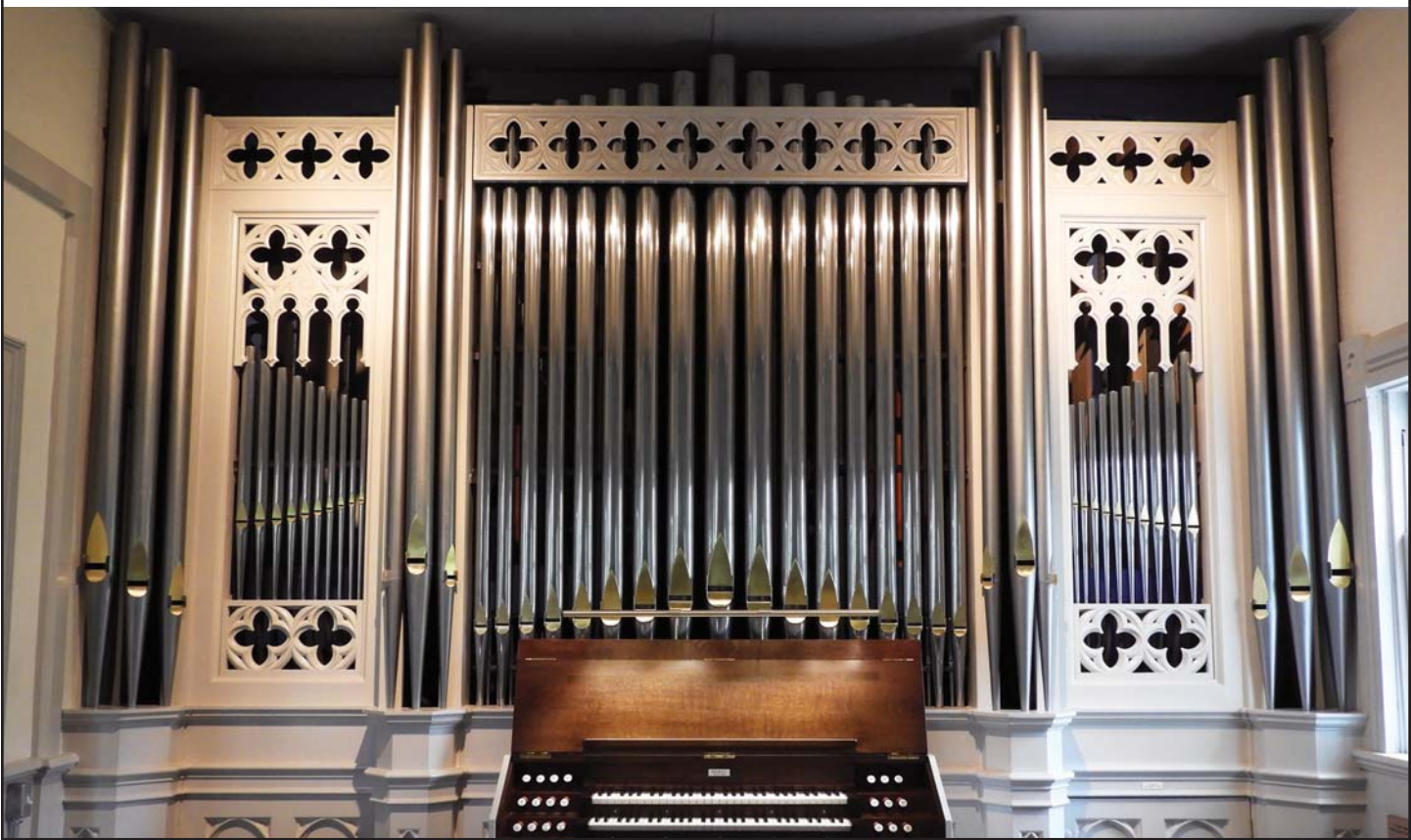


# THE DIAPASON

OCTOBER 2018



St. John's Episcopal Church  
Fishers Island, New York  
Cover feature on pages 30–32

# PHILLIP TRUCKENBROD CONCERT ARTISTS



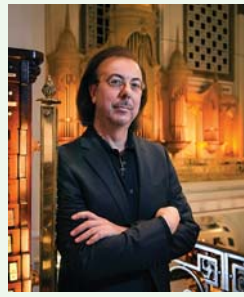
ANTHONY & BEARD



ADAM J. BRAKEL



THE CHENAULT DUO



PETER RICHARD CONTE



CONTE & ENNIS DUO



LYNNE DAVIS



ISABELLE DEMERS



CLIVE DRISKILL-SMITH



DUO MUSART BARCELONA



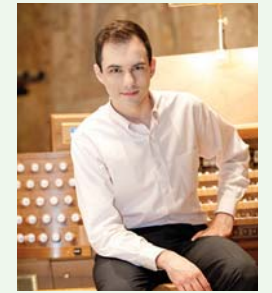
JEREMY FILSELL



MICHAEL HEY



HEY & LIBERIS DUO



CHRISTOPHER HOULIHAN



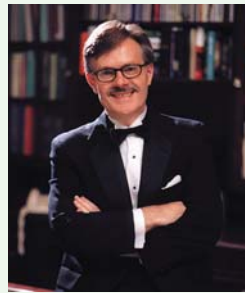
DAVID HURD



SIMON THOMAS JACOBS



MARTIN JEAN



HUW LEWIS



RENÉE ANNE LOUPRETTE



LOUPRETTE & GOFF DUO



ROBERT MCCORMICK



BRUCE NESWICK



ORGANIZED RHYTHM



RAÚL PRIETO RAMÍREZ



JEAN-BAPTISTE ROBIN



ROBIN & LELEU DUO



BENJAMIN SHEEN



HERNDON SPILLMAN



CAROLE TERRY



JOHANN VEXO



BRADLEY HUNTER WELCH



JOSHUA STAFFORD  
2016  
LONGWOOD GARDENS  
WINNER



THOMAS GAYNOR  
2017  
ST. ALBANS WINNER

## IT'S ALL ABOUT THE ART

[www.concertartists.com](http://www.concertartists.com)  
860-560-7800

Charles Miller, President / Phillip Truckenbrod, Founder

# THE DIAPASON

Scranton Gillette Communications

One Hundred Ninth Year: No. 10,  
Whole No. 1307  
OCTOBER 2018  
Established in 1909  
ISSN 0012-2378

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

## CONTENTS

### FEATURES

- Michel Chapuis (1930–2017): A great organist, pioneer, and professor by Carolyn Shuster Fournier 20
- The 1864 William A. Johnson Opus 161, Piru Community United Methodist Church, Piru, California, Part 3 by Michael McNeil 26
- The Library of Congress for the organ: the OHS Library and Archives moves to Villanova, Pennsylvania by Bynum Petty 29

### NEWS & DEPARTMENTS

- Editor's Notebook 3
- Letters to the Editor 3
- Here & There 3
- Appointments 6
- Nunc Dimittis 10
- Harpsichord Notes by Larry Palmer 14
- In the wind . . . by John Bishop 18

### REVIEWS

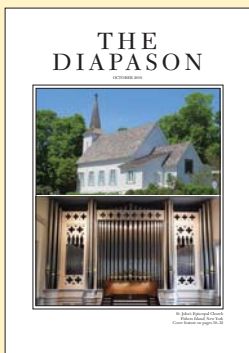
- New Organ Music 15
- New Recordings 15
- New Handbell Music 17

### ORGAN PROJECTS

### CALENDAR

### RECITAL PROGRAMS

### CLASSIFIED ADVERTISING



### COVER

Bigelow & Co. Organ Builders, American Fork, Utah; Saint John's Episcopal Church, Fishers Island, New York 30

Editorial Director and Publisher **STEPHEN SCHNURR**  
sschnurr@sgcmail.com  
847/954-7989

President **RICK SCHWER**  
rschwer@sgcmail.com  
847/391-1048

Editor-at-Large **ANDREW SCHAEFFER**  
diapasoneditoratlarge@gmail.com

Sales Director **JEROME BUTERA**  
jbutera@sgcmail.com  
608/634-6253

Circulation/ Subscriptions **ROSE GERITANO**  
rgeritano@sgcmail.com  
847/391-1030

Designer **KIMBERLY PELLIKAN**  
kpellikan@sgcmail.com  
847/391-1024

Contributing Editors **LARRY PALMER**  
Harpsichord

**BRIAN SWAGER**  
Carillon

**JOHN BISHOP**  
In the wind . . .

**GAVIN BLACK**  
On Teaching

Reviewers **Jeffrey Schlegg**  
**Jay Zoller**  
**David Troiano**  
**John L. Speller**  
**Leon Nelson**

## Editor's Notebook

### 2019 Resource Directory

At present, we are working on our 2019 Resource Directory, to be mailed with our January issue. If your business should be listed in the directory and was not included in 2018, please send me an email with your contact information. If your business was listed in our directory this year, please review your information to ensure it is accurate and complete. Listings are free and can only help your business! Advertising opportunities are available for the directory, as well. For advertising inquiries, please contact Jerome Butera (jbutera@sgcmail.com; 608/634-6253). The deadline for listings and advertising is November 1.

### 20 Under 30

Our 20 Under 30 program returns this year! This exciting recognition of young people in our field is now a biennial celebration of the best and promising among organists, carillonists, harpsichordists, organ and harpsichord builders, and church musicians under the age of 30. Nominations will open December 1 and close February 1, 2019. Be sure to keep up with further details in upcoming issues as well as at our website (www.thediapason.com).

### Our digital edition

It never hurts to remind our readers of the availability of our digital edition. As you receive subscription renewal notices, remember that you can receive THE DIAPASON by email, at a substantial savings: \$35 for one year, \$20 for students! Often, your digital issue will arrive faster than a print issue. Not only are digital subscriptions "green," saving paper as well as money,

## Letters to the Editor

### Summerall Chapel, The Citadel, Charleston, South Carolina

Thank you for the cover feature in the July 2018 issue of THE DIAPASON on the restoration project for the organ at The Citadel's Summerall Chapel in Charleston, South Carolina. First, let me say that I am not an organist, but as a member of the Regimental Band, the whole Corps of Cadets marched to chapel services every Sunday as the band played "Onward Christian Soldiers." I went to The Citadel because my father was a Citadel graduate. Chapel services were a time for me to relax and not be yelled at by upperclassmen. I had made the decision that The Citadel was not for me, and was not planning on returning after Christmas break.

However, a remarkable event happened one cold Sunday while I was sitting in the chapel. We, as the whole cadet body, were singing "Nearer My God to Thee," and I was overwhelmed with the notion that a "bass pipe" was speaking to me. Like a fog horn in the night guiding a lost boat safely into harbor, I got the feeling that this was where I, a



Stephen Schnurr  
847/954-7989; sschnurr@sgcmail.com  
www.TheDiapason.com

but they also make a sensible option for those who want to provide a gift to a friend.

### In this issue

Carolyn Shuster Fournier provides a memorial feature on Michel Chapuis, the French organist, teacher, and organ historian who died in 2017. We continue with the third part of Michael McNeil's series on the documentation of William A. Johnson Opus 161, in Piru Community United Methodist Church, Piru, California.

Gavin Black is taking the month off from "On Teaching" due to a family death, but he will have a column for next month. In "Harpsichord Notes," Larry Palmer reprises one of his favorite columns from nearly fifty years of contributions to THE DIAPASON. In "In the Wind . . .," John Bishop encourages the reader to consider the subtle differences in the many colorful stops of the pipe organ.

Our cover feature celebrates the fortieth anniversary of Bigelow & Co. Organ Builders of American Fork, Utah. The firm recently installed its Opus 42 in St. John's Episcopal Church, Fishers Island, New York. We trust you will enjoy the rich offerings of this issue. ■

lost soul, belonged. I turned my life around and graduated with academic honors.

At our 45th memorial service for our departed classmates, I realized that the organ music was not coming from the pipe organ. However, I got the "feeling" that there was a bass pipe, although silent, that was speaking to me saying, "Let us play again and like a fog horn, guide people to a safe harbor." After the service, the chapel organist said that the organ had not played for some years, and efforts to raise funds had not been successful. I knew then that I had to get involved and see that this magnificent instrument that had meant so much in my life would play again.

If any of your readers are ever in Charleston, please come to The Citadel to see The Summerall Chapel and the organ. If anyone would be interested in helping to restore this magnificent instrument, donations can be made by contacting Katie Hurt at The Citadel Foundation, 843/953-6914, or visiting the website at foundation.citadel.edu/chapelorgan.

G. Mackay Salley, Class of 1963 ■

## Here & There

### Events

**The Church of St. Agnes**, St. Paul, Minnesota, offers Sunday 10:00 a.m. High Mass with music by the **Twin Cities Catholic Chorale**, directed by **Robert L. Peterson**. The Chorale performs a different Mass setting weekly, repertoire drawn from the 18th to 20th centuries, with accompaniment by orchestra and organ. The choir of approximately 65 volunteer singers performs Masses by composers such as Haydn, Mozart, Schubert, Beethoven, Dvořák, Gounod, Cherubini, Rheinberger, and Herzogenberg with professional instrumentalists, each Sunday from October to early June, except in Advent and Lent. For information and schedule of Mass settings: www.catholicchorale.org or www.churchofsaintagnes.org.

**First Presbyterian Church**, Caro, Michigan, announces its 2018–2019 Friends of Music Series: October 5, Nicholas Schmelter, organ; 10/21, Wendy

Chu, piano; November 9, Nicholas Schmelter; 11/16, Michelle Kuhl, piano; December 7, Nicholas Schmelter; 12/14, choir of Caro High School; January 11, 2019, Nicholas Schmelter with Townes Miller, flute; January 25 and February 8, Nicholas Schmelter; 2/15, Tyler Kivel, piano; March 1, Nicholas Schmelter; 3/10, Sonas, Celtic ensemble; April 5, Kevin Cole, piano; April 26 and May 3, Nicholas Schmelter; 5/19, Nicholas Schmelter with Tyler Kivel, piano. For information: www.carofirst.org.

**St. John Cantius Catholic Church**, Chicago, Illinois, and the **Healey Willan Society** will host a concert to honor the 50th anniversary of the death of Willan on October 7, 7:30 p.m., at St. John Cantius Church. Various choirs from churches in the Chicago metropolitan area will participate, each singing works by Willan. For information: www.cantius.org or https://healeywillan.com.

**Second Presbyterian Church**, St. Louis, Missouri, announces its 2018–2019 Couets Music Series, Sundays at 4:00 p.m.: October 7, Perseid String Quartet; November 11, Andrew Peters, silent film accompaniment, *The Freshman*; December 2, Advent Vespers with the Second Church Chorale and Orchestra, directed by Andrew Peters; January 20, 2019, Music for horn, alphorn, and organ with horn players Tricia and Thomas Jostlein and organist Andrew Peters; February 17, Brian Owens Jazz concert; March 10, Greenville University Choir; April 28, young artists of the Bach Society of St. Louis. For information: www.secondchurch.net.

**Grace Church**, New York, New York, Patrick Allen, organist and choir-master, announces its 2018–2019 season of special music events, Sundays at 4:00 p.m., unless otherwise noted: ▶ page 4

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com. Subscriptions: 1 yr. \$42; 2 yr. \$75; 3 yr. \$100 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$42 + \$10 shipping; 2 yr. \$75 + \$15 shipping; 3 yr. \$100 + \$18 shipping. Other foreign subscriptions: 1 yr. \$42 + \$30 shipping; 2 yr. \$75 + \$40 shipping; 3 yr. \$100 + \$48 shipping. Digital subscription (no print copy): 1 yr. \$35. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign). Periodical postage paid at Pontiac, Illinois, and at additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted. Copyright ©2018. Printed in the U.S.A. No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently. THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.



► page 3



Grace Church, New York, New York, Taylor & Boody organ

October 14, Britten, *Rejoice in the Lamb*; November 4, Fauré, *Requiem*; December 2, Advent Lessons & Carols; 12/5, 12:15 p.m., Community Carol Sing; 12/9, Britten, *A Ceremony of Carols*; 12/24, 8:00 p.m., Christmas Lessons & Carols.

January 6, 2019, Menotti, *Amahl and the Night Visitors*; February 10, concert of music for treble voices; March 3, Honegger, *King David*; April 14, Bach, *Jesu, meine Freude*; 4/16, 7:00 p.m., *Lecons de Ténèbres pour le Mercredi Saint*; 4/19, 7:00 p.m., Maunder, *Olivet to Calvary*; 4/26, spring choir concert. For further information: [www.gracechurchnyc.org](http://www.gracechurchnyc.org).

**Madison Avenue Presbyterian Church**, New York, New York, announces its Saint Andrew Music Society events for 2018–2019: October 14, Nature in Sound, with students from Mannes College; 10/21, Samara Piano Quartet; 10/28, Andrew Henderson, organ; November 2, Bach sonatas and *Brandenburg Concerti*, with Julliard415; 11/18, Magnificat!, with the Saint Andrew Chorale & Orchestra; December 2, Christmas on Madison Avenue; 12/16, 14th annual carol sing;



Madison Avenue Presbyterian Church, New York, New York (photo credit: Lee Ryder)

February 10, 2019, duoSeraphim, with Sarah Hawkey, soprano, and Niccolo Seligmann, viola da gamba; 2/24, Tchaikovsky and His Contemporaries, with the Russian Chamber Chorus of New York; March 3, Peter Vinograd and friends; 3/10, Neave Piano Trio; 3/24, Tami Petty, soprano, with Michael Scheetz, piano; 3/29, students of the organ department of Manhattan School of Music; April 7, Vaughan Williams, *Sancta Civitas*, Britten, *The World of the Spirit*, with the Saint Andrew Chorale & Orchestra; 4/28, Margaret Mills, piano; May 5, New York City Children's Chorus. For information: [www.mapc.com/music/sams](http://www.mapc.com/music/sams).



Christ Episcopal Church, Easton, Maryland

**Christ Episcopal Church**, Easton, Maryland, announces its 2018–2019 season of musical events: October 14, Jeremy Filsell; November 1, Fauré, *Requiem*, December 2, The Capital Ringers; January 18, 2019, Christopher Jacobson; February 3, Netanel Draiblate, violin; March 10, The District Eight (Renaissance polyphony); April 7, Ensemble Galilei; May 19, Peter DuBois. For information: [www.christchurcheaston.org](http://www.christchurcheaston.org).

► page 6



Pictured at Macy's, (L–R), back row: Peter Richard Conte and Alan Morrison, front row: Michael Gibson, Reilly Xu, Bruce Xu, Emily Amos, Aaron Patterson



Pictured at St. Clement's Church (L–R): Reilly Xu, Peter Richard Conte, Bruce Xu, Michael Gibson, Alan Morrison, Emily Amos, Robert McCormick, and Aaron Patterson

The 13th annual **Philadelphia/Macy's Young Artist Organ Camp** took place June 23–28. Currently under sponsorship of the Sansom Foundation, the camp originated as part of the educational outreach programs at the Kimmel Center with **Alan Morrison** as instructor. He later teamed up with **Peter Richard Conte** at Macy's to give students a unique experience by having daily lessons on both the Dobson organ in **Verizon Hall** and on the Wanamaker organ at Macy's.

Venues have varied every year since to give the students greater exposure to some of the historic organs of Philadelphia. This year included lessons and classes on the Skinner Organ Company Opus 872 at **Girard College**, the Dobson organ in Verizon Hall, and the Wanamaker organ at Macy's. Other venues visited were **St. Clement's Church** (1914 Austin Organ Company Opus 507) and the **Curtis Institute of Music** for practice facilities. In addition to daily lessons, **Robert McCormick**, of St. Mark's Church Locust Street, led three sessions on hymn playing and chant accompaniment. The camp is limited to five or six students. For information: [alanmorrison@comcast.net](mailto:alanmorrison@comcast.net).



Houston Chamber Choir

The **Houston Chamber Choir** has been awarded the **Margaret Hillis Award for Choral Excellence** by **Chorus America**. **Robert Simpson** is founder and artistic director. The award honors the memory of Hillis, founder of the Chicago Symphony Chorus, for her more than 40 years of professional achievement and outstanding contributions to the choral field. The award is presented annually to a member chorus that demonstrates artistic excellence, a strong organizational structure, and a commitment to outreach, education, and/or culturally diverse activities. The award was presented to the choir during Chorus America's annual conference in Chicago in June. For information: [www.houstonchamberchoir.org](http://www.houstonchamberchoir.org).

**A RUSSIAN JOURNEY**  
ORGANIST  
**Gail Archer**

"superb musicianship, masterly technique and savvy programming ... Archer's sweeping assurance and stamina enable you to hear the music behind the virtuosity."  
— GRAMOPHONE (JAN 2018) —

MORE INFORMATION: [gailarcher.com](http://gailarcher.com) TO PURCHASE: [meyer-media.com](http://meyer-media.com)



Stiftskirche, Stuttgart, Germany, Mühleisen organ (photo credit: Irina Sander)

**Stiftsmusik Stuttgart** (Collegiate Music Association Stiftskirche Stuttgart) announces its international competition for organ composition. A submitted manuscript should be an organ solo for a three-manual organ of symphonic disposition. Deadline for application is February 28, 2019. The winning composition will be awarded €2,000 and will be premiered on June 29, 2019, within the framework of the Stiftsmusikfest on the Mühleisen organ in the Stiftskirche, Stuttgart, Germany. For information: [www.stiftsmusik-stuttgart.de](http://www.stiftsmusik-stuttgart.de).

Thanks to Clients Like You



We Look Forward To The Next 50 Years



800-621-2624  
[www.foleybaker.com](http://www.foleybaker.com)

► page 4



**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, Sundays at 4:00 p.m.: October 14, Thomas Heywood; January 20, 2019, Eric Plutz; March 31, Bálint Karosi. For information: <http://hydeparkchurch.org>.

