy ringing a very rhythmic, jazzy beat, which takes up a good part of the arrangement. It is important to keep the melody line predominant as it moves throughout the various voices. This piece would work well in church or concert settings.

The Holly and the Ivy, arranged for 2 or 3 octaves of handbells with optional 2 or 3 octaves of handchimes, by Cathy Moklebust. Choristers Guild, CGB 1030, \$4.95, level 2 (E+).

This traditional English carol is arranged in a gently flowing manner with easy rhythms, no bell changes, and the optional use of handchimes. The melody

weaves between the treble and bass and employs various special effects including LV (let vibrate) patterns, plucking, malleting, and thumb dampening. An edition for 3, 4, or 5 octaves is also available, CGB 1031. Both are compatible for massed ringing.

Advent Passacaglia, arranged for 3–5 octaves of handbells, optional 3 octaves of handchimes, by Linda R. Lamb. Concordia Publishing House, #97-7763, \$3.95, level 2 (E+).

The Advent tune, “Savior of the Nations, Come,” is the hymn used in this arrangement. Beginning with the typical passacaglia bass pattern with variations added, the tune, when introduced, continues in both clefs until the canon-like ending. The arranger has created an unusually exquisite Advent jewel.

Impressions on Veni, Emmanuel, arranged for 3, 4, 5, or 6 octaves of handbells with finger cymbals (or triangle), chime tree, wood block, and optional 3 octaves of handchimes, by Cathy Moklebust. Choristers Guild, CGB1001, \$5.50, level 4 (D).

This arrangement of the 15th-century French carol opens by using randomly malleted handbells, handchimes, finger cymbals (or triangle), and chime tree, creating a sort of spiritual aura as an introduction. A quietly flowing statement of the tune is followed by a more rhythmic, driving section in 7/8 meter, with the use of finger cymbals and wood block. The text “Rejoice! Rejoice! Emmanuel is come to you, O Israel!” comes alive in this masterful set of impressions.

—Leon Nelson
Vernon Hills, Illinois

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THE ORGAN HISTORICAL SOCIETY (founded 1956) seeks a Chief Executive Officer to assume office July 1, 2018. Under the CEO’s innovative leadership, OHS, the premier national organization dedicated to the pipe organ, aspires to bring transformational change to the pipe organ community, through new programs, events, and educational offerings, all centered at its new home at Stoneleigh Estate, Villanova, Pennsylvania. Interested persons should send a confidential resume and a letter of interest that responds to the leadership statement and job description found on the web site to:

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Review of applications begins October 1, 2017, with interviews this fall, and announcement in January 2018.

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Performance

Rockport, Maine, is a quiet, picturesque village nestled between the bustling towns of Rockland and Camden. It's on the west shore of Penobscot Bay, which forms the east end of the region known as mid-coast Maine, and like the surrounding towns, Rockport is a combination of a working fishing harbor and home to many private pleasure boats. There are a couple of active boatbuilding workshops there, and dozens, if not hundreds, of moorings bedeck the enclosed harbor. The area is home to many high-end vacation residences, so there's a strong market for good musical performances, and Rockport, with two excellent restaurants and a vintage opera house within a few doors of each other, is known for the many outstanding concerts presented each summer.

But not last Tuesday. After a terrific dinner, Wendy and I took our seats in the opera house for a concert presented by a string quartet that's resident in the area, and we were immediately stricken by the backstage sounds of the cellist, feverishly practicing a narky passage that started with a very high note, followed by a dramatic downward flourish. He played it over and over, right through the concert's starting time, never getting the high note quite right, and sounding more frantic with each repetition. It was a dreadful display.

Finally, the quartet took the stage. Their concert attire was sloppy, and their progress from stage door to their chairs was haphazard. They opened the program with a few lofty remarks about the piece they were about to play, and offered a lackluster reading. Though the printed program indicated that they would play two pieces before intermission, they left the stage after the first piece, and the cellist went right back to his nervous and ineffectual practicing, still never quite reaching that high note. The audience was left to wonder if this was the intermission. There were no cues offered by house lights and no announcement about alteration of the program. The quartet would be joined by a singer for the final two pieces, so I suppose it made sense to present them together without break, but the sequence was strange and unsettling, especially as it was accompanied by dozens more missed chances at that pesky high note. Dozens.

Once again, it was a relief when the anguish stopped and they took the stage. The singer was a young woman who grew up in the area and made good. She has performed in several major opera houses including the Metropolitan Opera in New York, and she knew how to dress appropriately. Her beautifully chosen dress and carefully coiffed hair was in

stark contrast to the sloppy, uncoordinated garb heaped on the four chairs. The first piece they offered together was by Respighi, an erudite work with elusive structure, and none of them managed to pull out any sense of form. Finally, in Samuel Barber's shimmering *Dover Beach*, the soprano got some traction and pulled the quartet toward meaningful playing. Inexplicably, the gullible audience gave them a standing ovation. Must have been the singer's family. At least we had a wonderful dinner.

Rockport is 45 minutes from our place in Newcastle, and we had them in shreds by the time we got home. The quartet has been resident in the area for over 20 years, and they're supported by a not-for-profit board that raises funds and organizes their concerts. Maybe things are a little too easy for them. Their performance lacked any sense of passion or commitment to the music.

The Salt Bay Chamberfest is an annual event in Damariscotta, Maine, which adjoins our town of Newcastle. The concerts are held in a barn owned by the Damariscotta River Association. It's not a converted barn, it's just a barn with wood walls and roof, cement floor, folding chairs, and a concession stand selling wine and cheese. Last summer, we heard a program that included three pieces by Kaija Saariaho: *Nocturne*, *Cloud Trio*, and *Je sens un deuxième coeur*. (Later in the year, her opera, *L'amour de Loin*, was premiered by the Metropolitan Opera, the first opera written by a woman to be presented there in more than a century.)

That concert ended with Arnold Schoenberg's mystical *Verklärte Nacht* for string sextet, with Alan Gilbert, then music director of the New York Philharmonic, playing viola. Those musicians were used to performing in central formal venues, but they gave the same level of energy and commitment to their performance in the barn. It was rich and rewarding.

§

I've long admired The Bobs, an a cappella vocal quartet formed in 1981 and now preparing their farewell tour. They write their own material in a rapid-fire hipster style, and they sing brilliantly in close harmony. I heard them live in a concert at Harvard University's Sanders Theater, a thousand-seat venue in Memorial Hall, just up the street from the museum formerly known as the Busch-Reisinger, home of E. Power Biggs's iconic Flentrop organ. As we left the room after the concert, I was exhausted and assumed that most people present felt the same way. I reflected that those four performers spent enough energy to wear out the entire audience.



Walt Disney Concert Hall, Los Angeles, California, Glatter-Götz/Rosales organ (photo credit: Manuel Rosales)

Just what is performance? Of course, performance is an artist presenting before an audience. Performers are actors, musicians, dancers, comedians, and various combinations of all those elements. But there's more to it than sitting at an instrument, playing pieces of music. And, for the audience, the performance is more than simply sitting in a chair and listening.

There's some kind of deal, some kind of relationship set up between performer and audience. Perhaps it's tension—the audience is expectant and the performer intends to sate them. Perhaps it's trust—the audience relies on the performer to present the music freely and accurately. Perhaps it's risk—the performer interprets familiar passages in new ways, causing the audience to sit on the edge of their seats. And perhaps it's the baring of soul—the performer exposes his inner person to the audience, willing to share his private thoughts from the stage.

Some years ago, Wendy and I saw Tony Kushner's play *Homebody/Kabul* at the Trinity Repertory Theater. One scene involved a male character, a diplomat in a position of power, who offered to provide the woman the visa she sought in return for sex. There was a struggle of wills until the actress tore off her blouse and, naked from the waist up, consented to the humiliation. That act took my breath away as an expression of a performer, baring herself both literally and figuratively. Her nakedness was metaphorical, a shout of anger at the ugly behavior of the diplomat. Her ability and willingness to do that in anger, apparently spontaneously, was one of the most eloquent instants in any performance I have witnessed.

Oh yes, I hear you sniggering out there. Of course he would never forget that. But how many of us have had performance anxiety dreams in which we are sitting at the organ in front of a room full of people and realize in horror that we are naked? Given the number of times I've heard friends and colleagues relate similar dreams, I'll answer my own question. Lots of us. It doesn't take a rocket scientist or a psychiatrist to realize that those images are related to the requirement and expectation that when we perform, we are baring our souls and our artistic psyches before our audiences. Are we ready for that?

One concept of performance, often repeated, is that the performer is a vessel through which the music passes. An iconic painting hangs on a wall, open to the enjoyment and interpretation of the viewer. There is no need for a middleman between the artist and the consumer. The greatness of a composer is nothing but squiggles on a page until an artist brings them to life. And in my experience, the best performers and the most exciting performances happen when the artist-as-vessel is a conveyor of energy. Not only do the squiggles become organized sound, but they become energized, dancing, flitting, or tearing across the room. The artist transforms the squiggles into force, and topknots are uprooted.

That's the sign of a great actress, who seems to be a completely different person in every role she plays. Think of the great Maggie Smith as the imperious, scathing Dowager Countess in *Downton Abbey*, and compare that to the homeless Mary Shepherd in *The Lady in the Van*. You *Downton Abbey* fans, if you haven't met Mary Shepherd, you must.

Bigger than yourself

Sometimes, the artist-as-vessel gets carried away and grows bigger than the music. Physical histrionics are purposefully created, supposedly adding to the artistic experience. The unvarying result is the opposite. The music takes a back seat to the performer, and the audience is the poorer. It's as if you're watching a gymnastics meet rather than an artistic performance. I don't mind an occasional flourish, or a toss of the head at the end of an exciting passage, but I dislike unnecessary movement that seems theatrically planned.

Le Poisson Rouge is a trendy performance venue on Bleecker Street in Greenwich Village. It's downstairs (one can only imagine what would happen if there was a fire), and you sit at tables where you can order (pretty good) food and (very good) drinks. It's within walking distance of our apartment, and we've heard quite a few wonderful performances there. But there was this duo-piano concert, two sisters who were personifications of the too-flashy, too-theatrical musician. The first chord made me cringe: the pianos *were not*


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in tune with each other. Wendy put her hand on my elbow, and hissed, "Behave." She was right. I consoled myself by scrawling commentary on the program throughout their performance. The two pianists spent the evening tossing their hair, throwing their hands in the air, and making what their coaches must have thought were alluring facial expressions. We often talk about that performance in social settings, and we invariably call them "The Kissy Sisters."

In professional football, a team is penalized when a player displays histrionics. It's officially called "excessive celebration." What if you had a button on the armrest of your concert hall seat that allowed you to vote? Artists whose first and last names are the same would be banned from the field.

Distraction

Did I mention that the pianos were not in tune with each other? Those who present concerts must accept the responsibility to create a suitable setting for performers and listeners. There were several hundred of us in that room, in fifty-dollar seats with twenty-dollar drinks. Don't tell me that there wasn't money to hire a piano tuner. There were two lovely Steinway "B's" on the stage—at least they brought in good instruments. But had the pianos been in good tune, it might have taken me two or even three measures to dislike the performance.

During performances at Carnegie Hall in New York, there are huge glass sniffers full of Ricola™ lozenges placed throughout the lobbies and corridors, a nice touch of consideration for all concert-goers. I remember hearing a radio story years ago about the London Symphony introducing "Silent Sweets," little hard candies wrapped in paper specially designed to be quiet when opening.

Coughing and rustling candy wrappers are small fry when compared to cell phones. We're all used to the public announcements before performances, reminding audiences to silence their cell phones. Look across the audience of a big formal concert and guess how many cell phones are in the room. Out of 2,500 people, I bet there are fewer than a hundred who don't have phones with them.

On Thursday, January 12, 2012, *The New York Times* reported:

They were baying for blood in the usually polite precincts of Avery Fisher Hall. The unmistakably jarring sound of an iPhone marimba ring interrupted the soft and spiritual final measures of Mahler's *Symphony No. 9* at the New York Philharmonic on Tuesday night. The conductor, Alan Gilbert, did something almost unheard-of in a concert hall: He stopped the performance. But the ringing kept going on, prompting increasingly angry shouts in the audience directed at the malefactor.

You can read the story at <http://www.nytimes.com/2012/01/13/nyregion/ringing-finally-stopped-but-concertgoers-alarm-persists.html>.

Coughing, crying babies, cell phones, and late arrivals are all intrusions into the relationship between performer and audience. Some are unavoidable. There are times when you just can't help coughing. But thoughtful audience members must do their best to preserve the full experience for those around them. There's a lot to be said for bringing children to concerts, but there's a continuum between the child's gain and the collective loss of hundreds of listeners whose experience was marred. Cell phones? No excuse. But the poor guy whose phone spoiled the New York Philharmonic's concert had a plausible explanation. The *New York Times* reported that his

company had replaced his Blackberry with an iPhone that day. He thought he had silenced it at the start of the concert, but didn't realize that the alarm was set.

The consummate performer

We all have memories of spectacular live performances. Organist Stephen Tharp played the closing concert of the 2014 convention of the American Guild of Organists. Boston's 3,000-seat First Church of Christ, Scientist (The Mother Church) was filled to capacity with what must be the most critical audience an organist can face, and Tharp let loose with a performance that was dazzling both technically and artistically. His reading of his own transcription of Stravinsky's *Rite of Spring* took the audience places they'd never been. In the three years since, I've discussed that concert with dozens of others who were there, most recently last night. And while you'd think that the wide world could dredge up one fussbudget who would criticize, I've never heard it. The concept of organ concerts changed that night, and everyone present knew it.

Another instance displaying the consummate performer was the Portuguese

pianist Maria João Pires's experience with the Amsterdam Concertgebouw Orchestra in 1999. She was engaged to play a Mozart concerto, checked which one by referring to the orchestra's published schedule, and prepared the piece. Not a good source, apparently. Amazingly, the first reading with the orchestra was during an open rehearsal in front of an audience. Conductor Riccardo Chailly began Mozart's *Concerto No. 20 in D Minor*. Pires gave a shocked look, buried her face in her palm, then told Chailly that there was a problem. As the orchestra played, he turned to her and said something like, "You played it last year. You'll be fine." And she was. By the time the orchestra's introduction was over, she had pulled herself together, dredged her memory for the correct piece, and played it flawlessly. You can see a video of that incredible moment at <https://www.youtube.com/watch?v=fS64pb0XnbI>.

I doubt that I fully understand the physiology that makes some people able to perform. How can a major league pitcher throw a strike in a tense situation when millions of people are watching? How



can an actress toss aside all modesty to be someone else in front of an audience? How can a musician maintain control of her body to perform such intricate motions in front of thousands? What drives people to do that? What expansiveness of spirit is necessary? What generosity? What intense concentration?

I may not understand it, but I sure am grateful for every opportunity I've had to hear someone play beautifully. All of us who perform at any level need to witness others doing it as often as possible. ■

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Helping Students Choose Fingerings V

I ended last month's column with a couple of short digressions. I open this column in the same way. Then I will return to the train of thought from last month.

To help myself muse about teaching the art of making purposeful fingering choices, I have done a certain amount of reading; not what I would call "research," not looking for concrete information, but just part of the process of thinking, gathering, and examining ideas. I happened to come across some extremely interesting comments by the eminent Ukrainian pianist Vladimir de Pachmann, who lived from 1848 to 1933.

De Pachmann became convinced during the course of his career that there was something blocking him technically. He eventually decided or figured out that he was allowing his hands to turn out too far, both out and in, from a position that was more or less straight with the forearm. His own discussion of this in an interview is fascinating. ("Should Piano Playing Undergo a Radical Reform?", Vladimir de Pachmann, *Etude*, December 1923.) This is a short excerpt:

I discovered that the whole trouble lay in the wrist. The wrists were not free. Easily said—but WHY?

Perhaps a simple experiment will serve to illustrate. Put your elbow upon the table and let your forearm fall with your hand in comfortable playing condition.

Now, with the hand and forearm in this position, move the hand (without moving the forearm) as far as possible to the left and hold it in that position for a few moments. You will notice at once that there is a strain at the joint of the wrist. Now move the hand in the opposite direction and there is likewise a strain. It is this strain that, to my mind, distorts the muscular and the nervous condition of the hand and the forearm and results in much horrible playing. The tone cannot be musical and beautiful if the wrist is stiff or strained in this manner. Therefore I never move the hand from side to side.

Having discovered this, I began to find that, whereas I had been unable to practice for long periods in later years without fatigue, I was now able to play for hours and hours and never feel it.

What was the result? I resolved to re-work, re-arrange my entire repertoire upon this new basis. This meant re-fingering hundreds and hundreds of pages of music.

This interests me because it ratifies what I have long observed about the problems with turning the wrist, though I feel sure that turning out is worse than turning in, whereas Pachmann does not distinguish between those. It is also interesting to me that he presented this as a new discovery. It seems to have been new in relation to his own work and to whatever he had learned from his teachers. Elsewhere, however, he says about Muzio Clementi, who lived from 1752 to

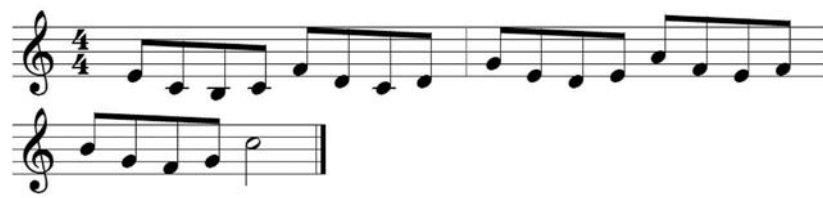
1832, that he "was against the use of the thumb on a black key. I wondered why, and thought it over until I discovered that Clementi's reason was that there was an undue strain on the wrist, with consequent fatigue." So, as with a lot about music and life, this was perhaps an instance of "what's old is new again."

Fingering principles to offer to your students

I resume my list of suggestions of principles or ideas that we might offer students in advance of their working out their own fingerings for pieces.

6) Don't finger for something that you don't want or need to do. That is, don't make a fingering unnecessarily complicated by asking it to create a difficult result when that result is not what you really want. This usually manifests itself as something very specific: constructing an unnecessarily difficult fingering in order to achieve legato, when that legato is not actually wanted. If you do want legato, and the fingering necessary to achieve that is complex or tricky, then this gets turned around the other way: you have to accept the difficult fingering and practice it enough to make it work. But that is usually not the problem. It is definitely a problem for many students that they think that it is lazy or unconscientious ever to use a disjunct fingering. (Often this feeling is entirely subconscious or reflexive.) But that is only true if you honestly don't like the musical results of that fingering. The most conscientious and efficient thing that you can do in sketching out a fingering for a passage is to give yourself the freedom to use any fingers whatsoever for any two successive notes or chords that are not meant to be legato, and take it from there.

7) Concerning patterns: on the one hand, it can be very useful to finger something that is reiterated as a pattern in the same way each time it comes along. This is true first of all because perhaps that fingering is the best fingering, considering everything. But also, the patterned fingering is itself easier to remember because it stays the same, and this has the nice benefit that when you practice one instance of it, you are also practicing the others. This is efficient and enhances security. However, it is even more important to recognize that sometimes a musical pattern is not a physical pattern. This happens most of the time and most strikingly because of the presence of sharps and flats. If the keyboard were all white keys, then this concern would largely go away. The other cause, more subtle, is that the feeling and thus the fingering needs of a repeated pattern can also change because of position on the keyboard. The same note-shapes a couple of octaves apart have different implications



Example 1

for hand position in particular, and therefore, sometimes, for fingering.

The two examples above show situations in which the relationship between musical patterning and fingering come out different. In the first case (**Example 1**), there is probably something to be gained and little or nothing to be lost by playing each four-note grouping in the same way. For any number of reasons, such as relative finger length, some players might prefer 4-2-1-2, some 5-3-2-3. (Those are not the only possibilities, but they probably cover what would feel best for almost everyone.)

However, in **Example 2**, with three sharps, the consistent application of a pattern of this sort would conflict with good hand position and create problems with the use of the thumb. I have put in a fingering that fits the native shape of the passage very well for me, and there are other possibilities. A student could make the choice that the pluses of repeated patterning outweigh the negatives of thumbs on black notes or other turnings of the hand. However, that should be thought about as a conscious and careful choice. (For me, the 4-2-1-2 fingering as a thorough-going pattern would be disastrously bad; the 5-3-2-3 would be rather bad, mainly a problem in the second group of four eighth notes.)

Another thought about patterns is that some students have learned default fingering patterns for certain note patterns prior to working on any given piece. These are usually scales and arpeggios, and the fingering patterns have been learned because the note patterns have served as exercises. This can be very useful and quite a time-saver if the learned fingerings actually work well, given all of the circumstances of the piece. They often will, but also often will not. It is important to use them only when they are right, and not to let them interfere otherwise.

It is worth remembering that even though it can seem like a shame not to take advantage of the comfort of patterned fingering for patterned notes, abandoning that patterning only brings those passages to the level of fingering-complexity of the rest of the music. It is never a particular problem, just sometimes an opportunity that we would rather not pass up.

8) Don't confuse unfamiliarity with difficulty. That is, don't judge the easiness or difficulty of a fingering before having gotten somewhat used to it. In choosing between two or more fingerings, the one that seems the least comfortable right off the bat might just seem the best once you have explored them all a bit. On the other

hand, if a student is more or less observing all of the precepts above, is trying out a possible fingering, and that fingering simply cannot get comfortable, then it is probably one that should be changed. And that leads to another principle:

9) If you can't come up with a fingering that you are reasonably happy with, don't accept an unhappy fingering or try to get used to one that is really awkward. It is better to leave the passage un-fingered and unpracticed until you have had a chance to bring it back to the teacher or, perhaps, just to go on thinking, analyzing, and finally finding something better.

Are these last two principles in actual conflict with each other? Not quite. Taken together they point to the need for a student to develop the ability to tell when a fingering seems wrong because it is wrong, and when it seems wrong because it is unfamiliar or conforms to a new idea, or just hasn't been practiced enough yet. This is one of the senses that will be strengthened by independent work on fingering. It is fine if it takes a while to develop, and it will kick in earlier and earlier in the process with each piece that the student works on.

A list can seem so cut-and-dried. Do these nine headings outline all of what I want to tell a student before that student goes off to create fingerings for a piece? Do I always outline all of these things in this exact way? No, of course not. This outline is in part an exercise in thinking about the sorts of things that I think that we can offer to students as pre-established guidelines in lieu of specific "use this fingering here" input. Someone else might have a different specific set of ideas, or ones similar to these but put rather differently. Someone might decide that a few of these are worth outlining and discussing quite specifically in advance and that others of them can be left to be added along the way, in response to particular situations. I have never yet written an outline like this to hand to students. I do it all verbally. But the act of writing it out for the column suggests to me that I might like to try that. The danger in writing something and presenting it as a sort of document, especially as from teacher (or any supposed authority or "expert") to student, is that it will be interpreted too hard and fast.

I think that it is necessary, whether this is all done in discussion or partly in written outline, to be very careful to remind students about flexibility and balance. This is reflected in my brief comments about "no thumbs on black notes" last month. I am still very aware that I have sometimes seemed too adamant

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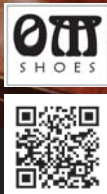


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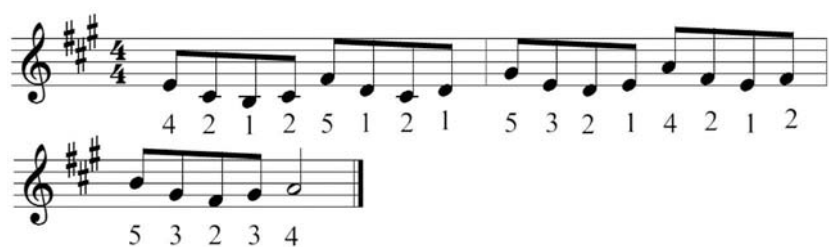


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Example 2

about that, right and important though it usually is, and that a student has wasted time or even risked tendon injuries by using awkward stretches to keep thumbs off black notes that they should indeed have been playing. (I would love to know exactly how Clementi framed that.)

Students working autonomously

I have alluded a lot to a student's going off to finger a piece, any piece, autonomously. There's an interesting question as to whether it is ever useful to choose pieces in the first place not to (just) teach something about execution or rhetoric or even fingering as such, but as exercises specifically in thinking independently about fingering. I think that this can be a good idea, as long as it doesn't shade over into asking a student to work on pieces that lack musical interest. What constitutes a good piece for working on fingering choice depends on the student. However, there are things to analyze about how a piece relates to the process of working out fingerings. How much will it be necessary to think about choices of hand as they differ from what the distribution on the staves seems to suggest? (As I have written before, I feel very strongly that staff distribution shouldn't influence hand distribution in mapping out and playing organ music. But it doesn't hurt to clear the decks, so to speak, for this kind of work by choosing pieces where that isn't an issue.)

The next step is to see what sort of work each hand has to do. A student can and should learn to think about fingering with any sort of texture. But it is important to be clear about the fact that different textures require a somewhat different approach, or at least feel like they lead to somewhat different processes. For example, if either hand has only one note at a time, as is true of both hands in something like a Bach two-part Invention, then the hand is free of a whole host of constraints. It's just a question of mapping five fingers onto a succession of notes. If a hand has actual chords, that is one thing. If it has a more-than-one-note texture that arises out of counterpoint, that is something else. (Maybe the principal practical fingering difference there is that chords often change over all notes at once, whereas counterpoint, almost by definition, does not.) Many or most pieces out there have a variety of these sorts of textures. To choose an example out of thousands, many of the pieces in the *Vierne 24 Pièces en style libre*

have long stretches in which one hand is playing a single line while the other is playing chords or some other multi-note texture.

It is possible that at first (when a student is relatively non-advanced overall or is not yet too comfortable choosing fingerings), pieces that have one sort of texture in each hand for long stretches might be the most comfortable. That situation allows a student to focus on one sort of analysis of what the texture requires of the hand. Within reason—that is, avoiding real blockbusters—I don't think that overall easiness or difficulty is that much of a concern. A more difficult piece just takes more time and

patience, as much during the fingering phase as during the practicing phase. In fact, an extremely challenging piece can be used as an interesting laboratory for thinking about fingering, whether or not the student goes on to practice it and learn it for performance. Using a piece this way can be a challenge to the yearning for completeness and closure that most of us have, but as a learning tool it is perfectly valid. The most compelling reasons to do it are, first, that a student might actually find it intellectually interesting to think about fingering a piece that would be a stretch to play, and that the student might simply like that piece and want to engage with it. If a beginner or intermediate student works carefully on the fingering of a piece, or part of a piece, that is a real (or unrealistic) stretch now, that student will be well positioned to go ahead and really learn that piece later. That is in contrast with the situation that can be set up by more or less just stumbling through a significantly difficult piece without dealing with its challenges seriously and systematically enough.

A brief closing return to de Pachmann. In my reading I encountered this



statement, one that we should all always bear in mind: "If . . . a difficulty . . . does not disappear after one hundred repetitions . . . play it a thousand times!" (Exclamation point mine!)

To be continued.

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is gavinblack-baroque.com, and he can be reached by email at gavinblack@mail.com.

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A History of Skinner Organ Company Opus 820 at the Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo, Ohio

By Paul Monachino

On January 24, 1931, the first boxcar containing Skinner Organ Company Opus 820 left Boston en route to the new cathedral in Toledo, Ohio—Our Lady, Queen of the Most Holy Rosary. After many months of planning and developing the stoplist, the dream of installing an organ from the finest American builder of the early 20th century was soon to be a reality. Norbert Fox, the cathedral organist, kept a copy of the stoplist on a side table in his home and perused it daily, anticipating with great delight the beautiful and majestic sounds that would soon fill the cathedral.

Ground was broken for the unique Spanish Plateresque-style cathedral in 1924. In early 1929, with construction nearing completion, final negotiations with Ernest Skinner were in the works. The contract was prepared on June 13, 1929. An interesting change to the contract was requested by Skinner. He wished to move the English Horn from the Choir to the Solo division. It was to be replaced in the Choir by an Orchestral Oboe (changed to a Flügel Horn in 1933 at the request of Norbert Fox). In a letter dated January 30, 1930, Skinner writes, "The English Horn was commonly placed on the Choir organ until a short time ago where I greatly improved its quality by a modification of design, and the new form works better on the Solo (wind) pressure than on the Choir. . . ." In concluding the letter Skinner writes, "I look your scheme over every day with renewed satisfaction. It gives me every opportunity to fulfill the confidence you have given me in according the Skinner organization a perfect opportunity to build a great work of art." And in a letter of September 27, 1930, Mr. Skinner states, "I honestly believe this organ is going to be one of the greatest

in America."³ History has confirmed his belief as Opus 820, located in an outstanding acoustical environment, has come to be regarded as one of his finest efforts.

Three days of musical events marked completion of the organ's installation. The first of these was a solo organ recital on June 2, 1931, by Palmer Christian of the University of Michigan, Ann Arbor. The following day witnessed a choral and organ program presented by the Cathedral Chapel Choir, Reverend Ignatius Kelly, choirmaster, accompanied at the organ by Norbert Fox and John Gordon Seely of Toledo's Trinity Episcopal Church. The events concluded on June 4 with a performance of Edward Elgar's *The Dream of Gerontius*. The organ had been in the cathedral for nine years when the edifice was finally dedicated in 1940.

The Muller Pipe Organ Company of Toledo cared for the organ after it was installed. Family patriarch Joseph Muller and his son Henry previously worked for Skinner in Boston. After rising to the position of principal installation foreman in the Skinner company, in 1919 Henry established his own organ maintenance shop in Toledo, Ohio. The Skinner organ in Rosary Cathedral was integral to a lively liturgical music program: ordinations, weddings, funerals, and other festive celebrations. It regularly accompanied the 80-voice men and boys choir for Sunday Mass. It was also heard daily at Mass by the students of the Cathedral School. The Gregorian Institute of America, established in Toledo (now GIA Publications, Chicago), held weeklong summer workshops at neighboring Mary Manse College, and participants attended daily Mass at the cathedral. Private recordings of the organ were made in the 1950s by Claude Legacé (organist-choirmaster



The Cathedral of Our Lady, Queen of the Most Holy Rosary, Toledo, Ohio (photo credit: William T. Van Pelt)



Great division reed boots (photo credit: Paul Monachino)



Inscription on a Choir division Concert Flute pipe (photo credit: Paul Monachino)



The Skinner Organ Company nameplate (photo credit: William T. Van Pelt)

from 1954 until 1961) and Valerian Fox, son of Norbert Fox. In 1966, Maurice Duruflé and his wife Marie-Madeleine performed on the organ; the concert's first half featured selected movements of the *Requiem* conducted by the composer. The Muller family was always on hand for major occasions to ensure that the organ was functioning at its best. But after over 40 years of daily use, the organ was beginning to show its age through various mechanical failures.