**The College-Conservatory of Music, University of Cincinnati**, Ohio, announces its seminar, "Italy in Ohio," October 18–20, celebrating the inauguration of **C. B. Fisk, Inc.**, Opus 148 in **Centennial Chapel, Christ Church Cathedral** (see cover feature, August 2018 issue). The seminar includes a recital and masterclass by Francesco Cera, a performance and improvisation workshop by Pamela Ruiters-Feenstra, a recreation of a mid-seventeenth-century Roman Vespers liturgy by Collegium Cincinnati, and presentations by the organbuilder on Italian organbuilding traditions, as well as by local teachers and guests on Italian liturgy, repertoire, and continuo playing. For information: <https://ccm.uc.edu>.

**First Presbyterian Church**, Santa Fe, New Mexico, announces a series of events celebrating the tenth anniversary of the church's **C. B. Fisk, Inc.**, Opus 133. Recitals are on Friday evenings at 5:30 p.m., masterclasses on Saturday mornings: October 19–20, Janette Fishell; 10/26–27, Scott Montgomery; November 2–3, Kimberly Marshall; November 9–10, Nathan Laube. For information: <https://fpsantafe.org/fiskatfirst/>.

**Musica Sacra**, Kent Tritle, conductor, announces its 2018–2019 season in New York, New York: October 23, Bach, Buxtehude, and Scarlatti, Cathedral of St. John the Divine; December 19, Handel, *Messiah*, Carnegie Hall; March 5, 2019, Byrd, Whitacre, Taverner, Paulus and Gregorian Chant, Cathedral of St. John the Divine. For information: <http://musicasacrany.com>.

**The French Organ Music Seminar (FOMS)** presents FOMS in New York City, October 23–27, and FOMS in Paris, Alsace, and Leipzig, July 3–20, 2019. The New York seminar will feature masterclasses and concerts in French improvisation and performance practice. Clinicians include Jesse Eschbach, Terry Flanagan, Andrew Henderson, Jason Roberts, and French organists to be announced. Registrants will have time to play several organs, including Madison Avenue Presbyterian, St. Bartholomew's, and St. Francis Xavier churches. Christina Harmon and Masako Gaskin are co-directors. For information: [www.bfoms.com](http://www.bfoms.com).



**Presbyterian Homes, Evanston, Illinois, Dobson organ**

**Presbyterian Homes**, Evanston, Illinois, announces its monthly Gift of Music organ recital series, Mondays at 1:30 p.m., featuring the 1994 Dobson Pipe Organ Builders, Ltd., Opus 64 of two manuals, 25 ranks, mechanical action, in Elliott Chapel: October 22, Thomas Wikman; November 26, Hyea Young Cho; January 28, 2019, Jill Hunt; February 25, Marianne Kim; March 25, Jackson Borges; April 29, Timothy Spelbring; May 20, Peggy Massello; June 24, Robert McConnell. For information: [www.presbyterianhomes.org](http://www.presbyterianhomes.org).



**Methuen Memorial Music Hall**

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues organ events: October 26, Hector Olivera; November 30, Christmas open house; December 1 & 2, A Merry Music Hall Christmas programs. For information: [www.mmmh.org](http://www.mmmh.org).



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

**The Cathedral Church of St. Paul**, Detroit, Michigan, announces music events: October 28, choral Evensong;

## Appointments



**Monica Czausz**

**Monica Czausz** has been appointed assistant organist for the Parish of Saint Vincent Ferrer and Saint Catherine of Siena on New York City's Upper East Side. Czausz will work with director of music and organist James Wetzel and the professional Schola Cantorum in a music program that offers over 500 sung services annually, including weekly vespers and a concert series.

Czausz received first prizes at several competitions including the 2015 American Guild of Organists Southwest Regional Competition for Young Organists and the 2015 Schweitzer Competition in the Young Professionals' Division. She is currently pursuing an Artist Diploma at The Curtis Institute of Music, Philadelphia, Pennsylvania, where she studies with Alan Morrison. She obtained her Bachelor of Music and Master of Music degrees in organ performance at Rice University, Houston, Texas, where she worked with Ken Cowan and graduated *summa cum laude*. While in Houston, she served as organist at Christ Church Cathedral alongside director Robert Simpson. She has been featured at several Organ Historical Society and AGO conventions, as well as the East Texas Organ Festival. Upcoming performances for the 2018–2019 season include the Eccles Festival in Salt Lake City, Meyerson Symphony Center, Dallas, the AGO Mid-Atlantic regional convention, and international festivals in Helsinki and Lahti, Finland. Czausz is under the management of Karen McFarlane Artists, Inc. For information: [www.moniaczausz.com](http://www.moniaczausz.com).



**Michael Ging**

**Michael David Ging** has been appointed associate director of music and organist for St. John Vianney Catholic Church, Houston, Texas. Ging has served as director of music at New Hope Lutheran Church, Missouri City, Texas, a position he will retain, and where he is the founding artistic director of the Phil Kramer Recital Series, with performances of solo, orchestral, choral, and chamber music, as well as staged dramatic works. At St. John Vianney, Ging will serve alongside director of music Michael Madrid and associate director and principal organist, Clayton Roberts. For information: [www.sevneightartists.com](http://www.sevneightartists.com).



**Andrew Henderson**

**Andrew Henderson** is appointed chair of the organ department for Manhattan School of Music, New York, New York, succeeding Kent Tritle, who remains on the organ faculty and continues as director of choral activities. Since 2005, Henderson has served as director of music and organist at Madison Avenue Presbyterian Church, where he directs the liturgical and choral music program, the Music on Madison concert series, and is executive director of the church's New York City Children's Chorus, an auditioned, graded choral program for more than 180 choristers. He also continues to serve as associate organist at New York City's Temple Emanu-El and as organ instructor at Teachers College, Columbia University.

Henderson, a native of Thorold, Ontario, Canada, holds degrees in music from Cambridge and Yale universities, and in 2007 was awarded the Doctor of Musical Arts degree at The Juilliard School. He was a finalist in the international competition Grand Prix de Chartres in France in 2002, and won first prize in the Royal Canadian College of Organists biennial National Organ Playing Competition in 2003. A Fellow of the Royal Canadian College of Organists, his teachers have included John Tuttle, Barrie Cabena, David Sanger, Thomas Murray, and John Weaver. For information: [www.andrewhenderson.net](http://www.andrewhenderson.net).

November 11, Veterans' Day service; 11/25, choral Evensong; December 2, Advent Procession; 12/22, Lessons & Carols. For information: [www.detroitcathedral.org](http://www.detroitcathedral.org).

**Saint Paul's Episcopal Church**, Flint, Michigan, announces its 2018–2019 Music in the Heart of the City series, Sundays at 4:00 p.m.: October 28, Nicholas Schmelter, organ, and Tyler Kivel, piano; January 27, 2019, Nicholas Schmelter, organ, and Townes Osborn Miller, flute; March 31, Nicholas Schmelter. For information: [www.stpaulschurchflint.com](http://www.stpaulschurchflint.com).

**Westminster United Church**, Winnipeg, Manitoba, Canada, announces organ recitals, Sundays at 2:30 p.m.: October 28, Adam Brakel; February 17, 2019, Ken Cowan; April 28, Michael Hey. For information: <http://westminsterchurch.org>.

**St. John's Episcopal Church**, Roanoke, Virginia, will present an All Saints Memorial Concert, November 2, 6:00 p.m., with Dan Locklair conducting the church choir and orchestra in his *Requiem* and *Gloria*. For information: [www.stjohnsroanoke.org](http://www.stjohnsroanoke.org).

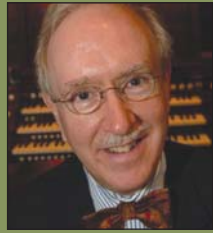
► page 8

**Bond**  
ORGAN BUILDERS, INC.  
2827 NE Glisan Street Portland, OR 97232  
[bondorgans.com](http://bondorgans.com) 503.238.3987  
Member: Associated Pipe Organ Builders of America

**CLAYTON ACOUSTICS GROUP**  
2 Wykagyl Road Carmel, NY 10512  
845-225-7515 [mail@claytonacoustics.com](mailto:mail@claytonacoustics.com)  
[www.claytonacoustics.com](http://www.claytonacoustics.com)  
**CLAYTON**  
ACOUSTICS GROUP  
ACOUSTICS AND SOUND SYSTEM  
CONSULTING FOR HOUSES OF WORSHIP

**BACH AT NOON**  
Grace Church in New York  
[www.gracechurchnyc.org](http://www.gracechurchnyc.org)

**JL WEILER, INC.**  
Museum-Quality Restoration  
of Historic Pipe Organs  
[jlweiler.com](http://jlweiler.com)



**Colin Andrews**  
Organist/Lecturer  
Recording Artist



**R. Monty Bennett**  
Organist/Presenter  
Charlotte, North Carolina



**Elisa Bickers**  
Organist/Harpichordist  
Prairie Village, Kansas



**Shin-Ae Chun**  
Organist/Harpichordist  
Ann Arbor, Michigan



**Leon W. Couch III**  
Organist/Lecturer  
Austin, Texas



**Joan DeVee Dixon**  
Organist/Pianist  
Hutchinson, MN



**Rhonda Sider Edgington**  
Organist  
Holland, Michigan



**Laura Ellis**  
Organ/Carillon  
University of Florida



**Faythe Freese**  
Professor of Organ  
University of Alabama



**Simone Gheller**  
Organist/Recording Artist  
Oconomowoc, WI



**Justin Hartz**  
Pipe/Reed Organist  
Philadelphia, PA



**Sarah Hawbecker**  
Organist/Presenter  
Atlanta, GA



**James D. Hicks**  
Organist  
Califon, NJ



**Michael Kaminski**  
Organist  
Brooklyn, New York



**Angela Kraft Cross**  
Organist/Pianist/Composer  
San Francisco, CA



**David K. Lamb**  
Organist/Conductor  
Clarksville, Indiana



**Mark Laubach**  
Organist/Presenter  
Wilkes-Barre, Pennsylvania



**Yoon-Mi Lim**  
Organist/Lecturer  
Dallas/Fort Worth, TX



**Wynford S. Lyddane**  
Pianist/Instructor  
Washington, D.C.



**Colin Lynch**  
Organist/Conductor  
Boston, Massachusetts



**Philip Manwell**  
Organist  
University of Nevada, Reno



**Katherine Meloan**  
Organist/Faculty  
Manhattan School of Music



**Scott Montgomery**  
Organist/Presenter  
Fayetteville, Arkansas



**Shelly Moorman-Stahlman**  
Organist/Pianist  
Lebanon Valley College



**David F. Oliver**  
Organist  
Morehouse College



**Brenda Portman**  
Organist/Presenter/Composer  
Cincinnati, Ohio



**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



**Jason A. Wright**  
Conductor/Clinician  
Hilton Head, South Carolina



**Beth Zucchini**  
Organist/Harpichordist/Pianist  
Sebastopol, California



**Clarion Duo**  
Keith Benjamin, trumpet  
University of Missouri-Kansas City  
Melody Steed, Elementary Music  
Specialist, Waterloo, Iowa



**Rodland Duo**  
Viola and Organ  
The Juilliard School/  
St. Olaf College



**Christine Westhoff  
& Timothy Allen**  
Soprano and Organ  
Little Rock, Arkansas

*www.ConcertArtistCooperative.com*

R. Monty Bennett, Director (rmb10@aol.com) • Beth Zucchini, Founder & Director Emerita (bethzucchini@aol.com)  
730 Hawthorne Lane, Rock Hill, SC 29730 PH: 803-448-1484 FX: 704-362-1098  
*a non-traditional representation celebrating its 31st- year of operation*

► page 6

**The Church of St. Luke in the Fields**, New York, New York, announces its 2018–2019 season, with performances by the choir of the church on Thursdays, 8:00 p.m.: November 8, Giovanni Gabrieli, with the Washington Cornett and Sackbutt Ensemble; December 6, a Baroque Christmas in Rome, with the ensemble Baroque in the Fields; January 24, 2019, The Three B's of the North German Baroque, with soloists, Baroque in the Fields, and David Shuler, organist; February 28, The Splendor of the Spanish Renaissance; April 4, Haydn, *Stabat Mater*. For information: <https://stlukeinthefields.org>.

**GMChorale** of Middletown, Connecticut, Joseph D'Eugenio, artistic director, announces its 2018–2019 concert season, the organization's 43rd: November 11, choral and keyboard music of Bernstein, Copland, and Randall Thompson; May 5, 2019, Bruckner, *Mass in E Minor*. The Chorale joins the choir of First Congregational Church, Cheshire, for a Festival of Carols, December 15, and joins the music ensembles of Middletown High School, April 9.

The organization's Alchemy Chamber Ensemble has performances: October 13, with United Girls' Choir; 10/25, with Old Saybrook High School Chamber Singers and First Church of Christ Senior Choir; March 3; June 1; 6/2, with the Chancel Choir of United Congregational Church, Tolland. For information: [www.gmchorale.org](http://www.gmchorale.org).

**The American Federation Pueri Cantores** announces its 2019 Chicago Treble Choir Festival and Mass, February 23, at the Cathedral of the Holy Name, Chicago, Illinois. The festival is available for Catholic parish and school youth choirs, grades 4 through 8. For information: [www.pccochoirs.org](http://www.pccochoirs.org).

**Organ Festival Holland** will take place June 21–29, 2019, principally at Grote St.-Laurenskerk, Alkmaar. The festival includes the International Schnitger Organ Competition, an academy, and a concert series. For information: [www.orgelfestivalholland.nl](http://www.orgelfestivalholland.nl).

## People



**Bruce Bengtson**

On June 3, **Bruce A. Bengtson** retired as director of music at Luther Memorial Church, Madison, Wisconsin. He held this position since January 1978, having served as principal organist, choral director for three choirs and two ensemble groups, as well as playing a free noon organ concert every week during the school year.

Bengtson began organ study at age 11 with William Fawk of Salem, Oregon. Undergraduate study was with Robert T. Anderson at Southern Methodist University. He won first prizes in two national competitions in 1975: First Presbyterian Church, Fort Wayne, Indiana, and the Clarence Mader Competition, Los Angeles, California, and first place in the state competition held at University Presbyterian Church, San Antonio, Texas, then known as the Minnie Piper Competition. Graduate organ and church music study was with Philip Gehring at Valparaiso University, Valparaiso, Indiana. Bengtson has presented organ recitals throughout North America and Europe, including programs for conventions of the American Guild of Organists, Organ Historical Society, and workshops and service playing conferences for the Hymn Society of the United States and Canada, the Association of Lutheran Church Musicians, and Choristers Guild.

Luther Memorial Church has announced that **Andrew Schaeffer** will begin as the congregation's new director of music on December 1. (See the Appointments column in the November issue.) For information: [www.luthermem.org](http://www.luthermem.org).



**Elizabeth and Raymond Chenault** (photo credit: Parlee Teague)

**Raymond and Elizabeth Chenault** were named organist and choirmaster emeritus and associate organist and choirmaster emerita of All Saints' Episcopal Church, Atlanta, Georgia, after 43 years of service to the parish. From 1975 to 2018, the Chenaults directed an extensive music program and concert series, as well as oversaw the installation and played dedicatory recitals in 2003 of the new organ by John-Paul Buzard (Opus 29, four manuals, 87 ranks). During their tenures, the All Saints' Church Choir made several recordings, sang at Carnegie Hall, Washington Cathedral, the Cathedral of St. John the Divine, for the Piccolo Spoleto Festival in Charleston, South Carolina, and for an American Choral Director's Association convention.

Under the management of Phillip Truckenbrod Concert Artists since 1991, the organ duo will continue to perform organ duet recitals in the United States and abroad, make duet and solo recordings for Gothic Records, commission duets, and publish their commissioned works under "The Chenault Organ Duet Series" with MorningStar Music Publications. Having commissioned over 60 organ duets since 1979, the Chenaults have been featured at numerous regional and national conventions of the American Guild of Organists, the Association of Anglican Musicians conferences, as well as on *Pipedreams* broadcast on American Public Media.

Their four volumes of commissions of organ duets on the Gothic Record label, as well as Raymond Chenault's recent solo recording, *Concert Favorites*, have

► page 12

## Concert management

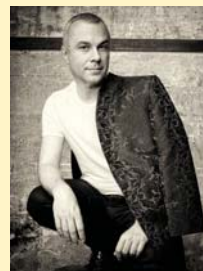
**Seven Eight Artists** announces the addition of Pamela Decker, Barry Jordan, Olivier Vernet and the Vernet-Meckler Organ Duet, and Mark Mummert to the company's roster of performing artists. For information: [www.seveneightartists.com](http://www.seveneightartists.com)



**Pamela Decker** is professor of organ and music theory at the Fred Fox School of Music, University of Arizona, and serves as director of music and organist at the Lutheran Church of the Risen Savior in Green Valley, Arizona. As both recitalist and composer, Decker has been active in the United States, Europe, the Baltic Region, and Canada. She has been a featured recitalist in many conventions and festivals, including American Guild of Organists national conventions, the Redlands Organ Festival, the Tallinn International Organ Festival, and the Festival International d'Orgue de Monaco. Her compositions for various instruments and ensembles are published by Wayne Leupold Publications, C. F. Peters, Hinshaw, Augsburg Fortress, World Library Publications, and Oxford University Press.



**Barry Jordan** is an organist, composer, and church musician. Born in South Africa, Jordan serves as organist and choral director of Magdeburg Cathedral in Germany. He is an active recitalist who has performed in venues across Europe and the United States. He has released several commercial recordings of both organ and choral music on the Prospect, IFO, and Querstand labels.



**Olivier Vernet** enjoys an international career concertizing. Vernet received numerous awards during his studies with Gaston Litaize, Marie-Claire Alain, and Michel Chapuis. To date, Vernet has recorded 110 CDs, which have received many awards. The artistic director for both the Monaco International Organ Festival and the Mougins Organ Festival, Vernet also teaches at the Académie de Musique Prince Rainier III in Monaco and at the Conservatoire National à Rayonnement Régional de Musique in Nice.



**The Vernet-Meckler Organ Duet** (Cédric Meckler and Olivier Vernet) formed in 2006 when Olivier Vernet began exploring original four-hand repertoire for the organ, as well as four-hand organ transcriptions. The duet has since released many recordings that have been broadcast throughout Europe and the United States on France Musique, Europe 1, France Inter, Radio Classique, RCF, RTBF, RAI, and American Public Media. In addition to concert activity in venues such as Victoria Hall (Geneva), Palau de la Música Catalana (Barcelona), Salle Philharmonique (Liège), Auditorium Maurice Ravel (Lyon), and Philharmonie de Paris, the Vernet-Meckler Organ Duet also works to develop new organ four-hand repertoire. The duet collects scores, often old and unpublished, and has collaborated with several composers who have dedicated pieces to them.

**Cédric Meckler** holds a doctorate in medicine (MD) and in neuroscience (PhD) and has served as a medical officer under the rank of colonel at the Institut de Recherche Biomédical des Armées. After completing his thesis in medicine at Claude Bernard University in Lyon, France, investigating the mental disorders of Robert Schumann, Meckler defended another thesis focused on cerebral activity related to the control of motor activities during musical performances. A researcher and hypnotherapist in the French Army until 2017, Meckler is currently authoring a new curriculum of reference methods devoted to piano technique in light of current neuroscience, while directing his practice of hypnosis towards cultivating artistic health, especially preparation for stage performance.



**Mark Mummert** is cantor at Trinity Lutheran Church, Worcester, Massachusetts, and artistic director of Diamonds from the Dust, a professional vocal ensemble based in Worcester. Prior to moving to Massachusetts in 2016, he was the 2015 distinguished visiting cantor at Lutheran Theological Seminary, Gettysburg, Pennsylvania, and director of worship at Christ the King Lutheran Church, Houston, Texas. Mummert is the composer of the first musical setting of Holy Communion in *Evangelical Lutheran Worship*, the worship book of the Evangelical Lutheran Church in America. Augsburg Fortress publishes his numerous psalm settings and other musical compositions for the liturgy. Mummert's recording of organ works by Bach, Mendelssohn, Distler, and Clarke, titled *Reformation Chorales Reformed* was released in March 2017. ■



*Expertly built! Masterfully played!*

**ALLEN HO-85**  
93 Stops / Three-Manuals  
An Allen Designer Series Organ



*"My vision for this organ's specification was based on two things: the church service, and the written organ literature.*

*I wanted a certain amount of 8' Diapasons as well as fiery reeds, solo color reeds, beautiful variety of flutes, and lots of string celeste. All of this with the additional new GENISYS™ Voices will offer the organist a vast variety of sounds that can be used during the church service as well as the concert stage. I am extremely happy with the final result and I am sure you will be too. Enjoy!" ~ Maestro Hector Olivera*



EXCELLENCE IS WORTH MORE

**Nunc Dimittis**



**Ronald Kent Arnatt**

**Ronald Kent Arnatt**, 88, died August 23, 2018. He was born January 16, 1930, in London, England, and was a boy chorister at Westminster Abbey and King's College, Cambridge. He was educated at Trent College, Derbyshire, Trinity College of Music, London, and Durham University. From the latter, he was granted a Bachelor of Music degree in 1954. In 1970, Arnatt was awarded a Doctor of Music degree from Westminster Choir College, Princeton, New Jersey.

Over the course of his career he held numerous positions, including instructor, American University, Washington, D.C.; director of music, Mary Institute, St. Louis, Missouri; professor of music and director of choral activities, University of Missouri, St. Louis; director of music and organist, Christ Church Cathedral, St. Louis; founder and conductor, St. Louis Chamber Orchestra and Chorus; conductor and music director, Bach Society of St. Louis; director of music and organist, Trinity Church, Boston, Massachusetts; president, American Guild of Organists; director of music and organist, St. John's Episcopal Church, Beverly, Massachusetts; professor of church music and department head, Westminster Choir College; and editor, ECS Publishing, Boston. He was also the recipient of numerous awards, fellowships, and prizes.

Ronald Arnatt married Carol Freeman Woodward, who died in 2017. They had two daughters who survive, Ronlyn and Sylvia. He is also survived by nine grandchildren and nine great-grandchildren.



**Jon L. Bertschinger**

**Jon L. Bertschinger**, 65, died July 13, 2018, in St. Joseph, Missouri. He was born July 25, 1952, in Burlington, Iowa. Bertschinger began taking piano lessons at an early age, followed by organ lessons on the new M. P. Möller organ at his church, Messiah Lutheran Church, in Burlington, in 1958. He sang in and accompanied one of the five choirs at that church while in junior high school.

Bertschinger began work for the Temple Organ Company when it moved to Burlington in 1966, helping to install the rebuilt organ at First Methodist Church in 1967. He was still working with David Cool, son of the company's founder, Fred Cool, when the church burned in 2007, and he accomplished the tonal finishing for the new 60-rank organ for the rebuilt church.

Bertschinger was on the volunteer staff for the Auditorium and Temple in Independence, Missouri, performing recitals under the direction of Jan Kraybill, former director of music for the Community of Christ Church. He also had regular church jobs in St. Joseph, sometimes two at a time, playing over the years at Westminster Presbyterian, Trinity Presbyterian, First Christian, and, up until his death, Brookdale Presbyterian.



**Wesley Coleman Dudley, II**

**Wesley Coleman Dudley, II**, 85, of Williamsburg, Virginia, and Bar Harbor, Maine, died July 25 in Williamsburg. He was born in Buffalo, New York, December 15, 1932. He attended Nichols School and graduated from St. Paul's School, Concord, New Hampshire, before receiving his bachelor's degree from Yale University, New Haven, Connecticut. After two years in the United States Navy in Hawaii, he returned to Buffalo in 1958 to work at Worthington Pump Company. Six years later he became an entrepreneur, managing Auto Wheel Coaster Company, North Tonawanda, New York, before joining his family's management office. He began spending winters in Williamsburg, Virginia, and summers in Bar Harbor, Maine, allowing him to explore his two dominant passions: pipe organs and boating.

A quiet philanthropist, he supported many projects anonymously, but there was one exception, the public radio program, *Pipedreams*. He was also a frequent donor to the Organ Historical Society.

Wesley C. Dudley was preceded in death by his daughter, Katherine Mary Dudley. He is survived by his wife of sixty-two years, Lucinda Nash Dudley, and his children, Nanette (David) Schoeder, Donald M. (Janet) Dudley, three grandchildren, Nicholas Schoeder, Katherine Dudley, and MacLaren Dudley, their mother Meg Dudley, and two step-grandchildren, Grace and Madeleine Waters. Memorial contributions may be made to Minnesota Public Radio, attn. Jamie Ziemann, 480 Cedar St., St. Paul, Minnesota 55101, or to the Dudley Scholarship at the Eastman School of Music, attn. Suzanne Stover, 26 Gibbs St., Rochester, New York 14604.



**Steven E. Lawson**

**Steven E. Lawson**, 63, of New York, New York, died suddenly, August 19, of natural causes. He had completed his usual Saturday evening practice at the Church of the Heavenly Rest, where he had served as assisting organist for 21 years, and failed to show up on Sunday morning.

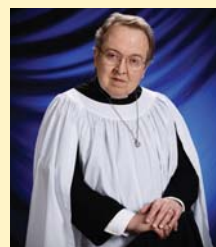
Lawson was born September 9, 1954, in San Diego, California, attended elementary school in Fullerton, California, and high school in Topeka, Kansas. He earned the Bachelor of Music degree in organ performance at Oklahoma City University, where he studied with Wilma Jensen, and the Master of Music degree in organ performance at Indiana University, also studying with Wilma Jensen. At Indiana University, he minored in carillon performance and accompanied the University Singers, working with conductors Robert Shaw and Margaret Hills. Before his appointment at the Church of the Heavenly Rest, Lawson served St. Luke's Lutheran Church near Times Square in New York City for ten years.

As an active member of the New York City Chapter of the American Guild of Organists, Lawson served as registrar, webmaster, and editor of the chapter's concert calendar, but his towering achievement was the New York City Organ Project (NYCOP). Starting with his interest in gathering the histories of various pipe organs in churches he served or played in, the NYCOP grew into a seemingly limitless body of information, published online as part of the website of the New York City AGO Chapter. Thousands of organs are diligently documented with histories, specifications, and photographs. (For example, see the documentation of organs at the Church of the Heavenly Rest: [www.nycago.org/organs/nyc/html/HeavenlyRest.html](http://www.nycago.org/organs/nyc/html/HeavenlyRest.html).) Friends and colleagues have joked that no one knew the organs of New York City as well as Lawson, given the countless hours he traveled around the city carrying heavy photographic equipment.

Lawson's passion for collecting and making available this type of information drew him to the Organ Historical Society's Pipe Organ Database, where he continued his vast contribution to the art of the organ, expanding his boundaries from New York City to include the entire United States. He worked closely with the OHS Database Committee, contributing and updating countless entries of organs, and behind the scenes with the development of a new, more user-friendly version of the database.

Steven E. Lawson is survived by his parents, George W. Lawson and Doris E. Lawson, and his cousin Linda Driskel.

—John Bishop



**Frank G. Rippl**

**Frank G. Rippl**, 71, died August 11, in Appleton, Wisconsin. Born in Neenah, Wisconsin, Rippl earned the Bachelor of Music Education degree from Lawrence University Conservatory of Music, Appleton, where he minored in organ, studying with Miriam Clapp Duncan. He received a Master of Music degree in Orff-Schulwerk from the University of Denver. Rippl also studied at the Cleveland Institute of Music, as well as the Royal School of Church Music in England.

In 1979 he co-founded the Appleton Boychoir, for which he conducted and played organ for 26 years until his retirement from the organization in 2010. He initiated the Boychoir's popular Festival of Nine Lessons and Carols held each Christmas in Memorial Chapel, Lawrence University. During Rippl's tenure, the choir performed as choir-in-residence at the Green Lake Festival of Music under Sir David Willcocks and toured nationally and internationally.

Rippl taught elementary vocal music in the Appleton Area School District for 33 years. Upon retirement from school teaching, he pursued additional organ study with Wolfgang Rübsam. In 1996 he founded the Lunchtime Organ Recital Series held each summer in the Appleton area, attracting organists from all over the country.

Rippl began playing the organ at St. Mary Catholic Church, Menasha, later at Saint Bernard Catholic Church, also of Menasha. He was organist and choirmaster of All Saints Episcopal Church, Appleton, for over 46 years (1971–2018), retiring January 7. At his retirement, the parish established a choral scholarship for Lawrence University students to sing in the church's choir. (For information on Frank Rippl's retirement celebration, see the April 2018 issue, page 8.)

Rippl served as dean of the Northeastern Wisconsin Chapter of the American Guild of Organists, was active in the Organ Historical Society (OHS) and the Packerland Theatre Organ Society, and performed on Minnesota Public Radio's *Pipedreams*. He penned numerous OHS convention reviews for *THE DIAPASON*. He accompanied silent movies on the organ for over 20 years for the American Theatre Organ Society. He loved teaching and the pipe organ, and combined these two passions by giving organ lessons to many students.

In 2007, Rippl received the Rotary Club Paul Harris Service Award for service to the community; he played for the Appleton chapter's weekly meetings for many years. While a student at Lawrence he was Vince Lombardi's favorite pianist at Alex's Crown Restaurant, as cited in David Moraniss's *When Pride Still Mattered*. In 2014 he became director for the new Memory Project choir, "On a Positive Note," for those suffering from memory loss and their families.

Frank Rippl is survived by his wife of 43 years, Carol Jegen, his brothers Bill Rippl, Rick (Marie) Rippl, and Dan (Becky) Rippl, as well as numerous extended family members. His funeral was held August 21 at All Saints Episcopal Church, Appleton. Memorial donations may be directed to All Saints' Episcopal Church, Appleton, the Appleton Boychoir, or his family for an organ scholarship.



**James Ralph Verdin**

**James Ralph Verdin**, of Indian Hill, Ohio, died August 8. He was born July 30, 1936, in Cincinnati. He grew up in Mariemont and graduated from Mariemont High School in 1955. After graduation, Verdin served in the United States Army.

Verdin was president and chief executive officer of the Verdin Company of Cincinnati, a family-owned business since 1842 that installs bells, tower and street clocks, electronic carillons, and organs across the United States and abroad. Notable installations include the World Peace Bell, the Ohio Bicentennial Bell Project, and the Verdin Mobile Bell Foundry.

Verdin's vision to redevelop and transform the Pendleton Neighborhood in Over the Rhine, Cincinnati, led to the founding of the Pendleton Art Center, Pendleton Square Complex, the old Car Barn (Nicola's Ristorante), and the restoration of St. Paul's Church. The church became the corporate offices of the Verdin Company and is now the Bell Event Centre.

A funeral Mass was celebrated August 16 at Old St. Mary's Catholic Church, Cincinnati. James Ralph Verdin is survived by his wife Carole (nee Conners), daughter Jill (Sam) Crew, and grandchildren Caroline Verdin Crew and Samantha Verdin Crew. Memorials may be made to Summit Country Day School, 2161 Grandin Road, Cincinnati, Ohio 45208. ■

# Only an experienced craftsman knows the true meaning of excellence.

We have a heart that beats for the pure love of the craft. Our experienced craftsmen work with immense passion to create unique, custom-designed organs for every church. You'll not only hear that passion in the arrangement of the stops, you'll see it in the details of the cabinet built around it.

Our professional designers can translate the wishes of our clients into a distinctive console that looks as excellent as it sounds.

Johannus US has dealers throughout the United States. Visit [johannus-us.com](http://johannus-us.com) to find a dealer near you. If you have any questions, or would like more information about any of our organs, you can contact a US representative at [info@johannus-us.com](mailto:info@johannus-us.com)



ECCLESIA D-570

#### Technical Specifications

Manuals	4	Audio System	18.3
Stops	80	Audio Control	DEA™
Ranks	91	Reverb Channels	6.3
Couplers	10	Sample Styles	4
Tremulants	5	Temperaments	12

## JOHANNUS

The sound of excellence

FOLLOW US ON



► page 8

received international critical acclaim. Having been named “The World’s Premiere Duo-Organ Team” by *The Atlanta Journal & Constitution*, the Chenaults have concertized extensively throughout the United States and in Europe. For information: [www.concertartists.com](http://www.concertartists.com).



**Daniel Gawthrop accepts his award from Phi Mu Alpha President Mark Lichtenberg** (photo courtesy Phi Mu Alpha Sinfonia Fraternity of America)

**Daniel E. Gawthrop** has been named the 25th Charles E. Lutton Man of Music by Phi Mu Alpha Sinfonia Fraternity of America. He has been the recipient of over one hundred commissions to write original music. His published choral and organ works are in the catalogs of Dunstan House, Alfred Publishing, Alliance Music, and others. Gawthrop’s music has premiered in the John F. Kennedy Center for the Performing Arts, the Salt Lake City Mormon Tabernacle, and Washington National Cathedral among dozens of other venues. His choral pieces have been performed and recorded by such ensembles as The United States Air Force Singing Sergeants, Gregg Smith Singers, Turtle Creek Chorale, Paul Hill Chorale, American Boychoir, Mormon Tabernacle Choir, Cathedral Choral Society (Washington National Cathedral), and others. For information: [www.sinfonia.org](http://www.sinfonia.org).

## Publishers

**Augsburg Fortress** announces new choral music publications for Advent and Christmas: *My Soul Proclaims Your Greatness*, by Anne Krentz Organ (978-1-5064-4739-1, SATB, piano, opt. assembly, strings, oboe, 2 flutes, 2 trumpets, \$2.25 choral score); *The King Shall Come*, by Thomas Keesecker (978-1-5064-4752-0, SAB with piano, \$1.80); *See Amid the Winter’s Snow*, by Evelyn R. Larter (978-1-5064-4743-8, SATB with piano and violin, \$1.95); and *The Hills are Bare at Bethlehem*, by John Samuel McIntyre (978-1-5064-4730-6, SAB with organ and optional flute or violin, \$1.80). For information: [www.augsburgfortress.org](http://www.augsburgfortress.org).

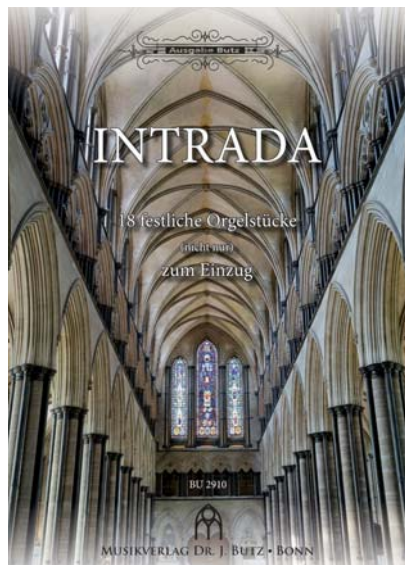
**A. E. Schlueter Pipe Organ Co.**

- New Instruments
- Rebuilding
- New Consoles
- Tonal Additions
- Maintenance
- Tuning

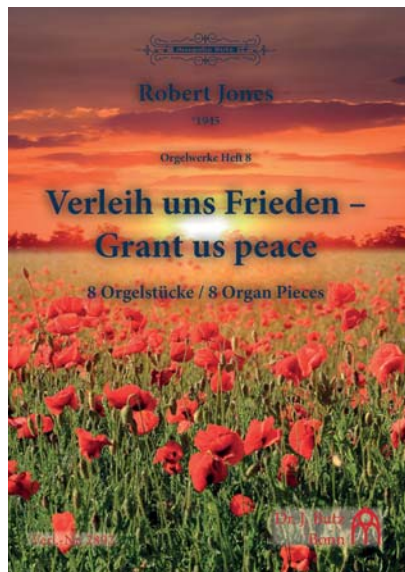
**How can we help you?**

**800-836-2726**  
[www.pipe-organ.com](http://www.pipe-organ.com)

**Bärenreiter** announces new keyboard publications: *William Byrd: Keyboard Music, Fantasias and Selected Works* (BA10897, €29.95), an urtext edited by Desmond Hunter; *François Couperin: Pièces de clavecin, Deuxième livre* (BA10845, €46.95), an urtext edited by Denis Herlin, includes selections from *L’Art de toucher le clavecin*; *Joan Cabanilles: Selected Works for Organ, Volume III* (BA11230, €34.95), edited by Gerhard Doderer and Miguel Bernal Ripoll, is the final volume in this series; *Girolamo Frescobaldi: Organ and Keyboard Works IV* (BA8415, €48.95), edited by Christopher Stenbridge, with all five volumes available, as well (BA9200, €220). For information: [www.baerenreiter.com](http://www.baerenreiter.com).



**Intrada**



**Grant Us Peace**

**Dr. J. Butz Musikverlag** announces new publications: *Intrada* (BU 2910) is a volume of 18 organ pieces mainly for use as entrance pieces for Mass or during a processional. The works are by internationally acknowledged composers and vary in length as well as in degree of difficulty to the various skill levels of organists and different sizes of instruments.

*Verleih uns Frieden* (Grant Us Peace) (BU 2892) is a collection of choral arrangements for organ by British composer Robert Jones. The publication marks the centennial of the end of World War I. With this anniversary in mind, Jones’s choral works are based hymns that were known as “peace hymns,”

*Jacques Stinkens*  
Orgelpijpenmakers B.V.  
sinds 1914  
Flues - Reeds

Your personal wishes are in good hands

[www.stinkens.nl](http://www.stinkens.nl)  
[info@stinkens.nl](mailto:info@stinkens.nl)

particularly in England and Germany. For information: [www.butz-verlag.de](http://www.butz-verlag.de).

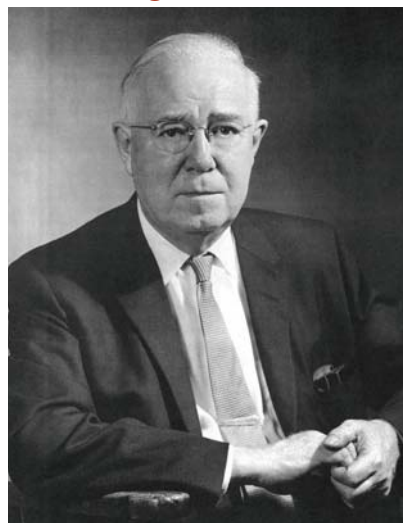
**Edition Walhall** announces availability of a new book by Ulrike Engelke and published by Agenda Verlag, *Melody as Musical Speech in the 17th and 18th century* (AG03, €49). The volume focuses on the most important statements about vocal and instrumental performance practice from Baroque and pre-Classical sources. Muffat, Mattheson, Quantz, C. P. E. Bach, L. Mozart, Hiller, Türk speak for themselves. For information: [www.edition-walhall.de](http://www.edition-walhall.de).

**Hope Publishing Company** announces new releases for Christmas: *Gloria in Excelsis*, by Allen Pote (SSATB, C6155, \$2.20); *Sweet Little Jesus Boy*, by Robert MacGimsey, arranged by Joel Raney (SATB, C6152, \$2.25); *Mary, Did You Know*, by Mark Lowry and Buddy Greene, arranged by Jack Schrader, handbell arrangement by Arnold B. Sherman (SATB, GC999, \$2.25; 3-5 octave handbell accompaniment, GC999HB, \$5.50; other arrangements available); *O Holy Night*, by John S. Dwight and Adolphe C. Adam, arranged by Joel Raney (SATB, C6160, \$2.25). For information: [www.hopepublishing.com](http://www.hopepublishing.com).

**MorningStar** announces new organ music: *Partita on Creator of the Stars of Night*, by David M. Cherwien (10-438, \$12), is a work in five movements; *Variations on THAXTED*, by Tom Trenney (10-454, \$10); *Partita on Built on the Rock*, by Alfred V. Fedak (10-653, \$11), is a five-movement work based on KIRKEN DEN ER ET GAMMELT HUS; *Melodic Suite*, by Charles Callahan (10-052, \$16), is in four movements; and *Hommage à Langlais: Song of Peace in a Time of War*, by Mary Beth Bennett (8691, \$9), begins with a soft section reminiscent of Langlais’ *Song of Peace*. For information: [www.morningstarmusic.com](http://www.morningstarmusic.com).

**Paraclete Press** announces new publications for Advent and Christmas: *People, Look East*, by June Nixon (SSATB a cappella, PPM01841M, \$2.20); *Who Are These Like Stars Appearing*, by David Herman (two-part treble choir and organ or piano, PPM01851M, \$2.90); *We Three Kings*, by Teresa Yoder (SAB with descant, piano, and congregation, PPM01847M, \$2.20); and *The First Nowell*, by Jameson Marvin (SATB a cappella, PPM01850M, \$2.20). For information: [www.paracletepress.com](http://www.paracletepress.com).

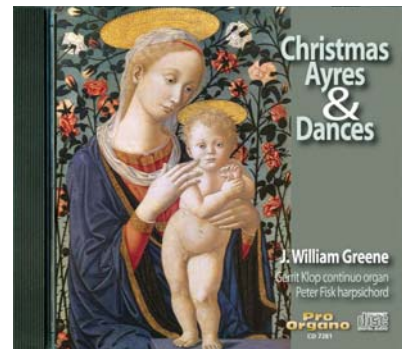
## Recordings



**Leo Sowerby**

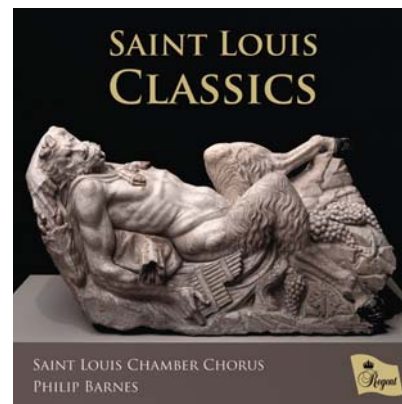
**The East Texas Pipe Organ Festival** announces release of a 3-CD set of

music by **Leo Sowerby** as played and conducted by **Alexander McCurdy** and **Paul Callaway** in private recordings published by the Leo Sowerby Foundation. Discs 1 and 2 feature Sowerby’s Lenten Cantata *Forsaken of Man* in a live performance at First Presbyterian Church, Philadelphia, Pennsylvania, on April 7, 1971, with Alexander McCurdy, organist and choirmaster. Disc 3 features music from Sowerby’s memorial service at Washington National Cathedral on October 19, 1968, with Paul Callaway, organist and choirmaster. For information: [www.easttexaspipeorganfestival.com/](http://www.easttexaspipeorganfestival.com/).



**Christmas Ayres & Dances**

**Pro Organo** announces new a CD release: *Christmas Ayres & Dances* (7281, \$14.98), featuring the music of **J. William Greene**. Greene performs his own compositions, spanning three volumes of his works with the same title as the CD and published by Concordia Publishing House, newly composed works based on traditional Baroque dance and other musical forms. The instruments used are a one-manual Klop organ and a Peter Fisk harpsichord. For information: [www.proorgano.com](http://www.proorgano.com).