In September 1979, following the renovation of the cathedral to conform to liturgical directives of the Second Vatican Council, organist-choirmaster Dr. Hugh Murray requested that attention now be given to restoring the organ. The Standing Committee on Sacred Music was charged with preparing a recommendation for the restoration of the Skinner organ. After study, consultation, and consideration of several proposals submitted to the committee, the diocese awarded a contract to K & D Pipe Organ Service Co. (Ken and

Dorothy Holden) of Ferndale (Detroit), Michigan. The concept of the restoration was conservative, with no proposal to alter the tonal or mechanical systems of the organ. In 1980 the console was moved to the chancel floor from the former choir gallery in keeping with the renovated liturgical space that called for the choir to be in a more accessible position. The console was thoroughly restored during the move. Following this project, a phased restoration began with the removal of the Choir division to the K & D shop.

The Holdens ran a modest shop, performing much of the restoration work themselves. Work progressed slowly and at times came to a standstill due to unforeseen personal circumstances. The cathedral authorities became impatient with the slow progress, and in 1983 a mutual release agreement was issued, bringing the restoration project to a halt. This led to years of debate about how to proceed that nearly imperiled the existence of this important pipe organ.

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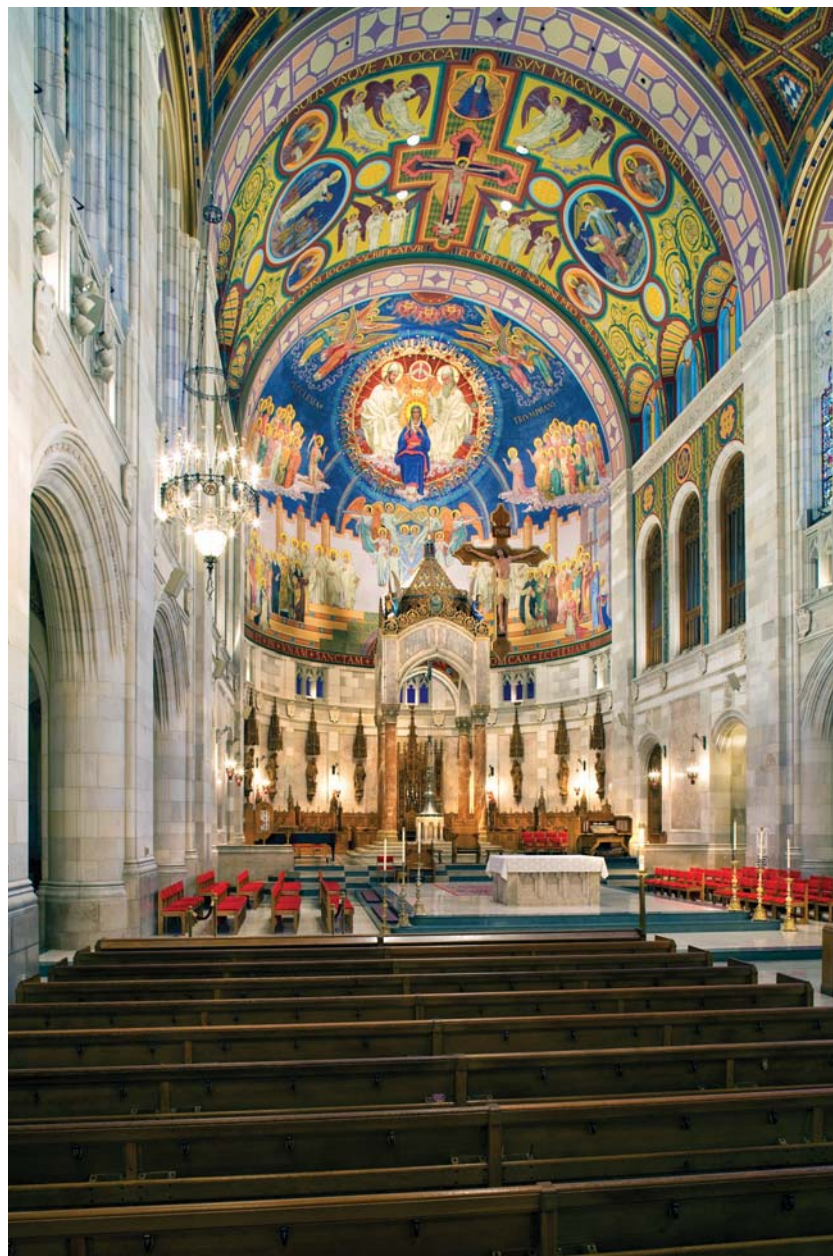
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The Skinner console in its present location in the sanctuary of the cathedral (photo credit: William T. Van Pelt)



The cathedral interior (photo credit: William T. Van Pelt)

In the spring of 1983 all the components of the Choir division that had been in the K & D shop were returned, but not reinstalled. The pipework of this division was stored throughout the triforium walkway of the cathedral. Overall, a number of critical stops, such as the Great 4' Octave, were completely unplayable, and numerous dead notes riddled almost every stop of the organ. The organ was in a nearly useless condition.

In a desire to preserve momentum for the restoration project, Hugh Murray and the cathedral authorities engaged local organ builder Daniel Pilzecker as a consultant. He recommended a rather conservative scope of work that included a new console and some minor tonal alterations and additions, some of which had been already considered in the 1979 proposals. Among the many recommendations in those years, there was considerable agreement that a new console should be provided and that the chorus reeds should be brightened. A request for proposal based on Pilzecker's observations was sent to five organ companies. Two responded with a bid: the Muller company and the Williams-Stevens Organ Company of Cincinnati, Ohio (Mark Lively).

In August 1983, Fr. Robert Donnelly, diocesan chancellor (and soon to be auxiliary bishop of Toledo), requested that the Diocesan Liturgical Commission form an ad hoc "Cathedral Committee" to recommend action to the bishop concerning the restoration of the organ and a new sound system. The first meeting was held in August 1983. Soon afterward the committee retained Dr. Robert Noehren

as organ consultant and arranged for him to visit Toledo in January 1984.

During this visit, Noehren met with the committee, surveyed the Skinner organ, and visited several other pipe organs in the Toledo area. A committee meeting including Noehren was arranged with Bishop James Hoffman.

From the archival notes of these meetings it becomes clear that the committee was now wrestling with the decision of whether to restore the Skinner or replace it. One of the recorded comments (all anonymous) from the meeting is quite startling: "The Cathedral Skinner organ is not a great instrument and it never was one. It is not famous, and it

never was."⁴ The Organ Historical Society thought differently in awarding Opus 820 a Historic Organ Citation in 2006! A great deal of credit for the fame of this organ must go to Joseph Vitacco and his project to record landmark Skinner and Aeolian-Skinner organs throughout the United States. Four recordings of the Rosary Cathedral organ were produced

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Pipe organ history



The left stop jamb of the Skinner console (photo credit: Stephen Schnurr)



The manual keyboards and coupler rail of the Skinner console (photo credit: Stephen Schnurr)



The right stop jamb of the Skinner console (photo credit: Stephen Schnurr)

by JAV Recordings, disseminating its artistic merit throughout the world.

Three proposals were recommended by Robert Noehren in a letter dated January 16, 1984. The first, and preferred, was to provide two new organs: a small choir organ in the sanctuary and a large "Great Organ" in the gallery. The Skinner organ would be sold, as a whole or parted out. If the cathedral were sentimentally attached to the Skinner organ a restoration could be accomplished but conversion to a direct-electric action was encouraged along with a new or rebuilt console and some tonal alterations. Noehren did note that the Skinner would be worthy of preservation as was the Hill Auditorium Skinner at the University of Michigan where he taught for many years. A third proposal for one free-standing organ in the apse was included although considered less than ideal. The committee had much to consider.

On January 30, 1984, a message was received from Sam Koontz of the Tellers Organ Company, stating that he would be passing through Toledo and would like to assess the cathedral organ. At a committee meeting the next day, Hugh Murray reported concerning Koontz that, "this item . . . is of no validity and need concern us no longer." But time would bear out that this initial contact from Sam Koontz might very well be what preserved Opus 820. Koontz would follow up with a proposal to complete all unfinished releathering in the currently dismantled Choir division and reinstallation, address some console issues, repair dead stops in the Great and Solo divisions, and tune the organ.

On February 11, 1984, Hugh Murray wrote a letter of memorandum to the cathedral committee concerning his reaction to Noehren's recommendations that would become his guiding vision for the project. Murray reflected on the many years of study and discussion concerning

the organ. He concludes, "I would love to hear and play again the fully restored Skinner Organ with all of its voices resounding throughout our magnificent, acoustically alive Toledo Cathedral."

In March, the cathedral committee drafted a proposal for the bishop to "mothball" the Skinner organ and construct a new, freestanding organ in the apse. One must appreciate the perspective of the committee concerning Opus 820. Restored components and pipes lay scattered about the triforium, and most of the organ did not play. By some it was viewed as beyond revival. But for those who were able to see beyond its current condition, the vision of a completely restored instrument remained strong. As consultant, Noehren continued to be updated on the discussions and had undertaken more research on the various options. In light of the committee's proposal to locate one new organ in the apse, rather than a new organ at either end of the cathedral, Noehren writes, "Since you have decided to have the organ in the sanctuary, I suggest you re-consider the possibility of restoring your present organ."⁵ He mentions that he has identified several firms that could carry out this work, and that "for now it seems that the costs for doing so may be far below our earlier estimates."⁶ And further, "The present organ is indeed a very good instrument."⁷ Despite this suggestion, by a vote of six to one, the committee's proposal to mothball the Skinner and construct a new organ in the apse was sent to the bishop on June 4, 1984. The bishop approved the proposal as a working document to be shared with various leadership groups in the diocese.

In September 1984, Sam Koontz wrote a four-page letter to the cathedral committee responding to the proposal sent to the bishop. While he feared the die had been cast to abandon the Skinner organ, he felt compelled to rectify what he felt was "gross inaccuracy in factual information presented to the Committee by the consultant"⁸ and contained in the proposal. He deemed the work done by K & D to be of the highest quality and regretted the health

issues that plagued the Holdens at that time. Concerning the "large parts of the organ that are disconnected" he mentions that the restoration work on the Choir division was complete and only in need of reassembly. The console restoration that was labeled "botched" was far from it and required final adjustments that were not carried out due to the termination agreement. He also questions the committee's choice of Noehren as a consultant for a restoration of the Skinner organ, which was the original intent of the cathedral committee. It was well known that Noehren's ideals of organbuilding were very far from those of Ernest Skinner. Koontz also debunks the fears of continued maintenance of the leather actions and a number of other issues. Relative to a new organ, he writes, "The Skinner organ possesses a quantity and quality of material which would not be possible to reproduce today, at any cost. No more refined reed tones have ever been produced, than those of the Skinner Organ Company."⁹ Koontz proposed that he would complete the restoration of the organ for a price not to exceed \$90,000.00 within three years.

Koontz concludes by urging the restoration of the organ: "If restoration of the Skinner organ does indeed prove to be prophetic, this is the greatest legacy the Committee could hope to leave to future generations in the Diocese of Toledo."¹⁰ On October 25, 1984, after reviewing the letter, the committee invited Sam Koontz to attend a meeting and speak in more detail about his proposal.

Convinced of his abilities to revive the Skinner organ, the diocese initially awarded a contract to Koontz to re-install the Choir division and carry out some other work to complete the work the Holdens had begun. Subsequently, an additional contract was signed that culminated in thorough repairs and releathering of the organ by 1992. A celebratory rededication recital was presented by Todd Wilson on March 31, 1993. In the recital program Hugh Murray wrote, "(The late Sam Koontz) was a talented craftsman with strong convictions about restoring versus rebuilding/enlarging old organs. The Cathedral Skinner is a monument to his principles and dedication to his art as a restorer." Opus 820 was now completely functional after over a decade of virtual silence.

The work of Sam Koontz was admirable in preserving this magnificent instrument. Since the work authorized by the diocese did not constitute a thorough restoration, in the years immediately following, numerous dead notes and other malfunctions continued to plague the organ. At the time it was decided

to retain all of the original mechanisms with little intervention. Significant mechanicals—swell engines, tremolos, combination action—were not restored at all since they were functioning well at the time. Many of these unrestored items are now beginning to show signs of wear. The pipework is still in excellent shape, but many of the reed stops are in need of restoration of tuning scrolls and brass tongues.

In 2009–2010 a survey of the organ was carried out by Jeff Weiler confirming that a thorough restoration of the organ was in order.

To the casual listener, the Cathedral Skinner retains its general majesty and suave elegance. Upon closer inspection—certainly to organists and other musicians—the organ will sound tired. Beautiful tone is still unquestionably present, but not a single stop is even in tone or volume throughout its compass.

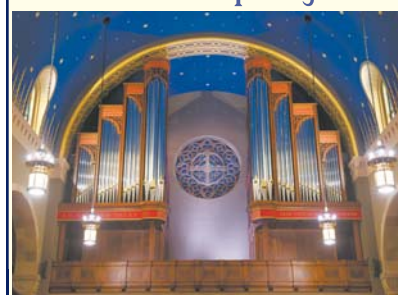
Fully restored, the organ would handily address any task that might be put before it. It has the potential to lead an assembly with great delicacy and sophistication. Still, it will be a revelation to even its most dedicated admirers just how much more polished, alive, and beautiful the sound will be once the pipes are fully cleaned and reconditioned.¹¹

Requests for proposals were sent out to a select number of organ companies. In 2012 the proposal of the J. W. Muller Co. of Croton, Ohio, was accepted. Now the challenging work of funding the project begins. While there has been interest from several charitable foundations, neither the Diocese of Toledo nor the cathedral parish can financially contribute a significant amount to the project at this time. If the reader is interested in showing support for this project through a donation of any amount, visit the parish website at: <http://rosarycathedral.org/donate/>.

The goal is to provide a thorough restoration of the organ. This would include preservation of the original console while providing a new console with the latest technological controls for the organist. As originally envisioned for the cathedral, a small antiphonal division created from vintage pipework will be installed to support congregational singing at the back of the nave. The successful completion of this project will allow the organ to function reliably for many years and preserve this pristine example of early twentieth century American organ building. ■

Paul Monachino serves as director of music and organist at Our Lady, Queen of the Most Holy Rosary Cathedral in Toledo, Ohio, and also director of liturgical music for the Diocese of Toledo. He completed a Bachelor of Music degree at Heidelberg University in Tiffin, Ohio, and a Master of Music at Indiana University, Bloomington. He is a member

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The console with the nave in the background (photo credit: William T. Van Pelt)

of the American Guild of Organists, the Organ Historical Society, the National Association of Pastoral Musicians, and the Conference of Roman Catholic Cathedral Musicians.