**Saint Louis Classics**

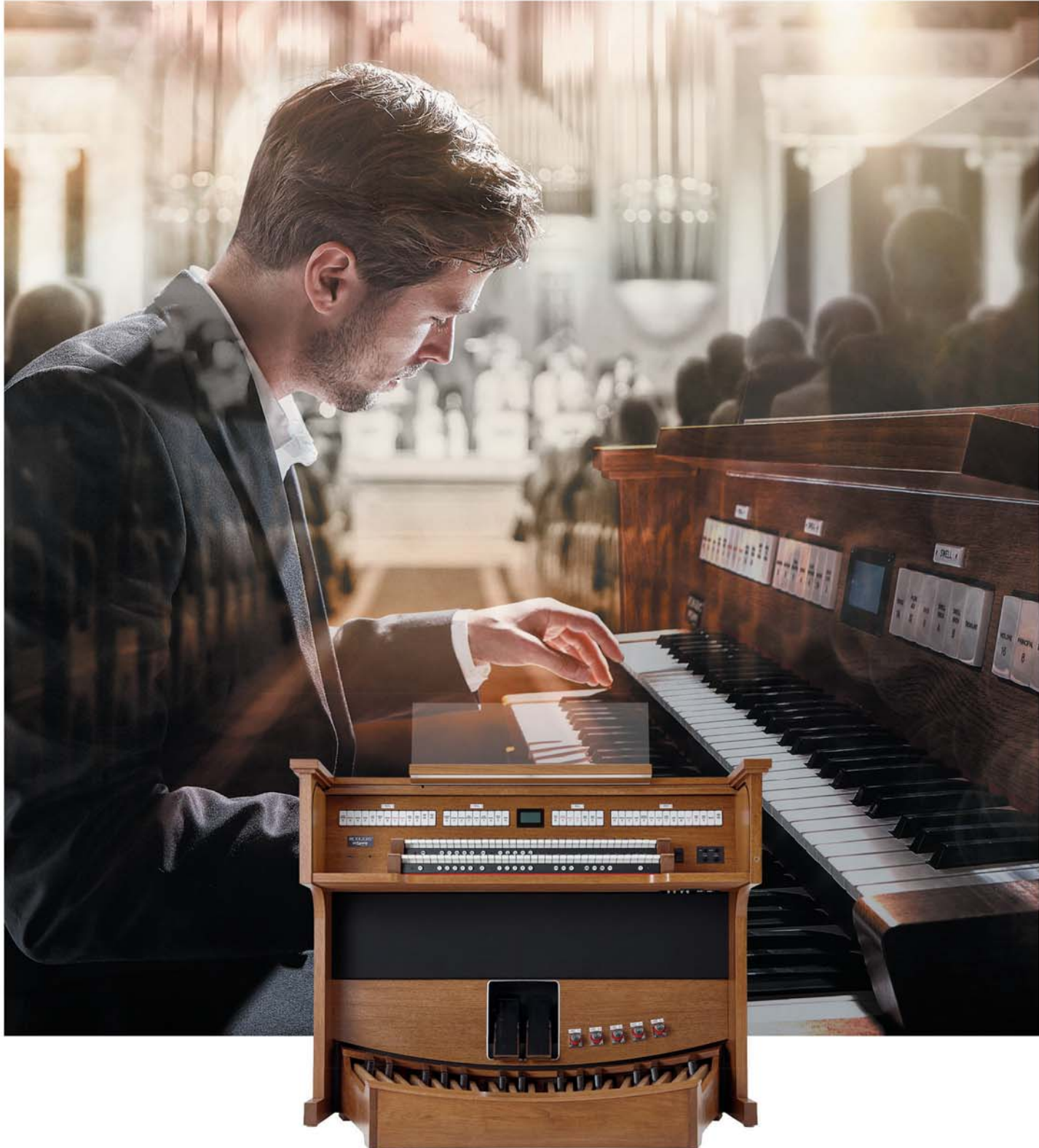
**Regent** announces a new CD release: *Saint Louis Classics* features the Saint Louis Chamber Chorus (REGCD505), conducted by **Philip Barnes**. The disc features works inspired by classical mythology, with compositions by Ralph Vaughan Williams, Orland Gibbons, Bob Chilcott, Robert Schumann, Roy Harris, and Arnold Schoenberg. For further information: [www.regent-records.co.uk](http://www.regent-records.co.uk).

## Organbuilders

**Muller Pipe Organ Company**, Croton, Ohio, has been selected for two projects: a 1957 Holtkamp organ of 72 ranks will be renovated and reconfigured for relocation at Gay Street United Methodist of Mt. Vernon, Ohio. Also, a new 22-rank organ will be built for St. Patrick Catholic, Columbus, Ohio. The 1883 Odell/Roosevelt case and some existing pipes of the church’s previous instrument will be retained. For information: [www.mullerpipeorgan.com](http://www.mullerpipeorgan.com).

**inSpire**  
SERIES

# ENHANCING THE SPIRITUAL EXPERIENCE



The Rodgers Inspire Series 227 and 233 organs were born from our belief in the power of inspiration. They combine the best in American tradition and the American future: a traditional pipe organ sound meets modern innovation for a spiritual experience like no other.

The Rodgers Inspire Series 227 and 233 bring this intense spiritual experience within reach of all organists, both at home and in church.

#### **INSPIRE SERIES 233**

- 33** stops / **183** total voices
- 4** unique organ styles + Variant Library
- 165** Voice Palette™ voices
- 18** orchestral voices

**RODGERS®**  
EXPERIENCE ELEVATED

**60** YEARS  
ENHANCING  
THE SPIRITUAL  
EXPERIENCE  
SINCE 1958

*EDITOR'S NOTE: In 2019, Larry Palmer will celebrate fifty years as harpsichord editor for THE DIAPASON. There is much to celebrate in his work, bringing us insight to this instrument!*

*Below, Larry presents to us his favorite column from these years, slightly updated, for your reading pleasure.*

## A letter from Johann Sebastian Bach

**To: Professor Larry Palmer  
Harpichord Editor, THE DIAPASON  
From: Johann Sebastian Bach  
Kk Kapellmeister, Emeritus  
Via: SDG Millennial Communications Network (MCN)**

Sehr Angesehener Professor Palmer,

I have been meaning to write you for nearly one-third of the past century to tell you how pleased I am that you and your colleagues are concerned with harpsichord matters in your journal THE DIAPASON. It was really quite a shock to many of us up here when the harpsichord came back into fashion, for I had despaired of ever hearing my music properly performed on earth after the decline of my own preferred keyboard instruments. It has been heartwarming (for those, at least, who still have hearts) to note the steady resurgence of the harpsichord, an instrument which, in recent years, is even recognizable.

And the number and variety of performances of my music! I have been prevented from expressing my gratitude to my earthly admirers because of various celestial interventions. It has been a busy century or so here, too, you know (just trying to keep peace between Wanda Landowska and Sylvia Marlowe, each convinced that she plays my music the "right" way, has taxed even eternal patience)! Additionally, the arguments between Arp Schnitger and Aristide Cavallé-Coll have been constantly entertaining, if a bit time-consuming! At any rate since a rare constellation of opportunity has aligned itself in Heaven, I thought it would be the perfect time since my departure from Earth to communicate through you to my many non-celestial admirers.

It would be lovely if your twenty-first-century players of my music could be a little more concerned with the music and musical communication and less concerned with the minutiae of articulation. Whether the wiggles of a trill go in one direction or another, or, even, whether each accrued fly speck in the score means something, is far less important than the music itself. Surely each player has enough intelligence

to decide where an ornament will add something and where it simply gets in the way? (I've had to squelch quite a few ideas to the contrary from those organists Widor and Dupré since getting to know them so well here.) And please, stop squabbling about which type of instrument is my preferred one: a well-crafted harpsichord, responsive in action, resonant in sound, satisfies me immensely, as does a finely voiced pipe organ placed in a resonant space, preferably free of carpeting.

I have not come to like the piano any better for my music than I did at the court of King Frederick, and I must say that some strange sounds have wafted up here (what are those little silver plates on which you serve up music?) such as the ones with a well-known pianist playing the solo part of my *F-Minor Harpsichord Concerto* on his piano, especially since he chose to use a harpsichord as the continuo instrument in his misguided performance? Who comes up with such perverted readings of my music? It took me quite a long time to realize that it even was mine!

I'd like people to know that I don't expect every performance of my larger works to be complete: cut and paste as necessary, just as I always did for specific performances. After all, my *Aria with Diverse Variations*, the work you call the *Goldberg Variations*, was meant to put a nobleman to sleep, night after night (and I gather from distant observation that many performances now manage to do that even for the less-than-aristocratic), so my dear student Goldberg stopped playing when his task was completed, and happily slipped away to enjoy his late-night libation, just as I used to get away during those interminable hour-long sermons at the Thomaskirche so I could warm my hands and drink beer at Zimmermann's. And what a strange idea to perform all six trio sonatas in one concert! I, too, know they are wonderful pieces (and so modern), but I wouldn't want to hear all of them in one sitting, nor would I want to hear six of my English or French suites in one concert.

But it is wonderful, and unexpected, to know that so many listeners still want to hear my creations. I am also delighted to see that some of you have been finding my little musical signatures and jokes, with which I was able to keep my mind active. Congratulations, Herr Professor, on noticing my backward signature in the *B-flat Prelude* from my *Well-Tempered Clavier*. Keep looking: there are many more finds in store for the observant connoisseur.



Jane Johnson  
1999

Johann Sebastian Bach



Jane Johnson  
1992

Larry Palmer

And now I must bid you "Auf Wiedersehen!" I want to share some time with my wives and children, and see if our dear friend Isolde Ahlgrimm, who still calls herself the "Widow Bach" to the high dudgeon of both Anna Barbara and Anna Magdalena, would like to join us at our heavenly repast. After that we all have a required celestial computer class to attend, so

you may expect more frequent communications from this sphere to yours in the future.

—Your faithful JSB.

[Originally published in THE DIAPASON, July 2000]

Drawings by Jane Johnson (1923–2016) from the Larry Palmer Collection.

## MANDER ORGANS

*New Mechanical Action Organs*

*Exquisite Continuo Organs*

*Imaginative Reconstructions*

St. Peter's Square - London E2 7AF - England

(t) +44 (0) 20 7739 4747 - (f) +44 (0) 20 7729 4718

(e) ManderUK@mander-organs.com

www.mander-organs.com

Through December 31, new subscribers and gift subscriptions can receive **one free** Raven CD for a one-year subscription, **two free** CDs for a two-year subscription, and **three free** CDs for a three-year subscription.

For details and to begin your new or gift subscription, visit [www.thediapason.com/subscribe](http://www.thediapason.com/subscribe).

**New Organ Music**

**A Mighty Fortress is Our God (Partita on "EIN FESTE BURG"), Michael D. Costello. Concordia Publishing House, 2017, 97-7787, \$10. Available from [www.cph.org](http://www.cph.org).**

The Reverend Michael Costello has established himself as a prominent musician and composer within the Lutheran tradition. Costello carries on the choral and keyboard traditions of Carl Schalk and Paul Bouman, serving as cantor for Grace Lutheran Church and School in River Forest, Illinois. He is known for his choral and organ compositions, creative hymn improvisations, and sensitive service playing.

The titles used by Costello for his six-movement partita are "Introduction," "Chorale," "Tricinium," "Ayre," "Interlude," and "Fughetta." The Introduction provides a festive opening flourish, with sixteenth notes in the treble range resting on a homophonic texture of the rhythmic version of the hymn. The chorale melody, part of the chordal texture, is assigned to the pedals. His Introduction calls for a full *plenum* through manual mixtures, including the use of reeds in the pedal line. The learned listener is drawn to the relative absence of major chords. Costello effectively adds additional tones creating mostly major and minor seventh chords. These harmonies add a majestic "edge" to the celebratory introduction. For this reviewer, the first movement requires careful preparation in order to balance the energy of the sixteenth notes with the sturdy and steady presentation of the chordal treatment below.

The fervent joy of the Introduction continues in the second movement, Chorale. The chorale melody is assigned a solo reed in the tenor voice, with a generally strophic treatment throughout. Eighth, quarter, and dotted quarter notes add energy to the soprano, alto, and bass voice accompaniment. While the Introduction can serve as an independent accompaniment to a verse of the rhythmic version of the hymn, the second movement, Chorale, is suitably designed to accompany congregational singing based on the isometric version of the hymn.

The third movement, a three voice Tricinium, provides a contrast to the preceding movements. This "manuals only" setting proceeds at a brisk pace with plentiful syncopations. This movement wears well over time, retaining the interest of the performer and listener alike! The fourth movement, a restrained Ayre, is a lovely setting, but provides fewer harmonic surprises than the other movements. The chorale tune is again featured in the tenor voice with a plentiful share of third, sixth, and triadic harmonies in the accompaniment.

The meter of the Ayre is 12/8 with triple subdivision throughout, and serves as a springboard for the next movement, a triple meter Interlude with the hymn tune in the soprano voice for the first time. For the closing movement, Fughetta, Costello calls for full organ with manual and pedal reeds, including a 32' reed for organs so endowed. A brief reduction in dynamics is called for in the third large scale phrase of the four-phrase hymn tune. A rousing final phrase with all the bells and whistles brings the piece to a fitting conclusion.

Although all partita movements are in the same key, the sequence of movements provides fitting contrasts in character as one moves through the partita. Costello's highly effective partita will be accessible to all organists, including organists with limited time, training, or resources. Appropriate for service playing or a short recital piece, this is a finely crafted partita on one of Luther's most famous hymns. Michael Costello's *A Mighty Fortress* is highly recommended to all organists and for all faith denominations.

—Jeffrey Schleff  
Ardmore, Oklahoma

**Three Concertinos for organ, by Carson Cooman. Zimbel Press, Subito Music Corporation, #80101383.**

In the visual arts, Wassily Kandinsky may be considered the founder of non-objective art. His statement that "like music, pictures communicate emotional insights into the universe" is as true for new organ music as it was for Kandinsky's paintings. Over many decades the composers of organ music have leaned, with few exceptions, either toward very conventional, well-worn paths, without much that is really new, or toward avant-garde music with its lack of melody, discord, and small audiences.

Like Kandinsky, Carson Cooman seems to be working toward a new path in his organ music, one that is contemporary, moderately dissonant, melodic, and fun to play and listen to. The music also has fluctuating rhythms and occasional undulating harmonies that I cannot get out of my head for days afterward! I played two of the three concertinos last summer in a series of recitals and had a listener come up to me after one of them and remark quite excitedly "when I saw there were contemporary pieces on the program I wasn't sure I wanted to hear them, but they weren't avant-garde. They actually had melodies!"

*Concertino I* (composed in 2014) has four movements and is about 9½ minutes in length. The first movement, marked "Overture" opens and ends with short adagio sections. However, it soon breaks into a snappy 7/8 that alternates 6/8 and 4/4 throughout. The second movement, "Interlude," is tranquil with a lovely melody. A two-part canon with some tricky triplets follows as the third movement. The final movement is "Toccatina" marked *Vivo*. It is different from most toccatas and has some difficult spots in it. The movement is very effective, but it is harder than it appears!

In *Concertino II* (written in 2015 and about 6½ minutes in length), the movements are fast, slow, fast. In the first, an eighth-note melody keeps imitating itself and contains a couple of little pleasurable surprises. The second movement is a slow-moving original chorale in four parts. The third movement is an allegro with a fast melody over repeating notes in the left hand. The overall structure is ABA with a short coda.

*Concertino III* (composed in May of 2017) has three movements: "Praeludium," "Canzonetta," and "Jig." Praeludium is lively with some very interesting interplay between the hands. Canzonetta is rather melancholy and is marked "Wistfully." Jig is an absolute delight! After a performance of the movement, I had people tell me they

wanted to dance in the aisles! Total time for the three movements is 7½ minutes.

I should say that all three concertinos are written for manuals only and can be played even on a one-manual chamber organ. They are of moderate difficulty with some easy spots, but also with the occasional tricky place as well. All the music in this volume can be played as part of a whole or as separate pieces, making them viable for concert or service use. I have had very good responses to performances in both venues.

Kandinski followed a path that had a great influence in the history of art. In my mind, Cooman has begun carving out a path that will also have great influence in the history of organ music. In his compositions of 2017, he has kept his connection with historical structures—praeludium, canon, ostinato, for example, but he has infused the forms with new life. I will be reviewing some of this music in the near future, and I recommend it all very highly!

—Jay Zoller  
Newcastle, Maine

**Sonata da Chiesa, for brass quartet and organ, by Charles Callahan. MorningStar Publications, 20-530, 2017, \$30.00. Also available in downloadable format. Available from [www.morningstarmusic.com](http://www.morningstarmusic.com).**

The organ compositions of Charles Callahan are well established in the field of church music and offer musicians many significant and noteworthy contributions. MorningStar Publications alone offers more than 100 works by Callahan for either solo organ, organ with instruments, organ four-hands, or within various collections. These pieces highlight Callahan's unique style of craftsmanship, tonal variety, and practicality.

This recent work by the composer, *Sonata da Chiesa*, is yet another example of those endearing stylistic qualities. Written in three movements for brass and organ entitled "Invocation," "Kyrie," and "Rondeau," the strength of this sonata lies not in its accessibility (a fairly easy read for all involved), but in the evocative moods conveyed to the listener. The effect of each movement (and in its entirety) transports the listener to an unspecified historical past while

remaining grounded in the present. Perhaps this mood is overtly achieved by the quotation of the Gregorian Mass *Orbis factor* chant here in metrical phrases (movement 2). It can be heard in the chant-like melody encountered in movements 1 and 2. A recurring melody in duple meter is exchanged with passages in triple meter with contrasting key. Though not an uncommon compositional maneuver, it will remind organists of literature from the seventeenth and eighteenth centuries.

This publication includes the brass parts with the option of trumpets in either B-flat or C, and offers a horn part to substitute for Trombone I if needed. Although the order of the movements has been designated, I see no reason why an individual movement cannot be played separately, or, if used throughout a service, cannot have a different order that reflects the needs of that service. Highly recommended.

—David Troiano  
St. Clair Shores, Michigan

**New Recordings**

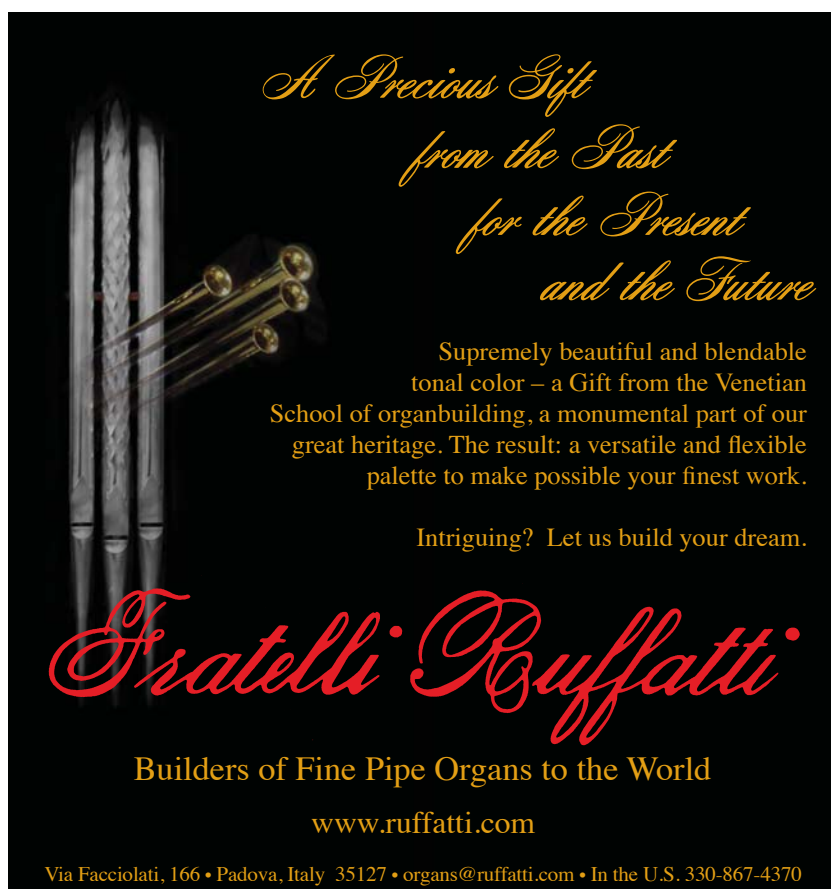
**The Story of Nine Lessons and Carols. Truro Cathedral Choir, Luke Bond, organ; Christopher Gray, director. DVD and Audio CD, Regent Records REGDDVD004. Available from [www.regentrecords.com](http://www.regentrecords.com).**

DVD: *The Festival of Nine Lessons and Carols*. A film of the live service in Truro Cathedral, December 23, 2014. A documentary about the history of the service in Truro, presented by Jeremy Summerly. Three former directors of music, David Briggs, Andrew Nethsingha, and Robert Sharpe, talk about their time and work at Truro Cathedral.

Audio CD: A reconstruction of the first service of *Nine Lessons with Carols* that took place in Truro Cathedral in 1880.

Christmas caroling originated in a more or less secular context in that rowdy groups went around singing from house to house, imbibing considerable quantities of alcohol, and generally becoming drunk and disorderly. Since the eighteenth century it had nonetheless been customary to sing Christmas hymns at the end of the Christmas service, and in

► page 16



*A Precious Gift  
from the Past  
for the Present  
and the Future*

Supremely beautiful and blendable tonal color – a Gift from the Venetian School of organbuilding, a monumental part of our great heritage. The result: a versatile and flexible palette to make possible your finest work.

Intriguing? Let us build your dream.

**Fratelli Ruffatti**

Builders of Fine Pipe Organs to the World

[www.ruffatti.com](http://www.ruffatti.com)

Via Facciolati, 166 • Padova, Italy 35127 • [organs@ruffatti.com](mailto:organs@ruffatti.com) • In the U.S. 330-867-4370

**Visser Pipe Organ Co.**

Quality Craftsmanship, Creativity & Integrity

New Organs—Restorations—Additions—Relocation

All Actions & Tonal Styles • 713-503-6487 • [mrvish@aol.com](mailto:mrvish@aol.com)

► page 15

the second half of the nineteenth century there was also a movement within the Church of England to get rid of the drunkenness and to bring the singing of at least the less bawdy Christmas carols into the church. There were medieval precedents for building services on festal occasions around a group of nine lessons. The modern idea of creating a Festival of Nine Lessons and Carols for Christmas originated in Truro, Cornwall, in the late 1870s.

In 1877 the Diocese of Truro, consisting of the County of Cornwall, was created by an Act of the British Parliament out of the Diocese of Exeter, which had hitherto consisted of both the counties of Devon and Cornwall. The new bishop was to be based at the medieval Parish Church of Saint Mary in Truro. The first bishop was Edward White Benson (1829–1896) who had previously been the headmaster of Wellington College, a prominent independent school at Crowthorne in Berkshire. Benson was Bishop of Truro from 1877 until 1883, after which he was elevated to be Archbishop of Canterbury.

The Bensons must surely have been one of the most dysfunctional families of their day. Bishop Benson was a manic-depressive who suffered from dark moods and who had a tyrannical bent that manifested itself particularly in handing out vicious beatings to the boys of Wellington College. His wife Mary is the subject of a biography by Rodney Bolt entitled *As Good as God, As Clever as the Devil*. Mrs. Benson is noteworthy for having had more than twenty female lovers, including live-in lovers in both the Bishop's House at Truro and at Lambeth Palace, seat of the Archbishop of Canterbury. One of these lovers,

the composer Dame Ethel Smyth, had simultaneous affairs with both the Bishop's wife and with his daughter Nellie. Mary Benson was actually in favor of this, thinking it would broaden her daughter's horizons. Unfortunately, Nellie Benson died of diphtheria shortly afterward. Another of the live-in lovers was Lucy Tait, daughter of Benson's predecessor as Archbishop of Canterbury. One of Bishop Benson's daughters, Maggie, a noted Egyptologist, had to be committed to an asylum after attempting to murder her mother. The sons were more normal. One of them, Martin, died of meningitis as a teenager; another, Hugh, left the Church of England and became a Catholic priest, while Arthur and E. F. Benson were both noteworthy literary figures.

After arriving in Truro, Bishop Benson decided to replace Saint Mary's Church with a proper cathedral, a task facilitated by there being a very large churchyard so that finding adequate land was not a problem. John Loughborough Pearson (1817–1897) was appointed architect of the new cathedral, which took thirty years to build. Pearson decided to retain the south aisle of the medieval church as part of the new cathedral, and its three-manual organ, installed by Byfield in 1750, was moved to a temporary wooden cathedral on the site of the present-day car park. All this and the laying of the foundation stone by the then Prince of Wales and Duke of Cornwall, the future King Edward VII, took place in 1880.

It was also at Christmas 1880 that the first Festival of Nine Lessons and Carols was held in the temporary wooden cathedral, a hut rather after the scope and size of "The Shed" at Tanglewood. The service was created partly for the reasons

outlined above, and also, perhaps, to propitiate some of the congregation who had been upset by the demolition of the old Saint Mary's Church. Although Bishop Benson is generally given the credit for devising the service, the idea may have originated with the first successor of Truro Cathedral, Reverend Somerset Walpole (1854–1929), who later became Bishop of Edinburgh in the Scottish Episcopal Church. Walpole was certainly responsible for planning a lot of the details of the service.

A revised version of the Festival of Nine Lessons and Carols was produced by Eric Milner-White (1884–1963), dean of King's College, Cambridge, in consultation with his organist, Arthur Henry Mann (1850–1929), in 1918. Milner-White undertook the revision of the service because he was anxious to brighten people's lives during the dark days of World War I. The King's College version is found in the first volume of *Carols for Choirs*, edited by Reginald Jacques and David Willcocks, and is the version normally used today.

The first section of the DVD is devoted to a recording of the Truro Cathedral Festival of Nine Lessons and Carols on December 23, 2014, performed according to the King's College version. The quality of choral singing is excellent, as is to be expected from the choir of a first-rate English Cathedral. They look very smart in their scarlet cassocks and surplices, while the choristers are also adorned with their traditional Elizabethan ruffs. One criticism I have is that the choir all look very serious, and I think it might even improve their singing if they tried to look a little happier; not that there is anything wrong with their performance as it is. The 2014 Truro carol service begins with Mann's version of "Once in royal David's City," with the first verse sung by a single chorister, and then progresses through the bidding prayer and the remainder of the lessons and carols to conclude with "O come, all ye faithful" and "Hark the herald angels sing" including the obligatory David Willcocks descants.

The format does, however, leave quite a bit of room for the insertion of interesting though less well-known carols in the middle. Among these are Philip Stopford's version of "I wonder as I wander," John Rutter's "What sweeter music," John Joubert's version of "There is no rose of such virtue," and Philip Marshall's arrangement of "I saw three ships come sailing in." The high point of the service is the first performance of Russell Pascoe's delightful setting of "The Salutation Carol." Russell Pascoe (b. 1960) is a Cornish composer who founded the Cornish Youth Chamber Choir and among other things has written a well-known *Fantasia on Cornish Folksongs* and a setting of the Lord's Prayer in the Cornish language. In his setting of "The Salutation Carol" he is carrying on the long Cornish tradition of Christmas carols that was revived by Davies Gilbert in the early nineteenth century. Another refreshing change at the end of the service is that in addition to the customary *In dulci jubilo*, BWV 729, by J. S. Bach, the organist plays Garth Edmundson's magnificent *Toccata on Vom Himmel hoch*. The 1887 Willis organ in Truro Cathedral is, of course, one of the finest cathedral organs in Britain, and the sound of Edmundson's *Toccata* played on it certainly makes for a very grand sound at the end of the service.

The next section of the DVD is a documentary about the Truro Cathedral Service of Nine Lessons and Carols,

narrated by Jeremy Summerly, head of Academic Studies at the Royal Academy of Music in London, who was partly responsible for researching the original 1880 Truro carol service for these recordings. He outlines the history of the carol service in a way similar to what I have done above, though with a somewhat sanitized biography of the Benson family. He unaccountably fails to mention the organist of Truro Cathedral in 1880, William Mitchell, who presumably had a major role in the first carol service.

There is a chapter on the DVD devoted to the history of the magnificent four-manual Willis organ of 1887. One former organist of Truro Cathedral, John Dykes-Bower, was subsequently organist of New College, Oxford, and St. Paul's Cathedral, London. It is said that in later years the mere mention of the Willis organ at Truro Cathedral would bring tears to his eyes. The DVD also contains reminiscences of Truro by three former directors of music, David Briggs (1989–1994), Julian Nethsingha (1994–2002), and Robert Sharpe (2002–2008).

We come then to the Audio CD, which is a reconstruction of the original 1880 Truro Lessons and Carols. The reconstruction features the cathedral choir without a congregation, which is a pity because the facsimile of the original service leaflet in the booklet makes it clear that the congregation had a significant role in singing the hymns and the choruses of some of the carols. Very specific instructions to the congregation about the dynamics to be used were included in the leaflet. The 1887 Willis organ had yet to be built, and the 1750 Byfield instrument from the old Saint Mary's was of a very different character, which the present organist attempts to take care of in the recording by means of a careful selection of stops on the Willis organ.

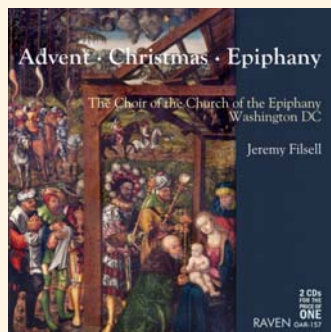
The leaflet suggests, probably correctly, that the Christmas carols would have been taken from Bramley and Stainer's *Christmas Carols Old and New* and the Christmas hymns from the then novel *Hymns Ancient and Modern*, considered very High Church in those days because of the inclusion of Catholic hymns. The service began with the Preces and Responses as at Morning and Evening Prayer, followed by the Lord's Prayer. The reconstruction has these said, but since by the end of the nineteenth century they were commonly sung in parish churches, let alone cathedrals, I would suggest that in the original service at Truro they would have been sung, perhaps to Joseph Bamby's widely used arrangement of Tallis's *Festal Preces and Responses*, which was still in use in my village church when I was growing up in the Church of England.

Between the lessons and carols are a series of benedictions pronounced by the bishop and taken from the medieval *Sarum Breviary*. As well as carols and Christmas hymns, two movements from Handel's *Messiah*—"There were shepherds abiding in the fields" and the "Hallelujah Chorus"—were included and also the *Magnificat*, a canticle perhaps more suited to the Advent season than to Christmas. The *Magnificat* is said to have been set to J. L. Hopkins in E-flat, and in the reconstruction it is set to a Single Anglican Chant in E-flat by Hopkins, who was organist of Rochester Cathedral. It seems to me, however, that it is much more likely that the canticle was sung to the elaborate through-composed *Magnificat* from J. L. Hopkins's *Evening Service in E-flat*, published by Novello. I am not sure whether there is any evidence as

**NEW! Church of the Epiphany, Washington DC**

**Advent · Christmas · Epiphany**

**Plainchant:** Conditor alme siderum  
**Malcolm Archer:** Creator of the Stars  
**Paul Trepte:** People look east **Howells:** A Spotless Rose **David Bednall:** Noel! Noel!  
**Hymn:** Lo! He comes with clouds descending  
**Organ:** **Pierre Pincemaille:** Prologue et Noel varié (2007) **Bob Chilcott:** The Shepherds Sing **Chilcott:** The Nine Gifts **Elgar:** A Christmas Greeting (inst. ens.) **Will Todd:** My Lord has come  
**Mack Wilberg:** Ding Dong merrily on high  
**Jonathan Rathbone:** The Oxen  
**Francis Pott:** That Yongé Child  
**Carols:** See amid the winter's snow; Seven Rejoices of Mary, arr. Ian Shaw; Away in a manger arr. Nigel Short; O come all ye faithful; God rest you merry gentlemen; In the bleak midwinter  
**Organ:** **Francis Pott:** Improvisation on *Adeste Fideles* (2005)  
**Christopher Robinson:** Rejoice and be merry  
**Alex L'Estrange:** Epiphany Carol  
**Matthew Martin:** Novo profusio



**Jeremy Filsell** directs the Choir of the Church of the Epiphany, Washington, DC, in choral and organ music of the season. **2 CDs for the Price of One**  
**Raven OAR-157 \$15.98 free shipping**

**NEW! Damian Spritzer at Hereford Cathedral**

**Rhapsodies & Elegies**

**Norman Gilbert:** Psalm Rhapsody (1953)  
**Healey Willan:** Elegie (ca. 1946)  
**Healey Willan:** Elegy (In memoriam H.L.B., ca. 1959)  
**Alec Rowley:** First Rhapsody in G Minor, op. 43 (1920)  
**Alec Rowley:** Rhapsody in D (1921)  
**Ernest Bullock:** Rhapsody No. 1 (1912)  
**Ernest Bullock:** Rhapsody No. 2 (1913)  
**John Ireland:** Elegiac Romance (1903)  
**Harold Darke:** Elegy (1926)  
**Darke:** A Rhapsody, op. 4, *Windsor* (1908)  
**Reginald Goss-Custard:** Elegie (1916)  
**Harvey Grace:** Rhapsody, Op. 17, No. 1 (ca. 1922)  
**Elgar:** Elegy, Op. 58 (1909), arr. W. T. Best



**Damian Spritzer** plays ravishing rhapsodies and exquisite elegies, most of them little known and created by English Romantic composers, on the 1897 Henry Willis organ at Hereford Cathedral in England. **Raven OAR-156 \$15.98 free shipping**

**Max Reger: The Last Giant 6-DVD set**

6 DVDs survey Max Reger's best organ music plus orchestra, chamber and instrumental works. Organists include Graham Barber, Bernhard Buttman and Bernhard Haas. 80-page booklet. Fabulous reviews everywhere. **FSFDVD-011 \$99.95 free shipping**



**The Genius of Cavallé-Coll His life and work** on 3 DVDs, 2 CDs, and 80-page book. 16 Cavallé-Coll on 2 CDs. Three 50-minute films on DVD 1 with Gerard Brooks, Kurt Lueders, Ronald Ebrecht, Carolyn Shuster Fournier, Pincemaille, Thomas Monnet, Latry, and Lebrun. DVD 2 details each organ. DVD 3 features D. Roth, Latry, Pincemaille, J-P Griveau, M. Bouvard. **FSF-Cavallé-Coll new low price! \$99.95 free shipping**

**Widor: Master of the Organ Symphony** 2-DVDs & 2-CDs John Near, Gerard Brooks, Daniel Roth. C-C organs. **FSF-010 new low price! \$59.95 free shipping**

**Franck: Father of the Organ Symphony** 2-DVD & 2-CD set: 7 Cavallé-Coll organs. Performance points by Joris Verdin. 6 Pièces: Fantaisie in C; Grande Pièce Symphonique; Prelude, fugue et variation; Pastorale; Prière; Final. 3 Pièces: Fantaisie in A, Cantabile, Pièce héroïque, 3 Chorals. **FSF-009 new low price! \$59.95 free shipping**



**www.RavenCD.com**  
 BOX 25111 RICHMOND VA 23261 804-355-6386



to what was played as the concluding organ voluntary at the 1880 service, but in this recording Luke Bond plays Mendelssohn's *Third Organ Sonata*, which is certainly the kind of thing that would have been played.

As the poet John Keats wrote, "A thing of beauty is a joy forever," and there is much beauty in these recordings—there is the beauty of the music, the beauty of the choir and organ, together with the beauty of J. L. Pearson's Gothic masterpiece, towering as it does over the city of Truro with its three spires, seeming to all the world like a medieval French cathedral. The history of the Service of Nine Lessons and Carols is also extremely interesting, so despite their minor shortcomings I have no hesitation in recommending these recordings.

—John L. Speller  
Port Huron, Michigan

### New Handbell Music for Advent and Christmas

**Savior of the Nations, Come, with O Come, O Come, Emmanuel, arranged for 3–6 octaves of handbells with optional 3–5 octaves of handchimes, by Brenda E. Austin. Agape (a division of Hope Publishing Company), Code No. 2844, \$4.95, Level 2+ (M).**

Here is an Advent setting that combines these two carols in a reflective, meditative mood, including some dissonance to accent the minor keys of both hymns. A smooth legato line should be used throughout keeping the melody prominent so that it can be heard above all of the harmonic material.

**O Holy Night, arranged for 3, 4, 5, 6, or 7 octaves of handbells, with optional**

**3, 4, or 5 octaves of handchimes, by Michael Helman. Choristers Guild, CGB1072, \$5.50, Level 3 (M).**

Beginning with lovely original material in the introduction, this familiar tune by Adolphe Adam is supported by a triplet eighth-note pattern throughout. With effective use of optional handchimes, this traditional favorite should be a staple in the music of Christmas.

**Have Yourself A Merry Little Christmas, arranged for 3 to 6 octaves of handbells with optional 3 to 5 octaves of handchimes, with synthesizer and percussion, by Hugh Martin and Ralph Blane. Agape (a division of Hope Publishing Company), Code No. 2854, \$5.25, Level 3- (D-).**

From the 1944 motion picture release, *Meet Me in St. Louis*, this Christmas classic was first introduced by Judy Garland and has been a popular gem ever since. This setting for bells features a quasi bolero style rhythm, and adding the "bells and whistles" of handchimes, synthesizer, and percussion makes this a solid winner for the holiday season. Conductor's score, synthesizer, and percussion parts, Code 2854P, \$15.00.

**Glory in the Highest, reproducible Advent and Christmas music for 12 to 16 bells (F5 to C7) with optional piano accompaniment, arranged by Anna Laura Page. Choristers Guild, CGB1082, \$54.95, Level 2 and 2+ (E+ to M).**

This reproducible collection of carols offers a variety of styles for the Advent and Christmas seasons; ideal for smaller groups of ringers. Titles include "Angels We Have Heard on High," "O Come, All Ye Faithful,"

"Prepare the Royal Highway," "What Child Is This," "The Rocking Carol," and "Still, Still, Still."

**Four Christmas Hymns for Twelve Bells, Set 1 and Set 2, arranged for 3 octaves of handbells or handchimes by Sandra Eithun. Concordia Publishing House, Set 1 #977807, Set 2 #977808, \$4.50, Level 2 and 3, E – M-).**

This collection of familiar Christmas carols is perfect for the holiday season when you may be short-handed for ringers. Each piece uses 12 bells, from F5 to C7, and includes suggested assignments for each bell. The pieces are all written on the treble staff.

Titles in Set 1 include "Born Is the King of Israel," "For unto Us a Child is Born," "Go, Tell It on the Mountain," and "In the Bleak Midwinter." Set 2 includes titles "Angel Tidings," "I Wonder as I Wander," "Infant Holy, Infant Lowly/Away in a Manger," and "Joy to the World."

**Rise Up, Shepherd, arranged for 3, 4, or 5 octaves of handbells, with optional 3, 4, or 5 octaves of handchimes, by Brenda E. Austin. GIA Publications, G-9446, \$4.95, Level 2, (M-).**

This African-American spiritual is written in a lush, relaxed style with the bells emphasizing the lovely text we all know. The arrangement incorporates a portion of "The First Nowell," and makes skillful use of marts, echoes, singing bell, and suspended mallets.

**Sing We Now of Christmas, arranged for 3, 4, 5, 6, or 7 octaves of handbells, by Brian Childers. GIA Publications, G-9303, Level 3 (D-).**

The French carol, NOËL NOUVELET, is arranged with flair from beginning to end. The energy in the rhythmic material, along with the vibrant melodic line and several special effects, makes this piece come alive with the festivity it deserves.

**Ding Dong! Merrily on High, arranged for 3–5 octaves of handbells by Joel Raney and Arnold B. Sherman. Agape (a division of Hope Publishing Company), Code No. 2842, \$4.95, Level 3+ (D).**

This fun-filled rendition of the traditional English carol springs alive with special techniques that add to the sparkle and joy of the text. With some driving rhythms and a couple of key changes, this arrangement will surely be the hit of your Christmas music making.

**While By My Sheep, arranged for 4 octaves of handbells and 3 octaves of handchimes, by Michael Burkhardt. MorningStar Music Publishers, MSM30-165, \$4.50, Level 2 (M-).**

This traditional carol by Hugo Jüngst, also known as the Echo Carol, incorporates the Westminster Chime motif throughout, adding to the charm of the piece. The arrangement could function as an easy double-choir piece for a four-octave handbell choir and a three-octave handchime choir, where both choirs echo back and forth, or it can be played with one bell choir using four octaves of handbells and three octaves of handchimes. In either case, with the handchimes assuming the "echo" material, the arrangement can be very effective.

—Leon Nelson  
Vernon Hills, Illinois

# Johann Sebastian Bach Organ Works Completed

**EB 8801** Vol. 1  
Preludes and Fugues I



**EB 8802** Vol. 2  
Preludes and Fugues II



**EB 8803** Vol. 3  
Fantasias | Fugues

**EB 8804** Vol. 4  
Toccatas and Fugues  
Individual Works

**EB 8805** Vol. 5  
Sonatas | Trios | Concertos

**EB 8806** Vol. 6  
Clavierübung III | Schübler-  
Choräle | Canonic Variations  
on "Vom Himmel hoch"



**EB 8807** Vol. 7  
Orgelbüchlein

**EB 8808** Vol. 8  
Organ Chorales of the  
Leipzig Manuscript  
("Great Eighteen Chorales")

**EB 8809** **NEW** Vol. 9  
Chorale Partitas | Individually  
transmitted Organ Chorales I

**EB 8810** **NEW** Vol. 10  
Individually transmitted  
Organ Chorales II

Also available:

**EB 9035** **NEW** Vol. 1–10  
Slipcase

## New Breitkopf Urtext Edition

- Musical text reflecting the current status of Bach research
- Features comprehensive introductions, extensive source descriptions, supplementary material online
- Large format (32 x 25 cm), compact music engraving, convenient page turns

Editors: Pieter Dirksen, Matthias Schneider, David Schulenberg, Jean-Claude Zehnder et al.

www.breitkopf.com



**Breitkopf  
& Härtel**

## In the wind...

### Sounds of the natural world

We have counted about sixty-five different species of birds in our yard in Maine. We have ruby-throated hummingbirds (3 inches long and .1 ounce), great blue herons (52 inches long and 5½ pounds), and bald eagles that weigh in at around 12 pounds, have wing spans over 7 feet, and dive to the water at 100 miles per hour, miraculously surfacing with a fish in their talons. We have five different varieties of gulls (greater black back, lesser black back, herring, laughing, and Bonaparte's gulls), and five of woodpeckers (downy, hairy, red-bellied, flicker, and pileated woodpeckers). We have crows, lots of crows, but we also have their goth-heavy metal cousins, the ravens.

We have half a dozen different bird feeders around the yard, so we see lots of our birds up close. Except for the pileated woodpeckers that are too big, all our woodpeckers come to the suet feeders on the deck, next to the hummingbird feeders that are the sites of pugnacious air battles. There is a definite pecking order among hummingbirds.