Notes

1. Letter from Ernest Skinner to Msgr. Anthony J. Dean, cathedral rector, January 30, 1930.
2. Ibid.
3. Letter from Skinner to Msgr. Dean, September 27, 1930.
4. Minutes of the cathedral committee meeting, January 10, 1984, page 5, item 20.
5. Letter from Robert Noehren to Rev. Robert Doppler, chairman/director of the Toledo Diocesan Liturgical Committee, March 13, 1984.
6. Ibid.
7. Ibid.
8. Letter from Samuel Koontz to the cathedral committee, September 17, 1984, page 1.
9. Ibid, page 3.
10. Ibid, page 4.
11. Survey of Skinner Opus 820, Jeff Weiler & Associates, LLC, March 24, 2011, page 25.

Skinner Organ Company Opus 820

GREAT (Manual II, 6" wind pressure)

16'	Double Diapason	61
8'	First Diapason	61
8'	Second Diapason	61
8'	Third Diapason*	61
8'	Viola*	61
8'	Harmonic Flute	61
8'	Gedeckt*	61
8'	Erzähler	61
4'	Octave	61
4'	Flute*	61
2 3/4'	Twelfth	61
2'	Fifteenth**	61
IV'	Chorus Mixture (15-19-22-26)**	244
IV'	Harmonics (17-19-flat 21-22)**	244
16'	Trumpet**	61
8'	Tromba**	61
4'	Clarion**	61
	Solo Reeds to Great	

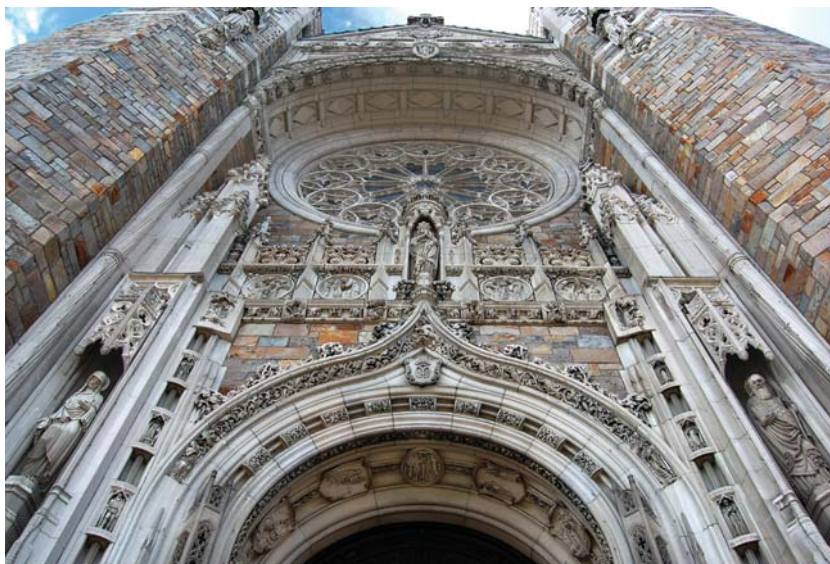
* Enclosed

** 10" wind pressure

SWELL (Manual III, enclosed, 6" wind pressure)

16'	Melodia (open to low G)	73
8'	Diapason**	73
8'	Rohrflöte	73
8'	Flute Celeste II	134
8'	Salicional	73
8'	Voix Celeste	73
8'	Echo Gamba	73
4'	Octave**	73
4'	Flute Triangulaire	73
2'	Flautino**	61
V	Mixture (15-19-22-26-29)**	305
16'	Waldhorn**	73
8'	Trumpet**	73
8'	Oboe d'Amore	73
8'	Vox Humana	73
4'	Clarion**	73
	Tremolo	
	Swell 16	
	Swell 4	
	Harp (Choir)	
	Celeste (Choir)	

**10" wind pressure



The façade of the cathedral (photo credit: Stephen Schnurr)

CHOIR (Manual I, enclosed, 6" wind pressure)

16'	Gamba	73
8'	Diapason	73
8'	Concert Flute	73
8'	Gamba	73
8'	Kleine Erzähler	73
8'	Kleine Celeste (TC)	61
4'	Gemshorn	73
4'	Flute	73
2 3/4'	Nazard	61
2'	Piccolo	61
III	Carillon (12-17-22)	183
16'	Fagotto	73
8'	Flügel Horn	73
8'	Clarinet	73
	Tremolo	
	Harp (TC, from Celesta)	
	Celesta	61 bars
	Choir 16	
	Choir 4	

SOLO (Manual IV, enclosed, 10" wind pressure)

8'	Flauto Mirabilis	73
8'	Gamba	73
8'	Gamba Celeste	73
4'	Orchestral Flute	73
16'	Corno di Bassetto	85
8'	Corno di Bassetto (ext)	
8'	English Horn	73
	Tremolo	
8'	French Horn***	73
8'	Tuba Mirabilis***	73
	Solo 16	
	Solo 4	

*** 20" wind pressure

PEDAL (6" wind pressure)

32'	Major Bass	56
16'	Diapason	44
16'	Contra Bass	56
16'	Metal Diapason (Great)	
16'	Bourdon (ext, 32' Major Bass)	
16'	Melodia (Swell)	
16'	Gamba (Choir)	
16'	Dulciana	32
8'	Octave (ext, 16' Diapason)	
8'	'Cello (ext., 16' Contra Bass)	
8'	Gedeckt (ext, 32' Major Bass)	
8'	Still Gedeckt (Swell, 16' Melodia)	
4'	Super Octave (ext, 16' Contra Bass)	
IV	Mixture	128
32'	Fagotto (ext Ch, 16' Fagotto)****	12
16'	Trombone****	44
16'	Waldhorn (Swell)	
16'	Fagotto (Choir)	
8'	Tromba (ext, 16' Trombone)****	

**** 15" wind pressure

Couplers

Great to Pedal	
Swell to Pedal	
Swell to Pedal 4	
Choir to Pedal	
Choir to Pedal 4	
Solo to Pedal	
Solo to Pedal 4	
Swell to Great	
Choir to Great	
Solo to Great	
Swell to Choir	
Solo to Choir	
Solo to Swell	
Great to Solo	
Swell to Great 16	
Swell to Great 4	
Swell to Choir 16	
Swell to Choir 4	
Choir to Great 16	
Choir to Great 4	
Solo to Great 16	
Solo to Great 4	

Accessories

6	General pistons (thumb and toe)
10	Great pistons and Cancel (thumb)
10	Swell pistons and Cancel (thumb)
10	Choir pistons and Cancel (thumb)
5	Solo pistons and Cancel (thumb)
8	Pedal pistons and Cancel (toe)
	General Cancel (thumb)
	Set (thumb)
	Great to Pedal reversible (thumb and toe)
	Swell to Pedal reversible (thumb and toe)
	Choir to Pedal reversible (thumb)
	Solo to Pedal reversible (thumb)
	Choir to Great reversible (thumb)
	Solo to Great reversible (thumb)
	Swell to Choir reversible (thumb)
	Solo to Choir reversible (thumb)
	Manual Stops 16 on/off (thumb)
	Pedal Stops 32 on/off (thumb)
	All Couplers on Cresc. on/off (thumb)
	All Swells to Swell on/off (thumb)
	Balanced Swell expression shoe
	Balanced Choir expression shoe
	Balanced Solo expression shoe
	Balanced Crescendo shoe (with indicators)
	Sforz. reversible (thumb and toe, with indicator)



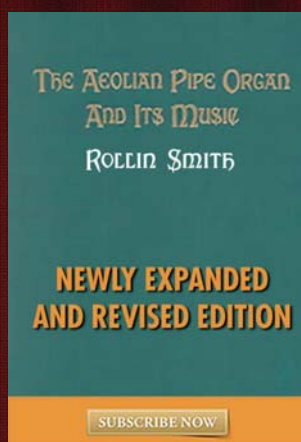
Valerian Fox at the Skinner organ console (from the cathedral archives)

Palmer Christian Dedicatory recital June 2, 1931

- Concert Prelude and Fugue*
—William Faulkes
- Andante espressivo (Sonata in G)*
—Edward Elgar
- Finale (cum júbilo)* —Norbert E. Fox
- Prelude* —Arcangelo Corelli
- Prelude* —Louis-Nicolas Clérambault
- Prelude and Fugue in D Major*
—Johann Sebastian Bach
- Aftonfrid (Evening Calm)*
—Gustav Hagg
- Choral* —Henrik Andriessen
- Sketch in D-flat* —Robert Schumann
- Ave Maria* —Franz Schubert
- Finale (Symphony VI)*
—Charles-Marie Widor

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The French Organ Music Seminar: Switzerland, Italy, and France

July 9–26, 2017

By Christina Harmon

The 20th French Organ Music Seminar (FOMS) took place in Switzerland, Italy, and Paris this past July. Tobias Willi (organist at the Johanneskirche in Zurich, professor of organ and improvisation at the Zurich University of the Arts, and co-director of the Romainmôtier Summer Organ Academy), Gabriel Marghieri (titular organist of Sacré Coeur Basilica in Paris and professor of organ improvisation and music analysis at the Conservatoire National Supérieur in Lyon), and Yannick Merlin (titular organist of Notre Dame des Champs and director of collections for Delatour Music Publishing) served as hosts.

Thirty organists began the seminar on July 9 at the Fraumünster Church in Zurich, where organist Jörg-Ulrich Busch played an inspiring service and afterwards stayed with us for a playing session. Built in 1953 by Orgelbau Genf, this organ was partially designed by Marcel Dupré, and he came here often to play the organ and give concerts. Later the same day, with Tobias Willi, we spent time at the Neumünster Church, which houses the organ formerly in the Zurich Tonhalle.

July 10 was spent in Zurich at the organs of St. Anton (Kuhn, 1914) and the Grossmünster Church (Metzler, 1960). On July 11 we drove into the Swiss countryside to visit the abbey organs

at St. Urban and Bellelay. The organ in St. Urban was built by the Swiss organ builders Joseph and Viktor Ferdinand Bossard between 1716 and 1721. The Bellelay organ is a reconstruction of the organ that Joseph Bossard built for this church; the organ had disappeared by 1797. Both represent typical “Swiss styles,” with similarities to southern German Baroque organs. The keyboards of both organs have a short first octave with only C-D-E-F-G-A-A#-B (without C#, D#, F#, and G#). For the remaining octaves, the keyboards have two different keys for D# and E-flat. The music of Muffat and Kerll is particularly adapted to these organs.

On July 12 in Bern the group was fortunate to have a masterclass led by Tobias Willi at the organ (Goll, 1991) of the Eglise Française. We were also treated to many beautiful improvisations by Willi, whose teaching and playing was a true inspiration to all.

On Thursday, July 13, we traveled to the small village of Romainmôtier, home of the academy founded in the 1960s by Guy Bovet. Here we played the Alain residence organ. Built by Albert Alain, father of Jehan and Marie-Claire, the organ was brought several years ago to this place from France by Bovet, Marie-Claire Alain, and others. The academy



Seminar participants at St. Peter's Basilica, Vatican City

still functions admirably today in the capable hands of Tobias Willi.

Further travel was to Bergamo, Italy, where we were joined by seven more organists and our hosts, Gabriel and Elisabeth Marghieri, for the next nine days. Marghieri is particularly noted for his research in early Italian music and as such is uniquely qualified as a teacher and performer. In Bergamo we visited two organs: the Bossi organ at San Leonardo and the Serassi organ of 1781 at the Basilica Alessandro, then travelled to Padua, where we toured the Ruffatti organ factory with our gracious hosts, Michela and Piero Ruffatti. Founded in 1940 by Antonio Ruffatti and his brothers, the firm of Famiglia Artigiana Fratelli Ruffatti (Ruffatti Brothers, Family of Artisans) has produced more than 500 organs of all sizes in Europe, America, Africa, Asia, and Australia. The second generation of Ruffatti brothers, Francesco and Piero, sons of Antonio, have continued their father's tradition of excellence since his retirement in 1992.

Less well known in the United States is Ruffatti's careful restoration of Italian organs. We were fortunate to visit two of these restorations: the Venetian-style Ruffatti mechanical-action organ at the Church of San Felice and Fortunato in Noale (demonstrated by the brilliant young Italian organist, Silvio Celeghin), and the restoration of one of the most important organs in Venice, the organ of Santa Maria della Salute. This organ was built by Dacci, a Venetian builder at the end of the 18th century, beautifully played for us by Paola Talamini. We were able to play both organs and were ably aided by both organists.

On Sunday, July 16, we visited and played the Venetian organs of the churches of San Trovaso (Gaetano Callido 1775), San Nicolò dei Mendicoli

(1743), and the Nacchini organ at San Cassiano (restored by Callido). The church has three beautiful paintings by Tintoretto, who was a former parishioner of the church. Traveling on to Bologna, Gabriel Marghieri arranged for us to see and hear the oldest Italian organ in operation, the Lorenzo da Prato organ, completed in 1471.

A welcome treat awaited us on our way to Florence at the Casa Sola Winery, where we wine and dined and were able to relax and wander around the winery during a beautiful, sunny afternoon, free from the rigors of travel. Afterwards, it was on to Florence for sightseeing, playing, and instruction on Italian music by Gabriel Marghieri at the 1864 Serassi organ of the Basilica di San Lorenzo.

Upon arriving in Rome, participants were especially fortunate to be able to spend a considerable amount of time studying both early Italian and French Romantic music because of Gabriel Marghieri's arrangements at Rome's most prominent organs. First was a lengthy playing session at the Mascioni organ of the Basilica of Santa Maria Maggiore. The organ is a modern electro-pneumatic-action organ from 1955, featuring three manuals and two façades.

The highlight of the Italy trip was the opportunity on July 20 for all the organists to play at St. Peter's Basilica in the Vatican on the grand organ, built by Tamburini between 1954 and 1962. Juan Paradell-Solé, one of five Vatican organists, graciously assisted us as we performed for a large crowd of listeners. (See “The Liturgical Organist: A Conversation with Juan Paradell-Solé,” October 2015.) Charles Ore started the occasion by performing his piece, “Kyrie,” which was commissioned by the FOMS. (See “A Conversation with Charles Ore,” November 2016.) It expressed the prayerful thankfulness of

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Tobias Willi at the Alain organ in Romainmôtier



Piero Ruffatti with student organists Mallory Haney, Mahela Reichstatt, and Phillip Staggs

the entire group for being able to perform in such a special place.

Our last day in Rome was a full playing day on two beautiful instruments, the Johannes Conradus Werle organ of 1736 (which took 50 years to complete) at Santa Maria Maddalena and the Joseph Merklin organ of 1881 at San Luigi dei Francesi (the national church in Rome of France). Instruction by organists Marghieri and the organist of the French Church, Daniel Matrone, enhanced by a stunning improvisation by Matrone, made the day an unforgettable experience. That night the group split, with some headed back to the United States, while others stayed on to board an evening flight for the rest of the FOMS experience in Paris.

From July 21 to 26 the FOMS took place in Paris where a group of 33 professional organists and students played, listened, and studied at the city's many famous organs including those of Saint-Sulpice, Notre Dame Cathedral, Sacré-Coeur, La Trinité, Saint-Louis-en-l'Île, Saint-Gervais, La Madeleine, Saint-Eustache, Notre Dame des Champs, Saint-Etienne-du-Mont, Saint-Louis de Vincennes, and the Duruflé apartment. Excursions were made to Versailles, Royaumont, and Rouen. The group also presented a recital at Saint-Séverin.

Highlights included classes and organ presentations by Daniel Roth, Vincent Dubois, Thierry Escaich, Louis Robilliard, Gabriel Marghieri, Thomas La Côte, Frédéric Blanc, Thomas Ospital, François Espinasse, Benjamin Alard, Elise Friot, and Béatrice Pirotot. Directed by Yannick Merlin, musicologist and brilliant titular of Notre Dame des Champs, this portion of the FOMS offered many opportunities for masterclasses, private instruction, and playing time.



Seminar participants visit St. Urban Abbey, Switzerland



At the Ruffatti factory, Padua, Italy. Left to right: Christina Harmon, Elisabeth Marghieri, Gabriel Marghieri, Piero Ruffatti, Martha Freitag, Jordan De Rouen, Andrew Segrest, Mallory Haney, Mahela Reichstatt

The FOMS looks forward to more collaborations with the organists who were so generous with instruments and instruction time. Since 1986 these seminars have enabled organists to study with famous organists at equally well-known organs. Attendees at the 2017 FOMS were professional organists and organ students from four countries: the United States, Singapore, Hong Kong, and Germany. Directors of FOMS are Christina Harmon, Masako Gaskin, and Cliff Varion. Special recognition is due to group leaders Doug Fossek and Jill Hunt, who worked to help ensure that everyone had playing time. Many attendees deserve further recognition, but we are grateful especially for Don Auberger and Camilla Pugh who assisted with translations as needed. More information is available at www.bfoms.com.

Christina Harmon is assistant organist at Christ Episcopal Church, Tyler, Texas, and instructor of organ at Stephen F. Austin State University. She is the founder of the French Organ Music Seminar and the producer of six DVDs that feature Parisian organs and organists (available through the Organ Historical Society). She is active in the organ world as a performer and composer.

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The Reuter Organ Company Lawrence, Kansas

A profile of three recent projects honoring the company's centennial

In April 1917, a short article appeared in THE DIAPASON announcing the founding of the Reuter Organ Company. Adolph Reuter, with years of experience gained from his employment at several North American organ builders, had assembled a team of workers to start his own company in Trenton, Illinois, and to begin building organs "second to none." By November, the first organ had been installed at Trinity Episcopal Church, in Mattoon, Illinois, where it continues to be in regular use and to enhance the life of the parish and community.

We are pleased to mark our centennial year with this DIAPASON cover feature, which illustrates three of our recent projects as described in detail by our clients. Although each story is unique, each also has a recurring theme—the challenge of taking an existing instrument in need of renewal and with a complex history of previous work and additions, carefully evaluating its existing resources in conjunction with the needs of the church, and then renovating its best elements and incorporating them with custom-designed pipework and components to create a new musical instrument.

After one hundred years, our files are full of similar stories about both new and renovated organs at churches, universities, concert halls, and residences throughout the United States and beyond. We are so grateful for our clients and their support over the years. We believe that there will always be a place for the King of Instruments, and we renew our commitment to continue to build pipe organs that are "second to none" for another century!

—Ronald Krebs
Vice President
Reuter Organ Company

Trinity Lutheran Church Houston, Texas

By the summer of 2014, it had become evident that the Holtkamp organ at Trinity Lutheran Church in Houston, Texas, was in desperate need of refurbishment. The organ was installed with the building of a new sanctuary in 1954 and had been a continual part of the music program of the downtown congregation.

The three-manual, 40-stop organ was typical of the period, as well as the tonal philosophy of the people responsible for its design. Mostly unenclosed, and with many independent principal and flue voices on low pressure, it was best at playing contrapuntal organ literature with clarity.

In 1978, extensive altering of mixture stops and preparations for additions were made by a local Houston firm, which also provided the church with a new console. However, many of the altered stops proved unusable in the ensemble, the console was unreliable, and the wind system was drawing in unconditioned outside air, which took its toll on the instrument.

A team of people including Mary Voigt (director of music and worship), Carla Barrows (principal organist), Vince Parks (consultant), and myself, along with a committee of lay people from the congregation, solicited proposals for work on the organ. While a number of proposals were received for the project, none approached the project with an eye toward a comprehensive musical enhancement. Our team at Trinity Downtown was focused on a vision of a superior musical instrument that could offer a wider color palette, more possibilities for accompanying

the choir, greater power throughout the length of the nave, and reliability that would serve the congregation well for another 50 years or more.

After discarding various partial approaches that the congregation had been considering, three organbuilders of national reputation were asked to provide creative proposals. Following a thorough examination of the proposals, the Reuter Organ Company was entrusted with the work.

As enthusiasm and support for the project grew within the congregation, Trinity's leadership ultimately decided on a renovation plan that would significantly enhance the original instrument. The plans for the new instrument envisioned the organ as primarily an inspiring leader of congregational singing and a useful accompaniment for all periods of choral repertoire. The new organ would be expected to have an expanded dynamic range with effective expression, fundamental tone that would energize the room, and sufficient color to capture the interest of every listener. It would need to render literature with integrity, but more importantly, this would be an organ for worship!

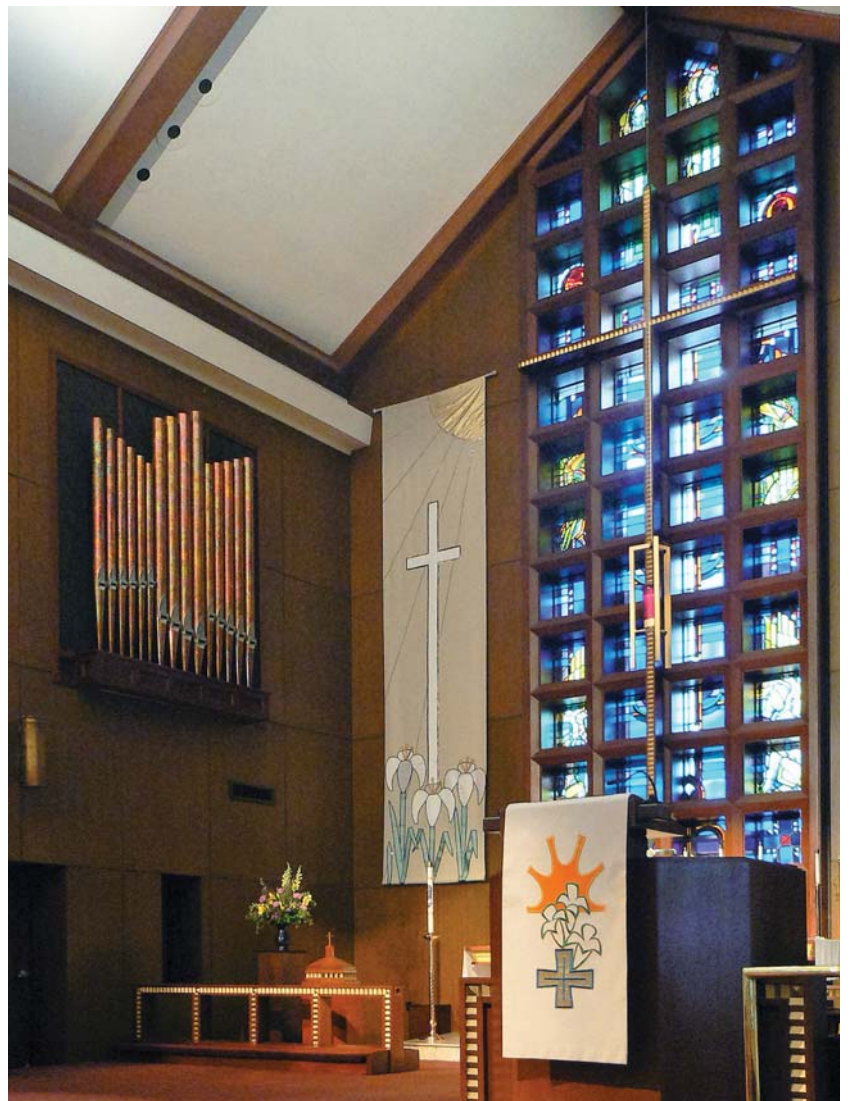
Trinity signed the contract with Reuter in June 2015. Four weeks later, the organ was completely removed with the goal of having it returned and ready for Christmas. This was an aggressive undertaking, as the work would include the installation of an antiphonal division in the chancel area that had not been part of the original organ. The Reuter Company delivered. The organ was dedicated on December 24, 2015. The congregation celebrated this special gift to herald the birth of Jesus Christ with a commanding new Trompette en Chamade.

The refurbished and enhanced Trinity Downtown organ is now a 50-rank, three-manual and pedal organ. The striking flamed copper façade pipes of the new instrument add to the beauty of the sanctuary that is graced by huge stained-glass windows and wood accents. Today, the organ continues to bless the congregation with wonderful music. The creativity, artistry, and craftsmanship of J. R. Neutel and the fine team from Reuter have exceeded our expectations.

—Michael Dorn
Senior Pastor

Trinity Lutheran Church Houston, Texas 3 manuals, 50 ranks (2015)

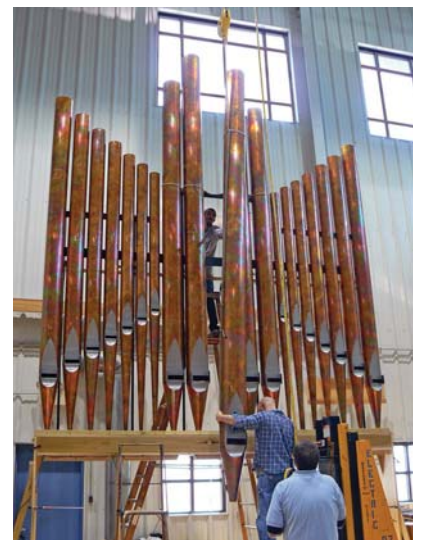
GREAT		
16'	Prestant** (1–12 existing, 13–61 Sw)	
8'	Diapason*	61 pipes
8'	Harmonic Flute*	49 pipes
	(1–12 Pos Spitzflute)	
8'	Singend Gedeckt	61 pipes
4'	Octave*	61 pipes
4'	Spillflute*	61 pipes
2'	Super Octave*	61 pipes
IV	Mixture*	244 pipes
8'	Trumpet*	61 pipes
8'	Oboe (Sw)	
8'	Trompette en Chamade*	61 pipes
	Tremolo	
	Chimes (console prep)	
	Mohrke Carillon (25 bells in tower)	
	Mohrke Cymbelstern (6 bells)	
	MIDI	
SWELL (enclosed)		
16'	Lieblich Flute	61 pipes
8'	Prestant**	61 pipes
8'	Rohrflute	61 pipes
8'	Gambe	61 pipes
8'	Gambe Celeste (low F)	56 pipes
4'	Principal*	61 pipes
4'	Nachthorn	61 pipes
4'	Lieblich Flute** (ext 16')	24 pipes
2 1/2'	Nazard*	61 pipes
2'	Blockflute**	61 pipes
1 1/2'	Tierce**	61 pipes
III	Plein Jeu*	183 pipes
16'	Oboe (TC, from 8')	
8'	Trompette*	61 pipes
8'	Oboe*	61 pipes
	Tremolo	
	MIDI	



Trinity Lutheran Church, Houston, Texas, chancel and Antiphonal façade



Gallery façade



Gallery façade in the assembly room

POSITIV		
16'	Lieblich Flute (Sw)	
8'	Prestant (Sw)	
8'	Copula	61 pipes
8'	Spitzflute**	61 pipes
4'	Principal**	61 pipes
4'	Harmonic Flute*	61 pipes
2'	Doublette	61 pipes
1 1/2'	Quinte**	61 pipes
II	Sesquialtera**	122 pipes
8'	Cromorne*	61 pipes
8'	Oboe (Sw)	
16'	Trompette en Chamade (TC, Gt)	
8'	Trompette en Chamade (Gt)	
	Tremolo	
	MIDI	
PEDAL		
32'	Resultant	
16'	Principal*	32 pipes
16'	Prestant (Gt)	
16'	Subbass	32 pipes
16'	Lieblich Flute (Sw)	
8'	Octave**	32 pipes
8'	Prestant (Sw)	
8'	Bourdon	32 pipes
8'	Spitzflute (Pos)	
8'	Lieblich Flute (Sw)	
4'	Choral Bass	32 pipes
4'	Rohrflute**	32 pipes
4'	Spitzflute (Pos)	

16'	Double Trumpet (ext Gt)*	12 pipes
8'	Trumpet	32 pipes
8'	Oboe (Sw)	
4'	Schalmei	32 pipes
8'	Trompette en Chamade (Gt)	
	MIDI	
KRAKOSKY ANTIPHONAL (enclosed)		
8'	Principal*	61 pipes
8'	Gedeckt*	61 pipes
8'	Gemshorn*	61 pipes
8'	Gemshorn Celeste (TC)*	49 pipes
4'	Spitz Principal*	61 pipes
4'	Gedeckt (ext 8')*	12 pipes
2 1/2'	Quinte*	61 pipes
2'	Spitz Principal (ext 4')	12 pipes
1 1/2'	Quinte (ext 2 1/2', top repeats)	
8'	Fagotto*	61 pipes
	Tremolo	
ANTIPHONAL PEDAL		
16'	Gedeckt (ext Ant 8')*	12 pipes
8'	Principal (Ant)	
8'	Gedeckt (Ant)	
4'	Octave (Ant 8')	
16'	Fagotto (ext Ant 8')*	12 pipes

*New pipework
**Repurposed pipework



Central United Methodist Church, Traverse City, Michigan, chancel with console in recital position



Initial voicing of Traverse City pipework



Trompette en Chamade

Central United Methodist Church Traverse City, Michigan

Organ music and robust congregational singing has been a defining characteristic of worship at Central United Methodist Church (CUMC) for generations, largely due to the talent, charisma, and dedication of Robert Murphy, organist and music director from 1963 until his death in 2001. He left a sizable part of his estate to CUMC for the continued improvement of the organ. Mr. Murphy's gift had been left largely untouched for 15 years during a time marked by transition, most notably the establishment of a praise band service as a primary part of the church's identity. During this time, the congregation was aware that organ repairs were needed—there was damage from water leaks and falling plaster, failing leather, and collapsed bass pipes—but waited for direction from me. I wanted to improve the sound of the organ, not just fix broken items, so I advised that we hold tight while we figured out the best course of action.