Recently, son Christopher and his sons, Ben and Sam, came for a weekend. We were sitting on the deck one evening, and five-year-old Ben started noticing the variety of birds coming and going from the feeders just outside the screen. I identified some of them for him and told him a little of what I know about them. Pretty soon he was identifying the birds himself as they returned to the feeders. I brought out a field guide, and Ben and I sat at a table on the deck for a full hour looking at the pictures and reading about the birds we were seeing, getting the hang of understanding the range maps, looking further into birds we might see in the area, and those we would never see here. The following morning, Ben picked up the guide and sat down with me for another hour. In an age when parents struggle with the "screen issue," trying to find a balance between staying current and staving off addictions, those were a couple hours I will never forget.

The weekend after that visit, they all went camping. Chris sent a photo of Ben with field guide in hand, working hard to identify some slithery creature that another kid had in a plastic container. I do not know if this curiosity about the natural world will last long, but for now, Grandpa sure is pleased to share something special with a bright young mind.

Taking a glimpse into the natural world with my grandson refreshed my awareness of all that lives around us. (As I write, I am watching a pileated woodpecker tear up a tree, chips flying and insects scurrying.) And I do not have to be in Maine to be a witness. Last year I joined a group of New York University students in Washington Square Park watching a red-tailed hawk sitting in a tree eating a squirrel.

§

When I write of birds, many readers will think instantly of Olivier Messiaen,

### The Sound of Pipe Organs

M. McNeil, 191 pages

A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.

that giant of twentieth-century music who was so inspired by birdcalls. In earlier works, Messiaen included stylized, even perhaps fictional birdcalls in his music. At the Paris Conservatoire, Messiaen was a student of Paul Dukas, who encouraged all his students to "listen to the birds," a suggestion that informed much of Messiaen's music and life. He traveled the world notating birdcalls, accompanied by his second wife, Yvonne Loriod, who made tape recordings to back up her husband's pen. And the calls that he collected are present in much of his music, often as direct quotes, and often as the primary substance of entire pieces.

One of Messiaen's great works is his *Catalogue d'Oiseaux* (Catalogue of Birds), a suite of thirteen pieces for solo piano, each inspired by a different specific bird. The French pianist Pierre-Laurent Aimard presented this work in a unique series of performances at the Aldeburgh Festival in 2016. He programmed four concerts based on the time of day that the various birds are active, and played them outdoors, allowing the audiences to hear the local birds comment on the music. The first of those concerts started at 4:30 a.m., the very hour when crows start hollering in our yard in Maine. Aimard was a student of Yvonne Loriod, Messiaen's widow, who performed the premier of the work, and to whom the music is dedicated, and he must have had many inspiring conversations with her about this great piece. You can read Michael White's *New York Times* review of those performances at <https://www.nytimes.com/2016/06/22/arts/music/review-pierre-laurent-aimard-messiaen.html>.

### Follow the nuts.

Watching birds on the deck with Ben was fun for me, but there is another level of that activity, better known as "birding." I know lots of people who can be called "organ nuts," and many of those are also "train nuts," so colleagues are well equipped to understand that rare breed of nut, birders. If you are hiking in a state park and run into a group of people with floppy hats, lots of pockets on their clothes, \$2,500 binoculars (a.k.a. "binos" or "bins"), and camera lenses the size of howitzers, it is a safe bet that they are birders.

There are nearly a thousand different species of birds in the United States, and serious birders set off to site as many as they can in a single year. It is called a "big year" as hilariously chronicled by Steve Martin and Jack Black in the 2011 movie by that name. For most serious birders, a big year consists of 675 species. A new record of 749 was set in 2013, which was shattered in 2016 by four different people, with the highest tally at a whooping, oops, whopping 780. Because many birds are season and site specific, achieving a big year involves intricate planning and tens of thousands of miles of travel. In these adventures, identifying a bird by sound counts as a sighting, whether or not you actually laid eyes on the creature.

Most birds have several different distinct calls. There are multi-syllabic calls and warbles, and one-tone "notes," and they are as different aurally as the birds can be visually. You would never mistake the "pew-pew-pew" of a cardinal with the raucous "caw-caw" of a crow. The raven's call is similar to the crow's, but down a fifth and dripping with attitude. Robins sing a rhythmic series of warbles, as do goldfinches, but the goldfinch's song is an octave and a half higher. The song of the rock dove (a.k.a., pigeons) is a characteristic chuckling cooing while her demure cousin, the mourning dove,



Ben and Grandpa (photo credit: Christopher Bishop)



It was an earthworm. (photo credit: Christopher Bishop)

produces a similar tone quality, but in an ordered and measured cadence.

Any field guide includes page after page of sparrows that all look alike. They are distinguished by features like a little brown mark behind the eye, a black stripe on the crown, or a tuft of brown on the white belly. Even serious birders refer to "LBJs"—little brown jobs. But their songs are much more distinctly different from each other. You would never mistake the multi-octave swirl of the song sparrow from the dry trill of the chipping sparrow.

One of the more beautiful calls we hear at our place is that of the hermit thrush. It is an otherworldly, hollow trilling, easy to pick out near sunset in the woods to the north of our driveway. When you record it and play it back slowly, you can distinctly hear two different lines of music. And even more exciting, the various pitches are related to

each other by the overtone series. Three cheers for Pythagoras!

All birds have a sound-producing organ called a syrinx, a two-piped structure capable of producing two pitches simultaneously. The various types of thrushes, which include our locally admired veery, have all developed complex songs that exploit the contrapuntal capability of the syrinx to the fullest. The world of birds brings one of the richest varieties of musical tone on earth.

§

The ancient Greeks and Romans each developed complex systems of gods and myths in efforts to explain natural phenomena they did not understand. We are all familiar with Zeus, the cranky and irascible god of the sky and thunder. The iconic image of a heavy bearded dude with a quiver full of lightning bolts was enough to make a humble farmer behave himself.



A Greek myth tells of Syrinx, a chaste nymph who was chased by the leering and persistent Pan. In an effort to escape, she ran to the edge of a river and pleaded to the other nymphs to protect her. In response, they turned her into hollow grasses that made haunting whistles when the frustrated Pan's breath hit them. Pan cut the grasses to different lengths and fastened them together, making a musical instrument on which he could play tunes. From legend into reality that instrument was called, wait for it, the panpipe, or in ancient Greek, the Syrinx. (The word syringe is derived from the same root.)

The panpipe is the ancient forerunner of the pipe organ, so we have a mythical connection between birdcalls and the organ. All are wind-produced sounds. Different species of birds have hollow cavities like sinuses, specially evolved echoing bone structures, and other physiological features to help project their calls. The hermit thrush is a pudgy LBJ with a peppered white breast, less than seven inches long and weighing just a few ounces, but its call is heard clearly hundreds of feet away.

As the lusting Pan chased Syrinx to the bank of the river, to be rewarded only by the invention of a musical instrument, I wonder how many early musicians and craftsmen were inspired by birds to develop more sophisticated varieties of tone color.

**Listen.**

Over centuries, organbuilders have developed countless different organ stops, each distinguished from the next by the shapes and dimensions of their pipes. An experienced organbuilder, voicer, or tuner will automatically call up the characteristic sound of an English Horn when seeing the equally characteristic "Choo-choo Train" at the top of the resonator. Listen to a recording of colorful organ music or during a live performance and see how many different individual stops you can identify. How would you describe the difference between the timbre of that English Horn and an Oboe or Clarinet? In your mind's ear, do you know the differences between those stops?

It is more difficult to identify by ear the stops that make up a big chorus, unless you are familiar with the given instrument. In the pews or on a recording, it is easy to tell that you are hearing a principal chorus, but is there an 8' flute playing that darkens the chorus just a little? Maybe (watch out for lightning bolts) even a 4' flute?

Turn that story around. You are sitting on the bench of an organ that is new to you, ready to register a familiar piece. Do you draw the same list of stops that you used last week on a different organ? Do you decide you cannot play that piece on this organ because there is no Tierce? You have an idea in your mind's ear about how that piece could or should sound. Find the combination that comes closest to that. Or, find a completely different combination that sounds good. No one is insisting that the Mixture has to be on all the time. Choosing stops, especially on a well-balanced organ of good size, is one of the great freedoms granted to organists.

If adding an 8' flute to a chorus is a subtle change for the listener, it is a magic ingredient for the organist, something like a dash of turmeric to make a subtle change in a recipe. It is actually a gift to the listener, because the chorus at the beginning of the fugue is just a little different from that at the beginning of the prelude or toccata. Some trained

listeners might notice that, but with any luck, you will have lots of untrained listeners in the pews. Your subtle touches of registration will make your program more interesting. No one wants to listen to the same 8'-4'-2'-IV all afternoon, no matter how much they know about organ sound. Color those basic-four with a light reed, with a Quint, with a flute or two. Go ahead. I dare you.

Do you recognize the difference between the sound of a wide-scaled principal and one with narrow scale? Echoing the early twentieth century, it is increasingly common today to find two, three, or even four different 8' principals on a single keyboard division. Why is that? Is not one enough? For how long would you gaze at a painting by Rubens if every time he used red he used the same red?

I was taught a few rules of registration in my first organ lessons. For example, it was suggested that you should not use a 4' flute over an 8' principal. Fair enough, you might say. But what if it sounds good? You are not going to be pulled over and given a ticket for playing in a "no flute" zone.

The listening organist can spare the listeners another ignominy. You draw a couple stops and start to play, and it sounds awful. Why? The cap of middle D-sharp of that Gedeckt has slipped and the pipe speaks drastically sharp. Do not use that stop. Couple the Postiv chorus to the Great, and you hear a great clashing clang. It might be that the exposed Postiv is surrounded by warmer air than the Great. When the sun goes down it might be fine. But for now, not so much. Turn off the coupler and find another sound.

The best performances of organ music come from musicians who listen as they play. If you do not want to listen, why should your audience?

§

I leave you with another lovely episode from grandson Ben. His parents took him to early life music lessons that included introductions to lots of instruments. (He has a pretty good embouchure for the copper-hunting trumpet we have on the mantle.) In a recent visit, he and I sat together at the piano for twenty or thirty minutes. I taught him the names of the notes,

how to find "C" (just to the left of the group of two black notes), and a little about how scales work. I asked what songs he knows, and he quickly gave me "Twinkle, twinkle." I played the tune in the key of C and showed him how you can play it in different keys using scales based on different notes. I compared major and minor scales, and then played "Twinkle, twinkle" in the minor. He furled his little five-year-old brow, "Oh, Grandpa, that's a very dark "Twinkle, twinkle." ■

**WHY CHOOSE AN APOBA FIRM?**

**WE PROMISE:**

- ◆ KNOWLEDGE ROOTED IN EXPERIENCE
- ◆ TRADITION BLENDED WITH INNOVATION
- ◆ ECLECTICISM ENSURING MUSICAL RELEVANCE
- ◆ QUALITY THROUGH CRAFTSMANSHIP
- ◆ COMMITMENT TO BUILD HISTORY
- ◆ AUTHENTIC SOUND FROM REAL PIPES!

NORTH AMERICA'S PREMIER PIPE ORGAN BUILDING, REBUILDING AND SERVICE FIRMS

**BUILDER MEMBERS**

A. Thompson-Allen Company	Goulding & Wood, Inc.	Randall Dyer & Associates, Inc.
Andover Organ Company	Holtkamp Organ Company	Schoenstein & Co.
Bedient Pipe Organ Company	Kegg Pipe Organ Builders	Taylor & Body Organbuilders
Berghaus Pipe Organ Builders, Inc.	Létourneau Pipe Organs	
Bond Organ Builders, Inc.	Muller Pipe Organ Company	
Buzard Pipe Organ Builders, LLC	Parkey Organbuilders	
C.B. Fisk, Inc.	Parsons Pipe Organ Builders	
Casavant Frères	Pasi Organbuilders, Inc.	
Dobson Pipe Organ Builders	Patrick J. Murphy & Associates	
Foley-Baker, Inc.	Paul Fritts & Co. Organ	
Garland Pipe Organs, Inc.	Quimby Pipe Organs, Inc.	

**SUPPLIER MEMBERS**

- Integrated Organ Technologies, Inc.
- Solid State Organ Systems
- Sydney Corporation
- OSI - Total Pipe Organ Resources
- Peterson Electro-Musical Products

Call today for APOBA's Pipe Organ Resource Guide and Member Prospectus

**A · P · O · B · A**  
Associated Pipe Organ Builders of America

APOBA.COM 1-800-473-5270

Please watch and share our short video at: [www.apoba.com/video](http://www.apoba.com/video)

# Michel Chapuis (1930–2017)

## A great organist, pioneer, and professor

By Carolyn Shuster Fournier

On November 12, 2017, the liturgical and international concert organist Michel Chapuis died. Also an eminent professor, historian, and organ reformer impassioned by architecture, acoustics, and organbuilding, he immensely contributed to the renaissance, conservation, and restoration of early French organs. He delighted in supporting artistic beauty: his noble, graceful, and poetic interpretations vibrated with rhythmic pulsation, a natural flowing expression, and a spiritual elevation that was filled with mystery and joy.

### His inspiration to become an organist and initial training

Michel Chapuis was born January 15, 1930, in Dole, situated in the Burgundy-Franche-Comté region in eastern France. His father was a primary school teacher, and his mother worked as a telephone operator at the post office. In 1938, when his grandmother brought him to a Mass celebrating First Communion in Notre-Dame Collegiate Church,<sup>1</sup> he was overwhelmed by its historic organ by Karl Joseph Riepp (1754)/François Callinet (1788)/Joseph Stiehr (1830, 1855, 1858).<sup>2</sup> Its grandiose sonorities, which resonate beautifully in such marvelous acoustics, inspired him to become an organist. The organ possesses one of the finest examples of the French *Grand Plein-Jeu*. This characteristic combination of the Fourniture and Cymbale mixtures with the foundation stops is a full, brilliant, and noble sound that contains all its various inherent harmonics—with up to fifteen pipes that sound on a single note. For Michel Chapuis, this sonority symbolized God, eternity, and the entire color spectrum.

Noting their son was extremely talented, his parents purchased a piano for him at the music shop of Jacques Gardien, an ardent defender of the Dole organ.<sup>3</sup> Michel Chapuis acquired a firm and supple piano technique with Miss Palluy, a disciple of Alfred Cortot. For six months, he took lessons with Father Barreau on the harmonium in the Collegiate Church and helped him accompany Masses there. He then began to study organ with Odette Vinard,<sup>4</sup> who played at the Protestant Church in Dole, and continued with her professor, Émile Poillot,<sup>5</sup> organist at the Dijon Cathedral.

In 1940, his family left Dole during the German occupation and went to Brive-Charensac, a village in the Haute-Loire, where he accompanied church services on the harmonium.<sup>6</sup> When he returned to Dole in 1943, he accompanied vespers in the Dole Collegiate Church, even improvising verses between psalms. Delighted to discover

a collection of Alexandre Guilmant's *Archives of Organ Masters* in the personal library of the Marquis Bernard de Froissard<sup>7</sup> in Azans, near Dole, he began to play the early French organ repertory, using registrations mentioned in these scores. His grandfather and the church janitor pumped the organ bellows for him! In 1945, he began to study organ with Jeanne Marguillard, organist at Saint-Louis Church in Monrapont, Besançon, where he accompanied two church services each Sunday for two years on a Jacquot-Lavergne organ.<sup>8</sup>

### Musical training in Paris

After the Second World War, in 1946, Jeanne Marguillard came to Paris with Michel Chapuis, to introduce him to Édouard Souberbielle.<sup>9</sup> At the age of sixteen, Chapuis began to study organ and improvisation with him at the César Franck School. This “true aristocrat of the organ” possessed a vast culture and an eminent spirituality that deeply influenced all his students. He encouraged them to expand their musical knowledge by listening to great classical works, and Chapuis appreciated his methodical spirit. This master enabled him to maintain a solid yet supple hand position and taught how to “touch” the organ by varying articulations, how to improvise fugues and trio sonatas, and used Marcel Dupré's improvisation method books to prepare him to study at the Paris Conservatory. Michel Chapuis completed his solid musical formation there by taking piano lessons with Paule Piédelièvre,<sup>10</sup> courses in harmony and counterpoint with Yves Margat,<sup>11</sup> and fugue with René Malherbe.<sup>12</sup> His fellow students there included Simone Michaud<sup>13</sup> and her future husband, Jean-Albert Villard,<sup>14</sup> Father Joseph Gelineau,<sup>15</sup> and Denise Rouquette, who married Michel Chapuis in 1951.<sup>16</sup> They lived on Clotaire Street, near the Panthéon.

To launch a career as an organist in France, it was indispensable to obtain a first prize organ in Marcel Dupré's class at the Paris Conservatory. After auditioning with Dupré in 1950, playing J. S. Bach's *Sixth Trio Sonata* and Louis Vierne's *Impromptu*, thanks to his solid technique, Michel Chapuis enrolled in the Paris Conservatory the next October. Nine months later, in June 1951, he obtained his first prizes in organ and improvisation, as well as the Albert Périllou and Alexandre Guilmant prizes, awarded to the best student in the class.<sup>17</sup> Gifted with mechanical ingenuity, he followed Gaston Litaize's advice and apprenticed with the organ-builder Erwin Muller from 1952 to 1953, in Croisy, just west of Paris.<sup>18</sup>



Michel Chapuis in Versailles, June 5, 2010 (photo credit Michel Roubinet, with permission)



The Riepp organ at the Dole Collegiate Church (photo credit: Michel Roubinet, with permission)

### First three church positions in Paris

From his youth, Michel Chapuis loved the ritual aspects of liturgical music. During his studies in Paris, he substituted for many organists. Highly respected for his fine accompaniments of congregational singing, his vast liturgical knowledge, and his repertory, he was appointed titular organist in several Parisian churches. From 1951 to 1953, he accompanied the liturgy on the Gutschenritter choir organ at Saint-Germain-des-Prés. From 1953 to 1954, he played the 1771 Clicquot/1864 Merklin organ at Saint-Germain l'Auxerrois Church, following in the footsteps of Alexandre Boëly.

In 1954, he succeeded Line Zilgien<sup>19</sup> as titular of the 1777 Clicquot/1839 Daublaine & Callinet/1842 Ducroquet/1927 Gonzalez organ at Saint-Nicolas-des-Champs and kept his title there until 1970. Nicolas Gigault played there from 1652 to 1707 and Louis



The grand organ at the Saint-Germain-l'Auxerrois Church, Paris (photo credit: Henri de Rohan-Czermak, with permission)

Braille, the inventor of the language for the blind, served at the church from 1834 to 1839. This church, located near Arts and Métiers, was reconstructed in a flamboyant Gothic style in the twelfth century and attained its present form



The grand organ at Saint-Séverin Church, Paris (photo credit: Michel Roubinet, with permission)

in the seventeenth century. Its historic Clicquot organ was the key that opened the doors to Michel Chapuis' comprehension of the early French organ. He also learned a great deal there from two organbuilders, Claude Hermelin<sup>20</sup> and Gabriel d'Alençon.<sup>21</sup>

In 1954, Michel Chapuis succeeded Jean Dattas as titular of the two-manual, seventeen-stop Merklin choir organ in Notre-Dame Cathedral, in the heart of Paris. There, he accompanied the Maîtrise choir, directed by the quick-tempered Canon Louis Merret until 1959; then by a marvelous musician, Abbot Jean Revert, who allowed the congregation to sing during alternated verses at vespers. Michel Chapuis accompanied all the daily Masses and nearly all the canonical offices in Gregorian chant: prime (on feast days), tierce, the grand Mass, sext, none, vespers, and compline. One day, a priest sang too high and reproached Michel Chapuis for playing a pitch that was too high, when, in fact, he had mistaken a tourist boat whistle on the Seine for an organ note! In spite of the hordes of tourists that invaded this church, this position brought great joy to Chapuis for nine years: it enabled him to unite his capacities to resonate universal beauty in such a breath-taking setting, with its traditional liturgy and its fantastic acoustics that enhance any musical note. Michel Chapuis strongly believed that music ought to pacify, console, and comfort humanity. Above all, he hoped that his musical offerings would illuminate other people's lives.<sup>22</sup>

Michel Chapuis collaborated closely with the two titulars of the grand organ: Pierre Cochereau<sup>23</sup> and Pierre Moreau.<sup>24</sup> Each Sunday the two organs dialogued, continuing a tradition established in 1402, when Frédéric Schaubantz installed the grand organ in its present location. This dialogue, issued from the Gallican ritual, had remained intact, except during the Revolution, from 1790 to 1798. A 1963 Philips record documented Pierre Cochereau playing his own *Paraphrase de la Dédicace* and Louis Vierne's *Triumphant March*, with Michel Chapuis accompanying Jean Revert's choir singing works by André Campra and Pierre Desvignes. In September 1984, when Pierre Cochereau

decorated Michel Chapuis with the Chevalier of the Legion of Honor, he recalled his improvisations at Notre-Dame and had wondered if J. S. Bach had composed a seventh trio sonata!

#### A pioneer in early French music interpretation

Impassioned by early French Classical music, Michel Chapuis realized that most of the Parisian organs by such builders as Cavaillé-Coll, Merklin, and Gutschenritter were symphonic or neo-Classical in style, thus unsuitable for the early French repertory. While organists did regularly play the repertoire, however, they did not use *notes inégales* in their playing. For example, in 1956, when Michel Chapuis went to Marmoutier to meet the American Melville Smith, during his rehearsals for the first complete recording of Nicolas de Grigny's *Livre d'Orgue* by Valois, he was surprised that he did not dare to use

*notes inégales* there, even though he had been playing them for over thirty years, simply because he did not want to appear to be original ("Je ne veux pas paraître original").<sup>25</sup> Chapuis concluded that he was a bit timid, probably since the great master organists in Paris at that time had not used them. Nonetheless, Melville Smith's landmark recording highlighted Muhleisen and Alfred Kern's 1955 restoration of this historic 1710 Silbermann and received the *Grand Prix du Disque*.