As background, in 1969 the church remodeled its chancel area to its current configuration and purchased a new Möller organ, Opus 10419. This organ had 26 ranks of pipes distributed

over three manuals and pedal. Very much a product of its time, the organ was small scaled by today's standards, with an abundance of upperwork. (The only 8' Principal, located on the Great, was particularly thin, with 2/9 mouth widths.) The organ underwent many alterations over its life, presumably to make it more flexible for worship. Two sets of celestes were added, along with three color reeds. The Great was re-scaled, which ultimately gave the chorus a flutey character. The most recent modification was the replacement of the three-manual console with a refurbished four-manual console and solid-state control system. Though taken individually, these alterations were arguably successful and well received by the congregation; yet I found the overall sound of the organ to be hollow and anemic, lacking vibrant, eight-foot tone. There were parts of the organ I did like, however—the Swell reeds and the effective swell boxes, in particular.

In 2016, we were finally ready to act! We put together a collaboration to repair the pipe chambers, design and implement an HVAC system to maintain a constant temperature in the chambers, replace aging leather, and expand and improve the sound of the organ. Because

our funds were limited and we wanted to honor as much of the previous stewardship as possible, we kept the console, control system, chests, and much of the existing engineering. Swem Organ Company of Grand Rapids releathered all of the reservoirs, swell motors, and octave shifters locally.

We selected Reuter to fashion a new tonal scheme for the organ. This is my second project with Reuter. Interlochen Center for the Arts, where I am the organ instructor and assistant director of music, chose Reuter to build its concert instrument, Opus 2227, using as much of the existing Aeolian-Skinner organ as possible. This project was remarkably successful and gave me confidence to go to the well a second time for the CUMC project. I like Reuter because they are willing to take risks in reusing and reworking existing components, and they stand behind their promises. For example, the Trompette en Chamade, completely renovated with new tongues and shallots, playing on new chest action with increased wind pressure, is just one of the stops totally transformed at the Reuter shop. It is now a stately, heralding voice that truly crowns the whole ensemble. I was also eager to work with Bill Klimas again. I trust his ears and like his taste in voicing.

The results are absolutely stunning. I am thrilled, as is our congregation.

—Thomas Bara
Organist

Central United Methodist Church Traverse City, Michigan 4 manuals, 42 ranks (2017)

GREAT

16'	Geigen (Sw) (1–12 Sw Rohrflute)	
16'	Rohrflute (Sw)	
8'	Diapason*	61 pipes
8'	Harmonic Flute*	61 pipes
8'	Bourdon**	61 pipes
4'	Octave*	61 pipes
4'	Spillflute*	61 pipes
2'	Fifteenth*	61 pipes
IV	Fourniture*	244 pipes
8'	Tromba (Ch)	
	Chimes (21 tubes)	
	Tremolo	

SWELL

16'	Rohrflute* (1–24 wood)	61 pipes
8'	Geigen*	61 pipes
8'	Rohrflute (ext 16')*	12 pipes
8'	Viole	61 pipes
8'	Viole Celeste (TC)	49 pipes
8'	Salicional	61 pipes
8'	Voix Celeste (TC)	49 pipes
4'	Geigen Octave (ext 8')	12 pipes
4'	Waldflute*	61 pipes
2 3/4'	Nazard*	61 pipes
2'	Piccolo	61 pipes
1 3/4'	Tierce* (TC)	49 pipes
III	Plein Jeu*	183 pipes
16'	Bombarde	61 pipes
8'	Trompette (ext 16')	12 pipes
8'	Oboe	61 pipes
4'	Clarion (ext 16')	12 pipes
	Tremolo	

CHOIR

8'	Principal*	61 pipes
8'	Gedeckt	61 pipes
8'	Gemshorn Celeste II	110 pipes
4'	Octave*	61 pipes
4'	Koppel Flute (ext Gedeckt)	12 pipes
2'	Super Octave	61 pipes
1 1/4'	Larigot	61 pipes
II	Sesquialtera**	122 pipes
16'	English Horn	73 pipes
8'	Corno di Bassetto	61 pipes
8'	Tromba*	61 pipes
16'	Trumpet en Chamade (Solo)	
8'	Trumpet en Chamade (Solo)	
	Tremolo (flues)	

SOLO

16'	Rohrflute (Sw)	
8'	Geigen (Sw)	
8'	Harmonic Flute (Gt)	
8'	Rohrflute (Sw)	
16'	Trombone (Ch)	
8'	Tromba (Ch)	
8'	Corno di Bassetto (Ch)	
8'	English Horn (Ch)	
16'	Trumpet en Chamade (TC)	
8'	Trumpet en Chamade	61 pipes
	Tremolo (Choir reeds)	

CELESTIAL

Swell stops designated "Celestial" include:

8'	Salicional
8'	Voix Celeste
8'	Viole
8'	Viole Celeste
2 3/4'	Nazard
1 3/4'	Tierce
	Zimbelstern (5 bells)
	Swell Celestial Off
	Celestial on Choir
	Celestial on Great

PEDAL

32'	Bourdon (ext Sw 16' Rohrflute, 1–12 electronic)	
16'	Contrabass	32 pipes
16'	Subbass* (ext 8' Subbass, 1–12 electronic)	
16'	Rohrflute (Sw)	
8'	Principal (ext Contrabass)	12 pipes
8'	Subbass**	32 pipes
8'	Open Flute (Gt)	
4'	Choral Bass (ext Contrabass)	12 pipes
4'	Subbass (ext 8')	12 pipes
II	Mixture	64 pipes
16'	Trombone (ext Ch Tromba)	12 pipes
16'	Bombarde (Sw)	
16'	English Horn (Ch)	
8'	Tromba (Gt)	
8'	Trompette (Sw)	
4'	Clarion (Sw)	
4'	English Horn (Ch)	
8'	Trumpet en Chamade (So)	

*New pipework

**Repurposed pipework



St. John's United Church of Christ, Lansdale, Pennsylvania

St. John's United Church of Christ
Lansdale, Pennsylvania

St. John's United Church of Christ was founded in 1876, and the church's current spacious Norman Gothic sanctuary was built in 1952. The sanctuary's first pipe organ was installed in 1977 by the Fritzsche Organ Company. Because the congregation desired an economical initial purchase price, they obtained a used Aeolian-Skinner console from Holy Trinity Lutheran Church on Central Park West in New York City. Thirty-three ranks of Skinner, Aeolian-Skinner, and new Stinkens pipes were assembled with used chests in the existing pipe chamber to create an organ that was functional for worship. The warm acoustic of the 500-seat worship space gave the organ a satisfyingly sweet and mellow sound.

When I began my tenure as St. John's United Church of Christ's minister of music in 1987, it was clear that music had long been a vital part of the worship life of the congregation. Since that time, the music ministry has expanded in its diversity, with the organ always at the core of its leadership. St. John's Artist Series included numerous performances by guest organists until 2010 when the console's gradual deterioration limited the flexibility of the organ for performing organ repertoire.

The limitations of the console were the initial reasons for considering a renovation project. While a new state-of-the-art console would solve many issues, the need to address tonal and design issues became an equally important aspect of the project. In 2011, the church's organ committee, chaired by Steven Hendricks, began serious conversations

with four organ companies. Bill Klimas, artistic director of the Reuter Organ Company, dialogued with us in detail about his clear vision for the organ's future, agreeing to incorporate the vast majority of existing pipes, revoiced, along with several new ranks of pipes in a totally redesigned pipe chamber. Reuter proposed a tonal concept that would appropriately fill the room and complement its beautiful architecture and acoustics. The design included a new tone opening for the pipe chamber with grillework custom made to match the existing tone openings.

Once the contract with Reuter was signed, things happened very quickly. Within two months the entire organ was removed and on its way to the Reuter shop in Lawrence, Kansas. One of Reuter's design engineers, John Deahl, carefully worked out a detailed plan for the arrangement of the pipes in the chamber, maximizing egress of sound from the new tone opening along with the existing openings. Three and a half months after its removal, the newly renovated organ arrived at St. John's Church. Several weeks later, the organ was voiced and tuned, ready for its debut!

Musicians and non-musicians alike have been excited about the new sounds of the organ. Most noticeable is the fuller base of support for congregational singing. The new tone opening greatly benefits the choir's ability to hear the organ for accompaniment of anthems. The new state-of-the-art moveable console provides the opportunity to host organ concerts once again, beginning with the dedication concert in November played by Nathan Laube. Generations to come



Console



Rescaling the Subbass

will enjoy the music provided by this very successful organ installation.

—David L. Furniss
Minister of Music

St. John's United Church of Christ
Lansdale, Pennsylvania
3 manuals, 40 ranks (2017)

GREAT		
16'	Geigen (Sw) (1–12 Sw Rohrflute)	
8'	Principal°	61 pipes
8'	Harmonic Flute°	49 pipes
	(1–12 Choir Open Flute)	
8'	Bourdon	61 pipes
4'	Octave°	61 pipes
4'	Koppelflute°	61 pipes
2'	Super Octave°	61 pipes
IV	Fourniture°	244 pipes
16'	Oboe (Sw)	
8'	Tromba°	61 pipes
	(1–32 existing, 33–61 new)	
	Chimes (21 tubes)	
	Tower Chimes (amplified in tower)	
	Tremolo	
SWELL		
16'	Rohrflute°	61 pipes
	(1–24 existing, 25–73 new)	
8'	Geigen°	61 pipes
8'	Viole	61 pipes
8'	Viole Celeste	61 pipes
8'	Rohrflute (ext 16')	12 pipes
4'	Geigen Octave°	61 pipes
4'	Hohlflute°	61 pipes
	(1–20 existing, 21–61 new)	
2 2/3'	Nazard°	61 pipes
2'	Blockflute°	61 pipes
1 3/4'	Tierce°	61 pipes
III–IV	Plein Jeu°	231 pipes
16'	Oboe (ext 8')°	12 pipes
8'	Trumpet	61 pipes
8'	Oboe	61 pipes
	Tremolo	
CHOIR		
8'	Prestant°	61 pipes
8'	Open Flute°	61 pipes
8'	Gedeckt°	61 pipes
8'	Erzähler	61 pipes
8'	Erzähler Celeste (TC)	49 pipes

4'	Principal°	61 pipes
4'	Mystical Flute°	61 pipes
4'	Open Flute (ext 8')	12 pipes
2'	Doublette°	61 pipes
1 1/2'	Quinte°	61 pipes
8'	Fagotto°	61 pipes
8'	Krummhorn	61 pipes
	Tremolo	

PEDAL

32'	Resultant	
16'	Open Wood	32 pipes
16'	Subbass	32 pipes
16'	Geigen (Gt)	
16'	Rohrflute (Sw)	
8'	Octave°	32 pipes
8'	Subbass (ext 16')	12 pipes
8'	Geigen (Sw)	
8'	Rohrflute (Sw)	
8'	Open Flute (Ch)	
4'	Super Octave (ext 8')	12 pipes
4'	Subbass (ext 16')	12 pipes
4'	Open Flute (Ch)	
16'	Trombone	32 pipes
	(1–12 existing, 13–32 Gt Tromba)	
16'	Oboe (Sw)	
8'	Tromba (Gt)	
8'	Oboe (Sw)	
4'	Oboe (Sw)	
4'	Krummhorn (Ch)	

°New pipework
°°Repurposed pipework
°°°Combination of both

Reuter Organ Company website:
www.reuterorgan.com
Trinity Lutheran Church, Houston,
Texas, website: www.trinitydt.org
Central United Methodist Church, Tra-
verse City, Michigan, website:
www.tccentralumc.org
St. John's United Church of Christ,
Lansdale, Pennsylvania, website:
<http://st-johns-ucc.org>

Houston and Reuter shop photos by
Ronald Krebs. Lansdale photos by Joseph
Routon. Traverse City photos by Thomas
Atkinson.

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 OCTOBER
Karen Beaumont; King's Chapel, Boston, MA 12:15 pm
CONCORA, Brahms, *Requiem*; South Church, New Britain, CT 4 pm
Thomas Ospital; West Side Presbyterian, Ridgewood, NJ 3 pm
Isabelle Demers; Evangelical Lutheran Church, Frederick, MD 3 pm
Cathedral Choral Society; Washington National Cathedral, Washington, DC 4 pm
Kola Owolabi; Duke University Chapel, Durham, NC 5 pm
Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 3 pm
Ken Cowan; St. Paul's Lutheran, Savannah, GA 4 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Brenda Portman; St. Paul's Episcopal, Flint, MI 3:30 pm
Jay Yau; Loyola University, Chicago, IL 3 pm

16 OCTOBER
• **Don Saliers**, lecture; St. Mark's United Methodist, Easton, MD 6 pm

17 OCTOBER
Thomas Ospital; St. Bridget Catholic Church, Richmond, VA 7:30 pm

18 OCTOBER
Clara Gerdes; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

19 OCTOBER
TENET; St. Peter's Episcopal, Savannah, GA 7 pm

20 OCTOBER
Matthew Dirst; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Roanoke College Choir; Holy Trinity Lutheran, Lynchburg, VA 7 pm
Vespers Ensemble; Duke University Chapel, Durham, NC 8 pm

21 OCTOBER
David Hurd, workshop; St. Luke's Episcopal, Lebanon, PA 10 am

22 OCTOBER
Gavin Black, harpsichord; Church of the Epiphany, New York, NY 2 pm
Kent Tittle; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
TENET; House of the Redeemer, New York, NY 6 & 8 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); Rye Presbyterian, Rye, NY 4 pm
Robert McCormick; Wilson College, Chambersburg, PA 3 pm
Julian Collings, with cello; First United Methodist, Hershey, PA 3 pm
David Hurd; St. Luke's Episcopal, Lebanon, PA 6 pm
Jacob Reed; Washington National Cathedral, Washington, DC 5:15 pm
Frederick Hohman; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Seraphic Fire; Peachtree Road United Methodist, Atlanta, GA 7 pm
Reformation Hymn Festival; Trinity Lutheran, Cleveland, OH 4 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Christopher Houlihan; First United Methodist, La Grange, IL 3 pm

23 OCTOBER
Ken Cowan & Lisa Shihoten, violin; Overture Hall, Madison, WI 7:30 pm

Dale Rogers; Presbyterian Homes, Evanston, IL 1:30 pm
Craig Cramer; Grace Lutheran, River Forest, IL 8 pm

24 OCTOBER
Tom Trenney, silent film, *Phantom of the Opera*; Merrill Auditorium, Portland, ME 7:30 pm
David Higgs; Holy Trinity Lutheran, Buffalo, NY 8 pm
Giancarlo Parodi; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Michel Bouvard; Trinity Episcopal Cathedral, Cleveland, OH 7:30 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); Second Presbyterian, Louisville, KY 7:30 pm

25 OCTOBER
David Baskeyfield; St. Agnes Cathedral, Rockville Centre, NY 7:30 pm
Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm

26 OCTOBER
Choral concert; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Choir of St. Luke in the Fields; St. Luke in the Fields Episcopal, New York, NY 8 pm
Stile Antico; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

27 OCTOBER
• Halloween concert; St. John's Episcopal, West Hartford, CT 7:30 pm
Jean-Baptiste Robin, with trumpet; First Presbyterian, Lockport, NY 7:30 pm
Todd Wilson, silent film, *Dr. Jekyll & Mr. Hyde*; Severance Hall, Cleveland, OH 8 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); Christ Church Cathedral, Nashville, TN 7:30 pm
Michael Costello, Richard Hoskins, David Jonies, Brian Schoettler, & Roger Stanley, Bach, *Clavierübung III*; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm
• **Michael Bottenhorn**; Our Lady of Mount Carmel Catholic Church, Chicago, IL 7:30 pm