Curious by nature, Michel Chapuis carried out extensive research to understand the performance practice of *notes inégales*. His departure point was Eugène Borrel's book on the interpretation of French music from the seventeenth and eighteenth centuries [*The Interpretation of French Music (from Lully to the Revolution)*].<sup>26</sup> This book, well in advance of its time, remained the continual reference point that guided Chapuis' interpretations. It emphasizes

that to enchant auditors, one must play like a singer, with clear pronunciation, an appropriate emotion, expression, and character: serious, sad, happy, or pleasant.

An organist in the seventeenth century knew how to bring out the main themes, such as plainchants, and could boldly improvise counterpoint on them. Like harpsichordists, they "touched" keyboards by holding their fingers as close to the keys as possible. They played vividly on the Positive *Plein Jeu*, interpreted *Récits* tenderly, and played *Tierces en tailles* with emotional melancholy. Their fingerings enabled them to play *notes inégales* naturally.

During his nine years at Notre-Dame, Michel Chapuis did not need much time to prepare his work there: this gave him lots of time to consult hundreds of early French organ and singing treatises and prefaces from the sixteenth to the eighteenth centuries, beginning with Loys Bourgeois (1530), who had indicated that eighth notes should be sung in groups of two to render them more graceful. Thanks to his musical intuition, his solid supple technique, and his courageous spirit, he then incorporated *notes inégales*, appropriate ornaments, and registrations into his interpretations of early French music. Michel Chapuis acknowledged Jules Écorcheville's research.<sup>27</sup> In 1958, Chapuis gave a conference with Antoine Geoffroy-Dechaume<sup>28</sup> at Saint-Nicolas-des-Champs Church, presenting musical illustrations of the application of *notes inégales* and dotted rhythms. The interpretation of the French national hymn, *La Marseillaise*, is an excellent example of the natural application of *notes inégales*: although notated with eighth notes, it is sung with dotted notes. Of course, when one uses early fingerings, one plays naturally with *notes inégales*. This landmark conference inspired organists such as Marie-Claire Alain<sup>29</sup> and marked the beginning of a new era in early French music interpretation.

Michel Chapuis brought early French repertory to life, expressing past rhetoric naturally, with nobleness, simplicity, and good taste. Guided continually by Eugène Borrel, his playing was "elegant, distinguished, and animated without excessiveness" [*élégant, distingué, chaleureux sans outrances*].<sup>30</sup> In fact,

Yale

## GRADUATE STUDY IN ORGAN PERFORMANCE

at Yale Institute of Sacred Music and Yale School of Music



Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06511  
tel 203.432.9753 fax 203.432.9680 · [ism.yale.edu/musicprograms](http://ism.yale.edu/musicprograms)  
[ism.admissions@yale.edu](mailto:ism.admissions@yale.edu)

#### FACULTY

Thomas Murray  
*Professor of Organ*

Martin Jean  
*Professor of Organ*

Jeffrey Brillhart  
*Organ Improvisation*

Walden Moore  
*Liturgical Keyboard Skills*

#### DEGREES OFFERED

Master of Music  
Master of Musical Arts  
Doctor of Musical Arts

Institute students receive full tuition scholarships. Generous awards available to qualified applicants.

## In memoriam

when he gave a concert on the Gonzalez organ at Saint-Merry Church in May 1963, interpreting works by Titelouze, D'Aquin, and Dandrieu *Noëls*, no one even noticed that he had played with *notes inégales*.<sup>31</sup> Nicole Gravet's book on registrations in French music from the sixteenth to the nineteenth centuries was a guide to him.<sup>32</sup> His numerous recordings of early French music in the 1960s testify to his natural assimilation of *notes inégales*: Dandrieu, Guilain, and Raison on the Clicquot in Poitiers (by Lumen) and others by Harmonia Mundi: François Roberday at Manosque and Isle-sur-Sorgue, François Couperin's two organ Masses on the Isnard at Saint-Maximin, François Couperin at Le Petit-Andely, Louis Marchand and Gaspard Corette on the Clicquot in Souvigny (Grand Prix), Nicolas Clérambault on the 1765 Bénigne Boillot at Saint-Jean de Losne, Gaspard Corette and D'Aquin in Marmoutier (the only restored organ),<sup>33</sup> and his improvisations on the 1746 J. A. Silbermann at Saint-Quirin Lettenbach.

### Installation near Dole

During his military service at Mont-Valérien (near Paris) from 1954 to 1955, Michel Chapuis met many of his lifelong acquaintances, notably Jacques Béraza (the future organist at Dole, 1955–1998), Jean Saint-Arroman<sup>34</sup> (with whom he collaborated in future organ academies and publications of early French music), and the orchestra conductor Jean-Claude Malgloire. Shortly thereafter, he also met the ingenious organ visionary and voicer, Philippe Hartmann.<sup>35</sup> From 1955 to 1958, Hartmann lived with Pierre Cochereau's family, on Boulevard Berthier in Paris. He babysat for his children, Jean-Marc and Marie-Pierre, and enlarged his house organ to seventy stops.<sup>36</sup> A few years later, when Michel Chapuis and Francis Chapelet came to visit Pierre Cochereau, they joyfully improvised a trio sonata on his organ, his Steinway piano, and his harpsichord, before savoring some champagne!<sup>37</sup>

During this period, Chapuis visited Dole regularly. His appointment as organ professor at the Strasburg Conservatory in 1956 assured him a solid income. At Jacques Béraza's advice, in 1958, he purchased a historic seventeenth-century home in Jouhe, a village near Dole, where he installed his pianos, harmoniums, and his personal library. During this same period, Philippe Hartmann moved to Rainans, a nearby village. Together, their overflowing energy, encyclopedic knowledge, and extraordinary imagination influenced an entire generation of organbuilders who apprenticed there from 1958 to 1969, notably Alain Anselm, Bernard Aubertin, Louis Benoist, Jean Bougarel, Didier Chanon, Jean Deloye, Barthélémy Formentelli, Gérard Guillemain, Claude Jaccard, Dominique Lalmand, Denis Londe, Marie Londe-Réveillac, Jean-François Muno, Pascal Quoiron, Alain Sals, and Pierre Sarelot.<sup>38</sup>

### From Saint-Séverin to the Royal Chapel in Versailles

In 1963, at the suggestion of Father Lucien Aumont,<sup>39</sup> Michel Chapuis crossed the Seine River to the Latin Quarter to succeed Michel Lambert-Mouchague as titular of the grand organ at Saint-Séverin Church.<sup>40</sup> Among some of the past organists who maintained a great classical tradition there were: Michel Forqueray (1681–1757), Nicolas Séjan (1783–1791), Albert Périllou, composer and director of the Niedermeyer School (1889–1914), Camille Saint-Saëns, honorary organist (1897–1921), and Marcel-Samuel Rousseau

(1919–1921).<sup>41</sup> After his arrival, Michel Chapuis reinstated the classical system of rotating organists that existed before the Revolution in Parisian churches. Over the years, he shared this post with Jacques Marichal (1963–c. 1972)<sup>42</sup> and Francis Chapelet (1964–1984),<sup>43</sup> then with André Isoir (1967–1973), Jean Boyer (1975–1988), Michel Bouvard (1984–1994), François Espinasse (1988), Michel Alabau (1986–2016), Christophe Mantoux (1994); and two substitute organists: Jean-Louis Vieille-Girardet (1973–1994), and François-Henri Houbart (1974–1979). In 2002, Chapuis was named honorary organist and Nicolas Bucher succeeded him as titular until 2013, when he in turn was succeeded by Véronique Le Guen.<sup>44</sup>

In 1963, the 1748 Claude Ferrard/1825 Pierre-François Dallery/1889 John Abbey<sup>45</sup> organ was in poor shape. In 1963 and 1964, the Alsatian builder Alfred Kern reconstructed the organ according to the plans of Michel Chapuis and Philippe Hartmann,<sup>46</sup> who decided upon the use of mechanical action. This exemplary reconstruction as a four-manual neo-Classical German-French organ with fifty-nine stops marked a turning point in French organ construction. It used all of the Abbey windchests and existing pipes, including Claude Ferrard's Positif Cromorne, the Récit Hautbois, and several mutation stops, along with twenty-two new stops. The disposition of its newly constructed *Plein-Jeu* stops, with its *Cymbale-Tierce* stop, allowed the interpretation of both early French and German literature for the first time in Paris and enabled Michel Chapuis to accompany the congregational singing with vitality and variety. The third keyboard, *Récit-Resonance*, enabled him to couple the other two keyboards to it. The natural keys were made of ebony, and the sharps of white cow bone. The *Positif de dos* was placed mid-height in the church, enabling the organ to resonate fully. Chapuis inaugurated the instrument on March 8, 1964, with two different programs: the first consisting of works by Couperin, Buxtehude, and Bach; and the second, works by de Grigny, Marchand, Sweelinck, Böhm, and Bach.<sup>47</sup> After initial work by Daniel Kern in 1982 and Dominique Lalmand in 1988, the organ was restored again in 2011 by Dominique Thomas, Quentin Blumenroeder, and Jean-Michel Tricoteaux, respecting Alfred Kern's work.

Michel Chapuis had arrived at Saint-Séverin during the Second Vatican Council (1962–1965). This parish's ecumenical approach mirrored that of the Community in Taizé. With that in mind, Michel Chapuis adapted Bach chorales to the Catholic liturgy with French texts. The organists collaborated with priests to prepare the liturgy in accordance with the texts and the different colors of the liturgical year. Instead of beginning the Mass with *Asperges me* and an appropriate Gregorian Introit, the chorale "Nun komm der Heiden Heiland" served as the opening hymn during the four Sundays in Advent. Before each Mass, Michel Chapuis softly accompanied a rehearsal of the liturgy. After improvising a prelude to the opening hymn on the Positif *Plein-Jeu*, he accompanied the congregation on the Grand Orgue *Plein-Jeu*. Father Alain Ponsard requested Michel Chapuis to compose a Sanctus, known as the *Saint-Séverin Sanctus*, sung throughout France. Later, his former student and substitute organist, François-Henri Houbart, composed a partita based on this Sanctus.<sup>48</sup>

Two recordings by Cantoral<sup>49</sup> attest to Michel Chapuis' fine accompaniments.



The Robert Clicquot organ at the Royal Chapel, Versailles (photo credit: Michel Roubinet, with permission)



Carolyn Shuster Fournier, Yuko Hayashi, and Michel Chapuis at the Royal Chapel, Versailles, June 1996 (photo credit: Jean-Pierre Luri, with permission)

Harmonia Mundi recorded his interpretations of Jehan Titelouze's hymns and Magnificat at Saint-Séverin. His other recordings in the 1960s and 1970s echoed the repertory he played there: works by Louis Couperin (Deutsche Grammophon), Nicolas de Grigny (Astrée), French *Noëls* by Balbastre, Dandrieu, and D'Aquin, and the complete works of Nicolas Bruhns, Vincent Lübeck, J. S. Bach, and Dieterich Buxtehude (Valois).<sup>50</sup> Recording the complete organ works of Bach was extremely difficult: after learning all the scores, he recorded alone at night, set up the magnetic tapes, pushed the "record" button, and went up to the organ loft to play; if there was a noise or the slightest error, he started all over, until it was perfect.

In 1966, Édouard Souberbielle gave a concert at Saint-Séverin. In 1968 and 1969, Chapuis organized a concert series entitled "Renaissance of the Organ," for the Association for the Protection of Early Organs, on the first Wednesday of each month at 9:00 p.m.: on October 9, Michel Chapuis opened this series with a Bach concert; on November 6, Marie-Claire Alain played Bach and early German masters; on December 4, Pierre Cochereau performed Bach, Mozart, Liszt, and improvised; on January 8, 1969, André Isoir gave an eclectic concert for the Christmas season; on February 5, Francis Chapelet played selections of *Art of the Fugue* and the *Tocatta in C Major* by Bach; on March 5, Helmuth Walcha was scheduled to play Bach's *Clavierübung III*, but, unable to

perform, was replaced by Marie-Claire Alain; on May 7, Xavier Darasse performed Messiaen, Bach, and Ligeti; and on June 6, Luigi Ferdinando Tagliavini performed Frescobaldi, Muffat, and Bach. In the fall of 1969, concerts were given by Michel Chapuis, Heinz Wunderlich, Anton Heiller, and Helmut Walcha. From October 1970 to June 1971, Michel Chapuis performed the complete works of J. S. Bach there.

In 1995, Michel Chapuis was appointed titular of the prestigious historic Robert Clicquot organ,<sup>51</sup> rebuilt by Jean-Loup Boisseau and Bertrand Cattiaux, at the Royal Chapel in Versailles. On November 18 and 19, 1995, he inaugurated this organ and was named honorary organist there in 2010. This position was the crowning summit of his concert career.<sup>52</sup> At this exquisite historic royal palace, he was truly an ambassador for French culture, receiving artists from the entire world.

### A. F. S. O. A.: The Association for the Protection of Early Organs

On December 21, 1967, a group of organists, organ historians, and builders, as well as amateur organ admirers, joined forces to protest against abusive transformations of historic French organs and founded the Association for the Protection of Early Organs [A. F. S. O. A., *Association pour la sauvegarde de l'orgue ancien*]. Their first general meeting took place on March 1, 1968. Jean Fonteneau, a substitute organist at Saint-Séverin, was president for the first year; the organ historian Pierre Hardouin, its primary editor; Michel Bernstein, editorial secretary; and Michel Chapuis, artistic advisor. Among its honorary members were Jean-Albert Villard and Helmut Winter. Other members included Father Lucien Aumont, Michel Bernstein, Bernard Baërd, Dominique Chailley, Jacques Chailley, Francis Chapelet, Pierre Chéron, Pierre Cochereau, René Delosme, Christian Dutheuil, Robert Gronier (a future president), André Isoir, Henri Legros, Émile Leipp, the architect Alain Lequeux, the astronomer James Lequeux, Charles-Walter Lindow, Pierre-Paul Lacas, Dominique Proust, Jean Saint-Arroman, Gino Sandri, Marc Schaefer, Jean-Christophe Tosi (a future president), and Jean Ver Hasselt. They struggled to renew interest in the unforgotten historic early French organ and its music. In 1969, A. F. S. O. A. organized an international François Couperin competition for organ and harpsichord at Saint-Séverin and on the François-Henri Clicquot organ (1772), restored by Alfred Kern, at the Royal Chapel in Fontainebleau. It also organized visits to organs, such as the Clicquot at the Poitiers Cathedral, and organs in Alsace.

A. F. S. O. A. ardently defended a respectable restoration of the 1748 Dom Bédos organ in Bordeaux and protested against Gonzalez's restoration of the historic Couperin organ at Saint-Gervais Church in Paris.<sup>54</sup> In 1954, this firm, under Norbert Dufourcq's direction, had already considerably transformed Jean de Joyeuse's 1694 Baroque 16' organ in Auch Cathedral: out of the 3,060 pipes there, 620 were considerably altered and 2,240 had disappeared, notably the *Grand Plein-Jeu*.<sup>55</sup> Michel Chapuis felt that Victor Gonzalez's neo-classical *Plein-Jeu*, although pitched too high, was remarkably well-voiced and suitable for a small instrument installed in a studio or a home, but not for a large organ in a church. When Norbert Dufourcq went to visit the historic eighteenth century Jean-Baptiste

Micot organ in Saint-Pons-des-Thomières (in the Hérault), the organist, Jean Ribot, hid the keys so that he could not enter the organ loft to look at the organ.<sup>56</sup>

Michel Chapuis strongly supported research on the French Classical organ *Plein-Jeu*, notably by his friends Jean Felot<sup>57</sup> and Léon Souberbielle.<sup>58</sup> Thankfully, in 1954, Pierre Chéron and Rochas saved the splendid *Grand Plein-Jeu* in the 1774 Isnard organ at Sainte Marie-Madeleine Basilica in Saint-Maximila-Sainte-Baume.<sup>59</sup> In 1957, Robert Boisseau voiced a Roethinger organ in the French Classic style that included a *Plein-Jeu* as described by Dom Bédos, in Saint Louis du Temple Benedictine Abbey in Limon-Vauhalla (in the Essonne south of Paris). It was designed by Édouard and Léon Souberbielle. On November 7, 1959, Claude Philbée made a private recording of Michel Chapuis improvising to demonstrate the organ's stops.<sup>60</sup>

In 1967, Michel Chapuis pleaded with André Malraux, the minister for cultural affairs since 1959, for new policies concerning the restoration of early organs. He explained that past massacres of historic organs had given a bad name to organbuilding in France. He estimated that around seventy historic organs remained intact in France: thirty large instruments and forty smaller instruments. He suggested that, as in Austria or the Netherlands, a group of experts be appointed to form a new national commission of historic organs in addition to regional commissions. Before dismantling each organ for restoration, it should be completely evaluated and inventoried, with precise measurements, photos, and recordings. However, advocating for drastic changes in the French administration was not an easy task!

As A. F. S. O. A. encouraged, restorations were carried out that respected the past. As a member of the Commission for Historical Monuments, Michel Chapuis travelled in his Citroën van to visit organs and photographed them with his Rolleflex box camera. Here are some of the organs beautifully restored between 1968 and 1998: Perthuis, Malaucène, Saint-Guilhem-le-Désert, Saint-Lizier, Forcalquier, and Sète by Alain Sals; Houdan by Robert and Jean-Loup Boisseau; three cuneiform bellows to activate the wind in the Clicquot in Souvigny by Philippe Hartmann; Ebersmunster by Alfred Kern; Albi and Carcassonne by Barthélemy Formentelli; Villiers-le-Bel, Juvigny, and the Dom Bédos in Bordeaux by Pascal Quoirin; Semur-en-Auxois by Jean Deloye with Philippe Hartmann; Seurre in Bourgogne, Saint-Martin-de-Boscherville in Normandy, and Saint-Antoine-L'Abbaye by Bernard Aubertin; the 1790 Clicquot in Poitiers by Boisseau-Cattiaux Society;<sup>61</sup> Bolbec by Bertrand Cattiaux; and the reconstruction of the Jean de Joyeuse in Auch by Jean-François Muno. Between 1994 and 1997, the builders Claude Jaccard and Reinalt Klein built a replica of the Houdan organ (except the case) in the Kreuzkirche Church in Stapelmoor, Germany (in the North of Ostfriesland): Organeum Records recorded Michel Chapuis playing works by Böhm, Boyvin, Dandrieu, and Jullien on this organ on September 17, 1998.<sup>62</sup>

In the 1980s, Michel Chapuis supported the Cavaillé-Coll Association, which advocated for quality restorations of Romantic organs. He kindly advised this author's research on Aristide Cavaillé-Coll's secular organs. Among the Cavaillé-Coll organs restored between 1985 and 1997: the grand organs in Sacré-Coeur Basilica and in

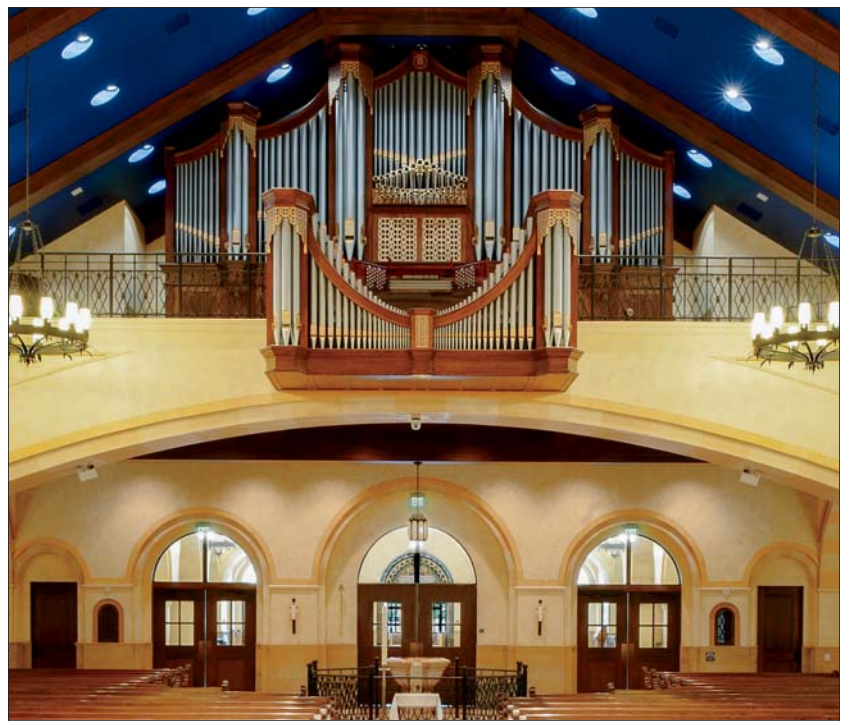
Saint-Sulpice in Paris, by Jean Renaud; Charles-Marie Widor's 1893 house organ in Selongey, Côte d'Or (1986), and Édouard André's 1874 house organ in Decize, by Claude Jaccard; the grand organ in Poligny, by Dominique Lalmand and Claude Jaccard, the grand organ in Saint-Sernin Basilica in Toulouse, by Boisseau-Cattiaux.