28 OCTOBER
Todd Wilson, silent film, *Phantom of the Opera*; Christ & Holy Trinity Episcopal, Westport, CT 5 pm
Olivier Latry, masterclass; Cathedral of St. John the Baptist, Savannah, GA 12 noon
Reformation concert; Peachtree Road United Methodist, Atlanta, GA 7 pm
• **Michael Bottenhorn**, improvisation workshop; Our Lady of Mount Carmel Catholic Church, Chicago, IL 10 am
Bach organ works and Reformation cantatas; St. Luke's Episcopal, Evanston, IL 7 pm

29 OCTOBER
Reformation Hymn Festival; Trinity Lutheran, Worcester, MA 4 pm
Yale Camerata; Church of the Redeemer, New Haven, CT 4 pm
Thomas Murray; Grace Episcopal, Hartford, CT 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Katherine Meloan; United States Military Academy, West Point, NY 3:30 pm
Martin Jean; Lutheran Theological Seminary, Gettysburg, PA 4 pm
Wayne Wold, hymn festival; Trinity Lutheran, Hagerstown, MD 4 pm
Michael Britt, silent film, *The Hunchback of Notre Dame*; Christ Church, Easton, MD 6 pm
Bach Cantata; Duke University Chapel, Durham, NC 5:15 pm
Peter DuBois; First Presbyterian, Hilton Head, SC 4 pm
Spivey Hall Children's Choir; Cathedral of St. Philip, Atlanta, GA 3:15 pm concert, 4 pm Choral Evensong
Olivier Latry; Cathedral of St. John the Baptist, Savannah, GA 5 pm
Quire Cleveland; Holy Trinity Lutheran, Akron, OH 4 pm
Jean-Baptiste Robin, with trumpet; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Mary Jo Cox, Steven Egler, Richard Featheringham, with flute; First Presbyterian, Mt. Pleasant, MI 4 pm

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20
UNDER 30

Calendar

30 OCTOBER

Jean-Baptiste Robin, masterclass; University of Michigan, Ann Arbor, MI 3:30 pm

31 OCTOBER

Alan Morrison, children's program; Spivey Hall, Morrow, GA 11:15 am

2 NOVEMBER

Durufié, *Requiem*; St. Ignatius Loyola Catholic Church, New York, NY 8 pm
Jillian Gardner; Christ Church Frederica, St. Simons Island, GA 7 pm
Fauré, *Requiem*; St. James Episcopal Cathedral, Chicago, IL 6:30 pm

3 NOVEMBER

Todd Wilson; All Saints Episcopal, Richmond, VA 7:30 pm
Stephen Hamilton; Edenton Street United Methodist, Raleigh, NC 7:30 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); Cathedral Church of St. Paul, Detroit, MI 7:30 pm
Jamie Carini; First Presbyterian, Evansville, IN 7 pm

4 NOVEMBER

Vivaldi, *Magnificat*; Trinity Lutheran, Worcester, MA 7:30 pm
CONCORA, Brahms, *Requiem*; St. John's Episcopal, Stamford, CT 4 pm
Stephen Hamilton, workshop; White Memorial Presbyterian, Raleigh, NC 9 am
Alan Morrison, with violin, flute, & soprano; Spivey Hall, Morrow, GA 3 pm

5 NOVEMBER

Rosalind Mohnsen; St. Anthony of Padua Catholic Church, New Bedford, MA 4 pm
Bálint Karosi; St. Barnabas Episcopal, Greenwich, CT 4:15 pm
Eric Plutz; Longwood Gardens, Kennett Square, PA 3 pm
Fauré, *Requiem*; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Nathan Laube; St. John's United Church of Christ, Lansdale, PA 4 pm
Martin Jean; First Lutheran, Ellicott City, MD 4 pm
Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm
Judy Bevans, Bach, *Goldberg Variations*; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Stephen Schaeffer; First Reformed UCC, Lexington, NC 3 pm
Durufié, *Requiem*; Duke University Chapel, Durham, NC 4 pm
Jack Mitchener; Vineville United Methodist, Macon, GA 4 pm
Stacy Yang; Peachtree Road United Methodist, Atlanta, GA 4:30 pm recital; 5 pm Evensong
Thomas Murray; Independent Presbyterian, Birmingham, AL 4 pm
Ken Cowan; Concordia Theological Seminary, Fort Wayne, IN 4:30 pm
All Saints' Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm

6 NOVEMBER

Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

7 NOVEMBER

Chelsea Chen; Stetson University, DeLand, FL 7:30 pm

10 NOVEMBER

Yale Schola Cantorum; Christ Episcopal, New Haven, CT 7:30 pm
TENET; Pine Street Presbyterian, Harrisburg, PA 7 pm
• **Janette Fishell**; Northwestern University, Evanston, IL 7:30 pm

11 NOVEMBER

Polyhymnia; Church of St. Ignatius of Antioch, New York, NY 8 pm
Raúl Prieto Ramírez, with orchestra; Florida International University, Miami, FL 7:30 pm
• **Janette Fishell**, masterclass; Northwestern University, Evanston, IL 10 am
Third Coast Baroque; St. Chrysostom's Episcopal, Chicago, IL 7 pm

12 NOVEMBER

+ **Michael Hey**; St. Catherine of Siena Catholic Church, Trumbull, CT 4 pm
Bálint Karosi; Grace Episcopal, Elmira, NY 4 pm
Monica Czausz; St. Stephen's Church, Millburn, NJ 4 pm
Sándor Kádár; Longwood Gardens, Kennett Square, PA 3 pm
David Lamb; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Raúl Prieto Ramírez; Florida International University, Miami, FL 3 pm
Jeannine Jordan, with media artist; Advent Lutheran, Brevard, FL 3 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Adrienne Wiley; Memorial Presbyterian, Midland, MI 7 pm
• Harvest Hymn Festival; First Presbyterian, Evansville, IN 4 pm
Mark Laubach, Jonathan Oblander, Michael Costello, & Derek Nickels; Grace Lutheran, River Forest, IL 4 pm

13 NOVEMBER

Yale Repertory Chorus; Battell Chapel, Yale University, New Haven, CT 5 pm
Jazz Vespers; Duke University Chapel, Durham, NC 7:30 pm

14 NOVEMBER

Manhattan School of Music choirs & orchestra; Riverside Church, New York, NY 7:30 pm
Katelyn Emerson; Morrison United Methodist, Leesburg, FL 7 pm
Mark DeAlba; Our Lady of Perpetual Help Catholic Church, Campbellsville, KY 12:20 pm

17 NOVEMBER

Bruce Neswick, hymn festival; Lutheran Church of the Incarnate Word, Rochester, NY 8 pm
Margaret Harper; St. Paul Cathedral, Pittsburgh, PA 7:30 pm

18 NOVEMBER

Yale Voxtet; Marquand Chapel, Yale University, New Haven, CT 7:30 pm
Bruce Neswick, masterclass; Third Presbyterian, Rochester, NY 10 am

19 NOVEMBER

Martin Baker; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm
Ivan Bosnar, Amanda Mole, & Caroline Robinson; East Liberty Presbyterian, Pittsburgh, PA 3 pm
Christopher Houlihan; St. Matthew Lutheran, Hanover, PA 4 pm
F. Allen Artz, III; Trinity Episcopal, Pottsville, PA 4 pm
Kipp Cortez; Washington National Cathedral, Washington, DC 5:15 pm
Handel, *Messiah* Sing-Along; Duke University Chapel, Durham, NC 5:15 pm
Jason Klein; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Jens Korndörfer; Independent Presbyterian, Birmingham, AL 4 pm
Raúl Prieto Ramírez; First (Park) Congregational UCC, Grand Rapids, MI 4 pm
Melody Turner; Madonna della Strada Chapel, Chicago, IL 3 pm

20 NOVEMBER

Raúl Prieto Ramírez, workshop; First (Park) Congregational UCC, Grand Rapids, MI 4 pm
Vienna Boys Choir; Cathedral of St. Joseph the Workman, La Crosse, WI 7 pm

23 NOVEMBER

Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

26 NOVEMBER

Matthew Brown; Washington National Cathedral, Washington, DC 5:15 pm
Bach Cantata; Duke University Chapel, Durham, NC 5:15 pm
Clara Gerdes; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital; 4 pm Choral Evensong

Calendar

Schubert, *Mass in G*; Christ Church, Bradenton, FL 11 am
Jonathan Ryan; Independent Presbyterian, Birmingham, AL 4 pm
 Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

27 NOVEMBER
Christine Kraemer; Presbyterian Homes, Evanston, IL 1:30 pm

29 NOVEMBER
Karen Beaumont; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

30 NOVEMBER
Ian Tomesch; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

UNITED STATES
 West of the Mississippi

15 OCTOBER
Peter Richard Conte, with flugelhorn; Noel Memorial United Methodist, Shreveport, LA 6 pm
Michel Bouvard; Meyerson Symphony Center, Dallas, TX 2:30 pm
Nathan Laube; First United Methodist, Fort Collins, CO 3 pm
John Ferguson, hymn festival; St. John Lutheran, Sacramento, CA 3 pm
Philip Manwell; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Aaron David Miller, hymn festival; Bethany Lutheran, Long Beach, CA 4 pm

16 OCTOBER
Monica Czausz; Cathedral of Our Lady of the Angels, Los Angeles, CA 8 pm

18 OCTOBER
 • **Olivier Latry & Michel Bouvard**, French Classic masterclass; University of Kansas, Lawrence, KS 10:45 am
 • **Olivier Latry & Vincent Dubois**, German Baroque masterclass; University of Kansas, Lawrence, KS 4:30 pm
 • **Olivier Latry, Vincent Dubois, Michel Bouvard, Shin-Young Lee**, & others, improvised Mass in *alternatim*; University of Kansas, Lawrence, KS 8:00 pm

19 OCTOBER
 • **Olivier Latry & Michel Bouvard**, French Symphonic masterclass; University of Kansas, Lawrence, KS 10:30 am
 • **Vincent Dubois & Michel Bouvard**, French 20th-century masterclass; University of Kansas, Lawrence, KS 2 pm
 • **Shin-Young Lee**; University of Kansas, Lawrence, KS 4 pm

• **Olivier Latry**; University of Kansas, Lawrence, KS 8 pm
Bradley Reznicek; Custer Road United Methodist, Plano, TX 7 pm

20 OCTOBER
Rose Whitmore; Third Baptist, St. Louis, MO 12:30 pm
Thomas Ospital; First Presbyterian, Little Rock, AR 8 pm
 • **Vincent Dubois**, lecture; University of Kansas, Lawrence, KS 2 pm
 • **Michel Bouvard**; University of Kansas, Lawrence, KS 4:30 pm
Christopher Lynch; Christ Episcopal, Tacoma, WA 12:10 pm

21 OCTOBER
Vincent Dubois; University of Kansas, Lawrence, KS 11 am

22 OCTOBER
Todd Wilson; Second Presbyterian, St. Louis, MO 4 pm
Thomas Ospital; First United Methodist, Shreveport, LA 3 pm
Stefan Engels; Episcopal Church of the Transfiguration, Dallas, TX 7 pm
Dana Robinson & Paul Tegels; Pacific Lutheran University, Tacoma, WA 3 pm
 Reformation 500 Concert; Trinity Episcopal Cathedral, Portland, OR 4 pm
Nathan Laube; Davies Symphony Hall, San Francisco, CA 3 pm
Emanuele Cardi; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

24 OCTOBER
Jean-Baptiste Robin; Trinity University, San Antonio, TX 7:30 pm
Olivier Latry; Catalina United Methodist, Tucson, AZ 7 pm

25 OCTOBER
Jean-Baptiste Robin, masterclass; Christ the King Catholic Church, Dallas, TX 1 pm

26 OCTOBER
Olivier Latry; University of Iowa, Iowa City, IA 7:30 pm
Bruce Neswick; California Lutheran University, Thousand Oaks, CA 7:30 pm

27 OCTOBER
Timothy Jansen; Third Baptist, St. Louis, MO 12:30 pm
Bradley Welch; First United Methodist, Wichita Falls, TX 7 pm
Bruce Neswick; California Lutheran University, Thousand Oaks, CA 7:30 pm

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Calendar

28 OCTOBER

Michel Bouvard, and others; Maison Symphonique de Montréal, Montréal, PQ, Canada 8 pm

29 OCTOBER

David Baskeyfield; Trinity Episcopal, Tulsa, OK 7:30 pm

Choir, organ, & orchestra concert; Village Presbyterian, Prairie Village, KS 3 pm

Jordan Smith, with brass; Christ the Servant Lutheran, Allen, TX 7 pm

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

30 OCTOBER

Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); St. Andrew United Methodist, Highlands Ranch, CO 7:30 pm

31 OCTOBER

James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

3 NOVEMBER

Chelsea Vaught; Third Baptist, St. Louis, MO 12:30 pm

5 NOVEMBER

Second Church Chorale and Orchestra; Second Presbyterian, St. Louis, MO 4 pm

Bruce Power; Church of the Holy Cross, Shreveport, LA 2 pm

Daryl Robinson; First Plymouth Congregational, Lincoln, NE 4 pm

Jonathan Ryan; St. Philip Presbyterian, Houston, TX 3 pm

Raúl Prieto Ramírez; First Presbyterian, Kilgore, TX 4 pm

8 NOVEMBER

David Baskeyfield & Thomas Gaynor; First Presbyterian, Kilgore, TX 10 am

9 NOVEMBER

Alan Morrison; First Presbyterian, Kilgore, TX 7:30 pm

10 NOVEMBER

Jackson Borges; Third Baptist, St. Louis, MO 12:30 pm

Marilyn Keiser; Christ Episcopal, Little Rock, AR 8 pm

12 NOVEMBER

Douglas Cleveland; Wartburg College, Waverly, IA 3 pm

David Crean; Congregational Church UCC, Iowa City, IA 4 pm

Isabelle Demers; First Presbyterian, Topeka, KS 3 pm

Te Deum Chamber Choir and organ; Village Presbyterian, Prairie Village, KS 3 pm

Elisa Bickers, with wind symphony; Village Presbyterian, Prairie Village, KS 7 pm

Scott Dettra; Episcopal Church of the Heavenly Rest, Abilene, TX 10:30 am worship service; 5 pm recital

David Baskeyfield; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

TENET; St. Philip's in the Hills Episcopal Church, Tucson, AZ 3 pm

15 NOVEMBER

Carson Cooman; Third Baptist, St. Louis, MO 6 pm

16 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 7:30 pm

17 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 7:30 pm

18 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 7:30 pm

19 NOVEMBER

Vincent Dubois, Poulenc, *Organ Concerto*, Saint-Saëns, *Symphonie III*; Meyer-son Symphony Center, Dallas, TX 2:30 pm

Katelyn Emerson; Trinity Lutheran, Lynnwood, WA 7 pm

INTERNATIONAL

15 OCTOBER

Knabenchor Capella Vocalis; Klosterkirche, Fürstenfeld, Germany 12:10 pm

Paul De Maeyer; Abdijkerk, Dendermonde, Belgium 3 pm

Dieter Van Handenhoven, with trumpet; Sint-Pieterskerk, Turnhout, Belgium 4 pm

19 OCTOBER

Reformation choral concert; Onze-Lieve-Vrouw-Sint-Pieterskerk, Ghent, Belgium 8 pm

20 OCTOBER

Peter Van de Velde; Onze-Lieve-Vrouw-Hemelvaartkerk, Melsele, Belgium 8:30 pm

Jérôme Faucheur; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

21 OCTOBER

Thomas Schmögner; St. Laurentius, Erwitte, Germany 7:30 pm

Benjamin Alard; Cathédrale Saint-Jean-Baptiste, Lyon, France 5 pm

Ian Tracey; Liverpool Cathedral, Liverpool, UK 3 pm

22 OCTOBER

Ingelore Schubert; Klosterkirche, Fürstenfeld, Germany 12:10 pm

Frank Heye, with flute; St. Machariuskerk, Laarne, Belgium 3 pm

Jean-Baptiste Robin; St. Joseph's Oratory, Montréal, QC, Canada 3:30 pm

25 OCTOBER

Adriano Falcioni; Westminster Cathedral, London, UK 7:30 pm

27 OCTOBER

Halloween concert; St. Andrew's Wesley United Church, Vancouver, BC, Canada 7:30 pm

28 OCTOBER

Reformation choral concert; Klosterkirche, Fürstenfeld, Germany 4 pm

Bruno Bruyninx; Sint-Annakerk, Roosbeek, Belgium 1:30 pm, 6 pm

Etienne Baillot; Dom, Arlesheim, Switzerland 7:30 pm

31 OCTOBER

Willem Harold Boog; Oosterkerk, Zeist, Netherlands 8 pm

Tom Bell; St. Lawrence, Upminster, UK 7:30 pm

5 NOVEMBER

Ignace Michiels, with choir; Sint-Stefanuskerk, Gent, Belgium 4 pm

Berry van Berkum, with Het Orgel Trio; Sint-Jan Baptist, Wortel, Belgium 4 pm

Fauré, *Requiem*; Maria van Jessekerk, Delft, Netherlands 3 pm

Matteo Imbruno; Abbey Church, Berne, Netherlands 4 pm

7 NOVEMBER

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

10 NOVEMBER

Christian Lane, works of Bach; Christ Church Deer Park, Toronto, ON, Canada 7:30 pm

12 NOVEMBER

Joshua Stafford; Westminster United Church, Winnipeg, Manitoba, Canada 2:30 pm

17 NOVEMBER

Richard Brasier; University of Edinburgh, Edinburgh, UK 1:10 pm

18 NOVEMBER

Ingrid Kasper; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

19 NOVEMBER

Tobias Aehlig; St. Laurentius, Erwitte, Germany 4:30 pm

23 NOVEMBER

Michael Utz; Abteikirche, Köln, Germany 8 pm

26 NOVEMBER

Ulrich Theißen, with oboe; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

Paul de Maeyer, Kristiaan Van Ingelgem, Kris Wittevrongel, & Bart Wuilms; St. Stefanuskerk, Gent, Belgium 3 pm

Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm

29 NOVEMBER

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

Martin Baker; Westminster Cathedral, London, UK 7:30 pm

30 NOVEMBER

Handel, *Messiah*; White Rock Baptist, Vancouver, BC, Canada 7:30 pm

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BENJAMIN ALARD, harpsichord and organ, Musée de l'Amérique francophone, Québec, QC, Canada, May 28: *Suite in G, Chaconne in G, Ground in e, Ground in c*, Purcell; *Morlake Ground*, Blow; *Prélude in a, Sarabande, Les trois Mains, Fanfarinette*, Rameau; *Voluntary in G, Purcell; Voluntary in C, Voluntary in a, Blow; Suite from Les Indes Galantes*, Rameau.

IVETA APKALNA, Walt Disney Concert Hall, Los Angeles, CA, May 21: *Toccata on the Chorale Allein Gott in der Höh sei Ehr*, Kalejs; *Évocation I, Évocation II*, Escaich; Act III—Conclusion (*Satyagraha*), Glass; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Passacaglia (Lady Macbeth of Mtsensk)*, Shostakovich; *Funérailles*, Liszt; *Variations on a Theme of Paganini*, Thalben-Ball; *Passacaglia in c*, BWV 582, Bach.

JOHN BRANDT, Cathedral of St. Philip, Atlanta, GA, May 7: *Prelude in E-flat*, BWV 552i, Bach; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Solemn Prelude on a Theme of Thomas Tallis*, Near; Carillon de Westminster (*Pièces de Fantaisie*, op. 54, no. 6), Vierne.

STEPHANIE BURGOYNE, Grace Anglican Church, Brantford, ON, Canada, May 5: *Praeludium (Sonata in a)*, Thuille; *Adagio*, Mozart; *Varieties en Fuga*, Mudde; *Allegretto*, Bliss; *Toccata (Sonata No. 1)*, Becker.

DAVID CASSAN, Haifa University, Haifa, Israel, May 19: *Boléro de concert*, Lefébure-Wély; *Prélude, Fugue, et Variation*, op. 18, Franck; *Toccata in G*, Dubois; *Scherzo (Symphonie II in e)*, op. 20, Vierne; *Prayer and Lullaby*, Guilmant; *Allegro (Symphonie VI in g)*, op. 42, no. 2, Widor; Improvisation: *Symphony*, Cassan.

DENNIS CHAN, Old West Church, Boston, MA, May 10: *Prelude and Fugue in D*, BWV 532, Bach; *Introduction and Passacaglia in d*, Reger; *Soliloquy*, Conte; Carillon de Westminster (*24 Pièces de fantaisie*, Troisième Suite, op. 54, no. 6), Vierne.

TED DAVIS, Washington National Cathedral, Washington, D.C., May 7: *Esquisses Byzantines*, Mulet.

BRIAN EDWARDS, Old West Church, Boston, MA, May 17: *Préludium in g*, BuxWV

149, Buxtehude; *O Mensch, beweine dein Sünde groß*, BWV 622, Bach; *Cantabile*, FwV 36, Franck; *Pièce d'Orgue*, BWV 572, Bach.

STEPHEN FARR, Merton College Chapel, Oxford, UK, May 20: *Toccata II*, Monnikendam; *Vier Fugen*, op. 56, Schumann; *Praeludium in g*, BuxWV 148, Buxtehude; *Roman Conversion*, Bingham; *Intermezzo*, Alain; *Choral No. 3 in a*, Franck.

GEORGE FERGUS, Washington National Cathedral, Washington, D.C., May 14: *Praeludium in d*, Pachelbel; *Prelude and Fugue in a*, BWV 543, Bach; *Air*, Hancock; *Toccata*, Vierne; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Overture to Die Meistersinger von Nürnberg*, Wagner, transcr. Lemare.

JEREMY FILSELL and ERIK WM. SUTER, Spencerville Adventist Church, Silver Spring, MD, May 20: *Prélude et Fugue in B*, op. 7, no. 1, *Deux Esquisses*, op. 46, *Prélude et Fugue en f*, op. 7, no. 2, *Variations sur un Noël*, op. 20, *Prélude et Fugue in g*, op. 7, no. 3, Dupré; *Rhapsody on a Theme of Paganini*, op. 43, Rachmaninoff.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, May 12: *Fanfare*, Mathias; *Fantasia super Komm, Heiliger Geist*, BWV 651, Bach; *Allegretto*, Poco vivace (*Kleine Präludien und Intermezzi*, op. 9), Schroeder; *Herzliebster Jesu*, O Gott, du frommer Gott, Es ist ein Ros' entsprungen, O Welt, ich muss dich lassen (*Chorale Preludes*, op. 122), Brahms; *Sicilienne*, A la Sainte Vierge (*Sept Pièces*), Fleury; *Impromptu*, Carillon de Westminster (*24 Pièces de Fantaisie*, Troisième Suite, op. 54, nos. 2 & 6), Vierne.

CHRISTOPHER HENLEY, Cathedral of St. Philip, Atlanta, GA, May 14: *Praeludium festum (Sonata No. 1 in G)*, Becker; *Sonata III in A*, op. 65, no. 3, Mendelssohn; The Peace May Be Exchanged (*Rubrics*), Locklair; *Jesu, Dulcis Memoria*, Decker.

JENNIFER HSIAO, Old West Church, Boston, MA, May 31: *Praeludium in G*, Bruhns; *Naïades (24 Pièces de fantaisie*, Quatrième Suite, op. 55, no. 4), Vierne; *Transports de joie (L'Ascension)*, Messiaen; *Variations sur un Noël*, op. 20, Dupré.

CHRISTOPHER JACOBSON, Duke University, Durham, NC, May 7: *Fantasia super Komm, heiliger Geist, Herre Gott*, BWV 651, *Komm, heiliger Geist, Herre Gott*, BWV 652, *Trio super Herr Jesu Christ, dich zu uns uend'*, BWV 655, *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, *Liebster Jesu, wir sind hier*, BWV 634, *Wo soll ich fliehen hin*, BWV 646, *Liebster Jesu, wir sind hier*, BWV 633, *Wo soll ich fliehen hin*, BWV 694, *Liebster Jesu, wir sind hier*, BWV 706, *Trio Sonata in G*, BWV 530, *Wenn wir in höchsten Nöten sein*, BWV 641, *Vor deinen Thron tret' ich*, BWV 668, *Passacaglia in c*, BWV 582, Bach.

SARAH JOHNSON, Old West Church, Boston, MA, May 3: *Tango Toccata on a Theme by Melchior Vulpius*, Decker; *Ballo del Granduca*, Sweelinck; *Ciaccona*, Storace; *Fugue in G*, BWV 577, Bach; *Introduction and Passacaglia in d*, Reger.

DAVID JONIES, Cathedral of the Sacred Heart, Richmond, VA, May 3: *Praeludium in E*, BuxWV 141, Buxtehude; *Partita on Christ, der du bist der helle Tag*, BWV 766, Bach; *Tiento partido de mano derecho de 1º Tono*, Cabanilles; *March on a Theme by Handel*, op. 15, Guilmant; *Pavane—Danse liturgique*, Proulx; *Sonata II*, op. 60, Reger.

SCOTT MONTGOMERY, Presbyterian Homes, Evanston, IL, April 24: *Dialogue*, Marchand; *Echo Fantasy in d*, Sweelinck; *Prelude and Fugue in e*, BWV 548, Bach; *Pastorale (Sonata XII in D-flat)*, op. 154, Rheinberger; *Andante in D*, Mendelssohn; *Prayer*, Toccata (*Sonata I in g*, op. 40), Becker.

DEREK NICKELS, Church of the Holy Comforter, Kenilworth, IL, April 23: *Overture (St. Paul)*, Mendelssohn, transcr. Best; *Wer nur den lieben Gott läßt walten*, BWV 647, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, *Passacaglia and Fugue in c*, BWV 582, Bach; *Psalm Prelude*, op. 32, no. 1, Howells; *Fanfare, Recitative, and Hymn: O God, Our Help in Ages Past*, Lafford; *Aria*, Callahan; *Variations sur un Noël*, op. 20, Dupré.

MYRON PATTERSON, Holy Family Catholic Church, South Ogden, UT, April 9: *Thema met Variaties*, Andriessen; *Voluntary in D*, Croft; *Praeludium und Fuge in e*,

Bruhns; *Adagio*, K. 356, Mozart; *Hosanna Filio David*, Demessieux; *Hosanna, Loud Hosanna, O Sacred Head, Now Wounded*, Burkhardt; *Variations sur Ubi Caritas*, Bédard; *Mors et Resurrectio*, Langlais; *Fantasia, Méditation sur O Filii et Filiae*, Bédard.

JOHN RICHARDSON, Cathedral of St. Philip, Atlanta, GA, April 30: *Chorale-improvisation sur le Victimae Paschali laudes*,ournemire; *Fountain Reverie*, Fletcher; Tu es petra et portae inferi non praevalerunt adversus te (*Esquisses Byzantines*), Mulet; *Benedictus*, Rowley; *Variations sur un Noël*, Dupré.

NAOMI ROWLEY, Our Savior's Lutheran Church, Rockford, IL, April 23: *Fantasia*, Zwart; *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Sonata VI*, op. 65, no. 6, Mendelssohn; *Aus tiefer Not schrei ich zu dir*, Drischner; *Toccata on Vom Himmel hoch da komm ich her*, Edmundson; *Epilogue on St. Theodulph*, Willan; *Variations on O Haupt voll Blut und Wunden*, Bédard; *Wer nur den lieben Gott läßt walten*, Philips; *Toccata on Nun danket alle Gott*, Hovland.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, April 28: *Imperial March*, Elgar, transcr. Martin; *Elegy*, Bairstow; *Sarabande*, Howells; *Variations on O Filii et Filiae*, Dandrieu; *Fantasy on O Waly Waly*, Miller; *Prelude, Fugue, and Chaconne in C*, BuxWV 137, Buxtehude; *Sheep May Safely Graze*, Bach, transcr. Rawsthorne; *Elite Syncopations*, Joplin, transcr. Biggs; *Toccata on O Filii et Filiae*, Farnam.

MATT SMITH, Westminster Choir College, Princeton, NJ, April 8: *Pièce Héroïque*, Franck; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Vision IV (Arizona Visions)*, Bates; *Prelude in E-flat*, BWV 552i, *Adagio (Trio Sonata in E-flat)*, BWV 525, *Fugue in E-flat*, BWV 552ii, Bach; *Aria*, Toccata (*Symphonie No. 1*, op. 36), Laurin.

CHRISTOPHER URBAN, First Presbyterian Church, Arlington Heights, IL, April 5: *Exultate Deo*, Hebble; *Adagio (Concerto in d)*, Vivaldi, arr. Fox; *Toccata on Psalm 146*, Zwart; *Air for Organ*, Hancock; *Trumpet Tune in C*, McCabe; *Trumpet Tune*, Bowden; *What a Friend We Have in Jesus, Blessed Assurance*, Hebble; *Toccata on All Glory Laud and Honor*, Burkhardt.

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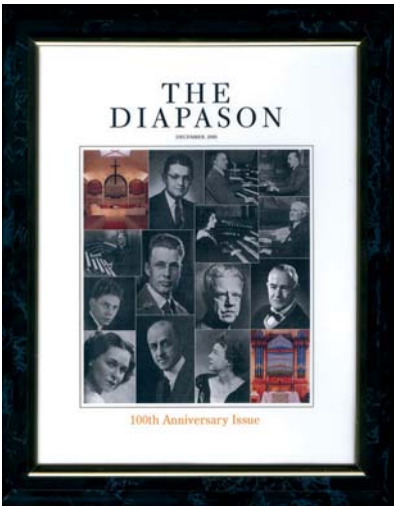
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PUBLICATIONS / RECORDINGS

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

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

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

The Organ Historical Society has released *The Philadelphia Hymnbook*, compiled, edited, and annotated by Rollin Smith. This spiral-bound edition is a cross-section of sacred music from many faiths, in many styles, and as diverse as the musical fabric of the great city of Philadelphia. More than 80 selections included. Non-member price: \$24.95; member price: \$19.95; www.ohscatalog.org/phhy.html.

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