### Organ professor

An eminent professor, Michel Chapuis acknowledged that the best way to learn music is to teach it. He loved to transmit his musical heritage and his practical knowledge. His intuition and his astute sense of observation and analysis enabled him to transmit elements of interpretation that cannot always be explained. He taught organ at the Strasbourg Conservatory from 1956 to 1979, at the Schola Cantorum in Paris from 1977 to 1979, at the Besançon Conservatory from 1979 to 1986, and then succeeded Rolande Falcinelli at the National Superior Conservatory of Music in Paris, from 1986 to 1995. He also gave masterclasses in numerous academies in France: early French music on the historic Isnard organ at Saint-Maximila-Sainte-Baume Academy, founded in 1962; German and French early music on the 1752 Riepp/1833 Callinet organ in Semur-en-Auxois (in the Côte-d'Or) in the mid-1970s;<sup>63</sup> in the Pierrefonds Academy (in the Oise) with Jean Saint-Arroman in the 1980s; and in Saint-Bertrand-de-Comminges<sup>64</sup> (in the Haute-Garonne) from 1976 to 2008, notably with André Stricker and Jean Saint-Arroman. He also gave masterclasses in Stapelmoor, Germany (with André Stricker and Pierre Vidal), as well as in the United States and Japan.

At the Strasbourg Conservatory, Michel Chapuis taught in the Catholic organ class, alongside André Stricker,<sup>65</sup> who was in charge of the Protestant organ class. As the organ department grew, two more professors were added to balance the department: in 1962, Marc Schaefer,<sup>66</sup> a Protestant, and, in 1963, Pierre Vidal,<sup>67</sup> a Catholic. In June 1964, Helmut Walcha inaugurated the Kurt Schwenkedel organ (III/64) in the conservatory concert hall. Michel Chapuis helped to determine its stoplist, which he described as being both "classical and personal."<sup>68</sup> Of note, the organ case included horizontal Montre pipes.

In 1986, when Michel Chapuis began to teach at the Paris Conservatory, it was still located on Madrid Street, before its transfer to la Villette in 1991. Instead of giving lessons on the dusty 1951 Jacquot-Laverge organ there, he preferred to teach on beautiful church organs: at Saint-Séverin, in Dole, and in Poligny. Open-minded, he never imposed any particular interpretation on his students<sup>69</sup> but used his immense knowledge, his fantastic imagination, his humanistic approach, and his witty humor to guide them from the visible text to the invisible spirit of the music. He emphasized the importance of a calm, supple body, notably in hands and wrists, to give great lightness and liberty to fingers, which remain in contact with the keys. With his soft, sweet voice, he calmly encouraged students to go beyond the notes, to recreate the composer's musical conception in a harmonious and sober manner. He abhorred inadequate and superficial ornaments and inappropriate expression. He enabled his students to understand the inherent marvels in each score,



New III/54 Organ for St. Paul the Apostle Parish  
Westerville, Ohio

**MULLER**  
PIPE ORGAN COMPANY

*Builders & Conservators of Fine Instruments*

P.O. Box 353 | Croton, Ohio 43013  
740.893.1700 | Info@MullerPipeOrgan.com  
www.MullerPipeOrgan.com  
f MullerPipeOrganCompany

## In memoriam

its underlying harmonies, rhythmic structures, and melodic expression, and helped them to incorporate these elements into their interpretations with an appropriate style, with spontaneity, good taste, and excellent registrations.

How fortunate I was to study with Michel Chapuis and Jean Saint-Arroman at the Académie in Pierrefonds in 1983 and 1984. Eugène Borrel's book on the interpretation of early French music was truly indispensable to interpreting early French music expression in a well-balanced harmonious manner, with natural fluidity and ease. We accompanied singers to understand the underlying nature of a musical text, its pronunciation, its appropriate expression and style, its inherent harmonies. We studied the early French organ and its music: figured basses, dance rhythms, registrations, tempi, temperaments, ornamentations, and learned how to appropriately express and embellish the musical line. Its sweet, gentle expression<sup>70</sup> finds its summit in the *Tierce taillé* and numerous *Récits*.

We presented recitals at Saint-Séverin and Saint-Gervais churches. While studying on early historic instruments does not guarantee a beautiful performance, it enables an interpreter to play ornaments, registrations, phrasing, etc., with greater ease. As Jean Saint-Arroman pointed out, it is impossible for early music to be heard as in former centuries because "life and sensibility have changed too much, and, at least for the listeners, the music which was 'modern' has become 'ancient'" [*la vie et la sensibilité ont trop chargé, et, au moins pour les auditeurs, la musique qui était 'moderne' est devenue 'ancienne'*].<sup>71</sup>

Michel Chapuis inspired an entire generation of organists, among them: Scott Ross (at Saint-Maximin); Robert Pfrimmer, Étienne Baillet, Antoine Bender, Lucien Braun, Henri Delorme, Alain Langré, François-Henri Houbart, Jean-Louis Vieille-Girardet, Hélène Hébrard, Chieko Mayazaki and Henri Paget (at Strasbourg Conservatory); Régis Allard, Michel Bouvard,<sup>72</sup> Yasuko Uyama-Bouvard, Makiko Hayashima, Hisaé Hosokawa (at the Schola Cantorum); Marc Baumann, Sylvain Ciaravolo, Pierre Gerthoffer, Luc Bocquet, Éric Brottier, Bernard Coudurier, Roland Servais, Véronique Rougier, Vinciane Rouvroy, Marie-Christine Vermorel (at

the Besançon Conservatory); Valéry Aubertin, Valérie Aujard-Catot, Franck Barbut, Philippe Brandeis, Yves Castagnet, Slava Chevliakov, Denis Comtet, Françoise Dornier, Thierry Escaich, Pierre Farago, Jean-François Frémont, Mathieu Freyburger, Christophe Henry, Emmanuel Hocdé, Jean-Marc Leblanc, Marie-Ange Laurent-Lebrun, Éric Lebrun, Véronique Le Guen, Erwan Le Prado, Gabriel Marghieri, Pierre Mea, Nicolas Reboul-Salze, Marina Tchéboukina,<sup>73</sup> Vincent Warnier (at the National Superior Conservatory of Music), and Frédéric Munoz (in numerous academies).

### International concert artist

Michel Chapuis was a great artist who consecrated his entire life to enriching other people's lives with beautiful music. Although he often said that he never took vacations, in all truth, he worked too much, giving generously to others: as a teacher, as a member of the national organ commission for cultural affairs, as a church musician, and as a concert artist. He delighted in sharing his passions with others: photography, tramways, historic books, and architecture, among others. Fascinated with movement, he often invited visitors to his home to take a ride in his old train wagons, which he pushed on the train tracks he had installed in his yard: an unexpected experience! His listeners sensed such sparkling joy when listening to his captivating interpretations, from its kindling intense, fiery warmth to its gentle gracious sweetness. Conscious of the acoustical resonance of each room, he knew how to let silences speak fully, thus clarifying the musical narration and providing it with spiritual depth and elevation.

When I met Michel Chapuis in Saint-Séverin in 1984, I admired his noble yet gentle manner of playing. Although his hands were robust and gnarled, as if he had labored as an eighteenth-century tanner along the canals in Dole, once he began to play, they floated just above the keyboards, but his fingers were deeply enrooted in the keys,<sup>74</sup> like those of J. S. Bach! His vivid imagination and fantasy excelled in the interpretation of Dieterich Buxtehude's works. I remember the numerous interesting discussions in the church reception hall after Mass with artists from all over the world.



Michel Chapuis playing a G Major chord on the Johann Andreas Silbermann organ in the Protestant Church, Gries (Bas-Rhin), 1984 (photo credit: Carolyn Shuster Fournier, with permission)

Michel Chapuis considered himself to be Catholic in the universal sense of the term.<sup>75</sup> On May 7–8, 1979, during the inauguration of Alfred Kern's restoration of the 1741 Jean-André Silbermann organ at Saint-Thomas Lutheran Church in Strasbourg, he illustrated the mission of the organ in the church by improvising in the French Classical style on themes from the old Parisian Ritual. Like the great humanist Albert Schweitzer, who had preached in this church, he believed that when music is felt deeply, either sacred or secular, it resonates in spiritual spheres where art and religion may meet.

Michel Chapuis played concerts in Europe, the United States, Russia, and Japan. He came to the United States at least on three occasions. On November 26 and 27, 1968, he gave a recital and masterclass at Northwestern University School of Music, Evanston, Illinois, and returned to play at Rockefeller Memorial Chapel, University of Chicago, in 1978. During this same year, he inaugurated the Yves Koenig organ at Saint-Sulpice Church in Pierrefonds, performing Nicolas de Grigny's entire *Organ Mass*. In Japan, he gave his first organ recital in the NKH Hall in Tokyo in 1976. He inaugurated three Aubertin organs there: his opus 48 (III/48), in the French Classical style at Shirane-Cho/Minami-Alps in 1993, where he returned at least ten times to give academies, concerts, and masterclasses, recorded by Plenum Vox in 1999; opus 13 (II/13) in the Lutheran Church in Tokyo in 1999; and opus 22 (II/22) in a home in Karuizawa in 2003. He gave concerts and masterclasses many times in Russia, notably on the Charles Mutin organ at the Tchaikovsky Conservatory in Moscow beginning in 1993.

Throughout his entire career, Michel Chapuis collaborated with singers, choirs, and orchestras, as illustrated in several recordings: the 1967 Harmonia Mundi record of François Couperin's *Leçons de Ténèbres* with Alfred Deller, countertenor; Philip Todd, tenor; and Raphael Perulli, viola da gamba, at Augustins Chapel in Brignolles (Var); in 1997: Quantin CD of four Handel concertos, opus 4, with the Marais Chamber Orchestra directed by Pascal Vigneron; and an Astrée CD of Marc-Antoine Charpentier's *Port Royal Mass* in Houdan, directed by Emmanuel Mandrin; a 1998 CD of his inauguration of Laurent Plet's restoration of the 1847 Callinet organ at Saint-Pierre Church in Liverdun captured his accompaniments of three local choirs, with works by Scheidt, Rinck, Boély, Mendelssohn, Ritter, Herbeck, and Berthier.<sup>76</sup> In 1999,

Glossa Records recorded his improvised verses in Marc-Antoine Charpentier's *Messe de Monsieur de Mauroy* at Saint-Michel-en-Thiérache with Hervé Niquet's *Le Concert spirituel*. In 2000, Plenum Vox recorded his inauguration of Bernard Hurvy's twenty-six-stop early nineteenth century transitional-style organ in Charbonnières-les-Bains (near Lyon), with the Saint-Roch Choir directed by J. M. Blanchon, with works by Bach, Buxtehude, Mendelssohn, Guilmant, Bruckner, and improvisations on *Salve Regina*. Ekaterina Fedorova, soprano, the founder of Plenum Vox Records, gave many concerts and recorded with him: Magnificats by Guilain, Dandrieu, Beauvarlet-Charpentier, and improvisations on the Dom Bédos organ at Saint-Croix Abbey Church in Bordeaux in 2002, and Burgundian Christmas carols, vocal works by Clérambault, and improvisations on the 1768 Bénigne Boillot organ in Saint-Jean-de-Losne in 2003.

At the end of each concert, Michel Chapuis improvised in a style that valorized the organ with a wide variety of registrations. In 2004, when he improvised at the end of his concert on Jean-François Muno's exemplary reconstruction (1992–1998) of the 1694 Jean de Joyeuse organ at Auch Cathedral, he received a standing ovation that lasted for over ten minutes! During the last ten years of his life, even as his vision deteriorated, his luminous and graceful improvisations continued to enlighten his audiences. Many of them were recorded live by Plenum Vox: a 2003 DVD in the Royal Chapel in Versailles and in Souvigny, a 2004 CD in the Romantic style on the Cavallé-Coll organs at Saint-Ouen and Poligny, and a 2005 DVD in the German Baroque style on Bernard Aubertin's organ at Saint-Louis-en-l'Île Church in Paris. He had assimilated the early French repertory so well that he was capable of improvising in the style of each composer and each period. He knew how to discern the tonalities that resonated well on each organ: for example, C Major and D Major in Dole, and G Major at Saint-Séverin.

Michel Chapuis' 2001 Plenum Vox recordings in Dole remind us that this organ remained the star that inspired him throughout his entire career. These three CDs illustrate his eclectic repertory on this versatile instrument with three faces: the German face (Buxtehude, Kellner, Rinck, with improvisations), the French face (Boyvin, Tapray, d'Aquin, Balbastre and improvisations on *Ave Maris Stella*), and the Romantic

opus 133 II – 19 RANKS  
Waldensian Presbyterian Church  
VALDESE, NORTH CAROLINA



www.letourneauorgans.com  
FOLLOW US ON FACEBOOK!

ORGUES  
LÉTOURNEAU

16355, av. Savoie, St-Hyacinthe, Québec J2T 3N1 CANADA  
T 800 625-7473 mail@letourneauorgans.com



face (Mendelssohn, Czerny, Guilman, Brosig, Boëllmann, and Franck).

In addition to being a pioneer who revolutionized the French organ world in the second half of the twentieth century, this great concert and liturgical organist and professor generously shared his time, knowledge, and documents with his colleagues, students, and friends. His conception of French good taste goes beyond time and space: it encourages us to memorialize the past, far beyond an idea of comfort and superficial rapidity, by embracing beauty with simplicity, constant research, meditation, and spiritual depth. In addition to his beautiful music, his humanistic and fraternal approach to life, his conviviality, his humble simplicity, as well as his liberty of spirit, will continue to inspire us. ■

A French-American organist and musicologist, Carolyn Shuster was organist at the American Cathedral in Paris. In 1989, she was appointed titular of the Cavallé-Coll choir organ at the Trinity Church and founded their weekly concert series. She has performed over 500 concerts in Europe and in the United States. She has also contributed articles to *Revue de musicologie*, *La Flûte Harmonique*, *L'Orgue*, *Orgues Nouvelles*, *The American Organist*, and *THE DIAPASON*. Her recordings have been published by EMA, Ligia Digital, Schott, and *Fugue State Films*. In 2007, the French Cultural Minister awarded her the distinction of *Knight in the Order of Arts and Letters*.

Carolyn Shuster expresses her gratitude to Dominique Chailley, Claude Jaccard, Sister Marie-Emmanuelle, and Barbara Owen for their help and encouragement during the preparation of this article.

#### Notes

1. Cf. Marc Baumann, "Interview with Michel Chapuis in Marienthal," transcribed by Hubert Heller, February, 2003, and in [www.union-sainte-cecile.org](http://www.union-sainte-cecile.org).

2. Cf. Pierre M. Guéritey, *Karl Joseph Riepp et l'Orgue de Dole*, 2 vol. (Lyon, FERREOL, 1985).

3. Cf. Jacques Gardien, "Les Grandes Orgues de la Collégiale de Dole," *L'Orgue*, no. 25, March 1936, pp. 6–14.

4. Odette Goulon, her married name, was appointed organist at Temple du Luxembourg in Paris in 1991. The dates of organists in this article are mostly those found in Pierre Guillot, *Dictionnaire des organistes français des XIX<sup>e</sup> et XX<sup>e</sup> siècles*, Sprimont, Belgium, 2003.

5. Émile Poillot (1886–1948) was organist of Saint-Bénigne Cathedral, Dijon, 1912–1948.

6. Cf. Claude Duchesneau, *Plein Jeu*, Interviews with Michel Chapuis (Vendôme: Le Centurion, 1979), p. 34. The Germans occupied Dole from June 17, 1940, to September 9, 1944.

7. Marquis Bernard de Froissard (1884–1962) was an administrator of Société Cavallé-Coll, Mutin, Convers, & Cie.

8. Jeanne Marguillard was organist at Sainte-Madeleine Church, Besançon, 1947–1993.

9. Édouard Souberbielle (1899–1989) also taught at Schola Cantorum and at Institut Grégorien.

10. Paule Piédelièvre (1902–1964) studied piano with Blanche Selva and was organist at Étrangers Church.

11. Yves Margat contributed articles to *Guide du Concert*.

12. René Malherbe (1898–1969) was organist and choir director at Saint-Pierre-du-Gros-Caillois Church.

13. Simone Villard (b. 1927) was appointed organist at Sainte-Radegonde Church in Poitiers in 1952.

14. Jean-Albert Villard (1920–2000) was organist at Poitiers Cathedral, 1949–2000.

15. Joseph Gélineau, SJ (1920–2000), was a Jesuit priest, composer, and French liturgist.

16. Denise Chapuis (b. 1928). They had seven children: Jean-Marie (†), Claude (†), Bruno, Laurent (who worked with the harpsichord builder Anselm and the organbuilder Alain Sals), François, Claire (†) Christophe, ten grandchildren, and two great-grandchildren.

17. Cf. Claude Duchesneau, op. cit., p. 58.

18. Jean-Marc Cicchero, *Hommage à une Passion*, Éd. O. V., 2018, p. 126. Erwin Müller had apprenticed with Schwenkedel, then as a voicer with Gonzalez. His shop was active in Croissy from 1950–1986.

19. Line Zilgien (1906–1954), organist there from 1940–1954, was close to Claire Delbos, Olivier Messiaen's wife.

20. Claude Hermelin (1901–1986), began to study voicing in 1923 with Charles Mutin (cf. J.-M. Cicchero, op. cit., p. 64) and wrote articles under the alias Jean Mas.

21. Gabriel d'Alençon (1881–1956) restored the 17th-century organ in Rozay-en-Brie and was interested in temperaments. From 1936 to 1939, Claude Hermelin collaborated with him in Sotteville-lès-Rouen, and they gave courses in organbuilding at Schola Cantorum, Paris.

22. Cf. Claude Duchesneau, op. cit., pp. 212–213.

23. Pierre Cochereau (1924–1984) was titular of the grand organ at Notre-Dame Cathedral, 1955–1984.

24. Pierre Moreau (1907–1991) played there, 1946–1986. Michel Chapuis wrote the preface to his *Livre d'Orgue* (Europart Music, 1990).

25. Claude Duchesneau, op. cit., p. 96.

26. Eugène Borrel (1876–1962), violinist and musicologist, *L'Interprétation de la musique française (de Lully à la Révolution)*, Paris, Librairie Félix Alcan, 1934, p. 150.

27. Jules Écorcheville (1872–1915), musicologist, wrote *De Lully à Rameau—L'esthétique musicale* (Paris, 1906).

28. Antoine Geoffroy-Dechaume (1905–2000), *Les secrets de la musique ancienne, recherches sur l'interprétation* (Fasquelle, 1964).

29. Cf. Jesse Eschbach, "Marie-Claire Alain, pédagogue internationale," *Marie-Claire Alain, L'Orgue, Cahiers et Mémoires*, no. 56, 1996—II, p. 59. She mentions that this concert took place in 1958, but this date needs to be verified.

30. Eugène Borrel, op. cit., p. 150.

31. Claude Duchesneau, op. cit., p. 98.

32. Nicole Gravet, *L'orgue et l'art de la registration en France du XVI<sup>e</sup> siècle au début du XIX<sup>e</sup> siècle*, originally published in 1960, it was reedited with a preface by Michel Chapuis, Chatenay Malabry, Ars Musicae, 1996.

33. In 1996, the European Organ Center in Marmoutier reedited Michel Chapuis' interpretations of Böhm, Buxtehude, J. S. Bach, de Grigny, and Dandrieu on this organ.

34. Cf. his publications on French Classical music, 1661–1789: *Dictionnaire d'interprétation (Initiation)*, (Honoré Champion, 1983) and *L'Interprétation de la musique pour orgue* (Honoré Champion, 1988); his early music facsimiles are edited by Anne Fuzeau. He teaches in the early music department at the National Superior Conservatory of Music in Paris.

35. Philippe Hartmann (1928–2014) had apprenticed with Gutschenritter, worked three months for Gonzalez, for Émile Bourdon in Dijon, eight years for Pierre Chéron, collabo-

rated with Georges Lhôte, with Jean Deloye from 1969–1975, worked independently at Le Havre in 1982, and as a voicer for Haerper.

36. In 1993, Daniel Birouste incorporated it into the organ at the Saint-Vincent Church in Roquevaire (Bouches-du-Rhône).

37. Cf. Yvette Carbou, *Pierre Cochereau Témoignages* (Zurfluh, 1999), p. 38.

38. Cf. Jean-Marc Cicchero, op. cit., pp. 104–105.

39. Father Lucien Aumont (1920–2014) lived in a tower of Saint-Séverin Church. From 1947 until 1987, he recorded concerts there and broadcast them in programs at Radio-France-INA.

40. He had been organist there from 1921 until 1960.

41. Cf. Félix Raugel, *Les Grandes Orgues des Églises de Paris et du Département de la Seine*, Paris, Fischbacher, pp. 100–102.

42. Jacques Marichal (1934–1987) was also choir organist at Notre-Dame Cathedral from 1964 to 1987.

43. Francis Chapelet (1934), a well-known specialist in Spanish organ music, is honorary organist at Saint-Séverin.

44. The three actual titulars at Saint-Séverin are François Espinasse, Christophe Mantoux, and Véronique Le Guen.

45. John Abbey II (1843–1930).

46. In 1966, Philippe Hartmann built a choir organ (I/7) for Saint-Séverin. Roger Chapelet, Francis Chapelet's father, painted its organ case.

47. *L'Orgue*, no. 112, Oct.–Dec. 1964, p. 110.

48. François-Henri Houbart, *Partita sur un choral dit Sanctus de Saint-Séverin* (Delatour France, 2010).

49. Cantoral: UD 30 1299 and 5, UD 30 1385.

50. For a complete list of Michel Chapuis' recordings, cf. Alain Cartayrade, [www.france-orgue.fr/disque](http://www.france-orgue.fr/disque).

51. Cf. M. Tchekbourkina, *L'orgue de la Chapelle royale de Versailles: À la recherche d'une composition perdue // L'Orgue*, Lyon, 2007, 2007–IV no. 280. She was organist at the Royal Chapel in Versailles 1996–2010.

52. Plenum Vox (PV 004) recorded a CD of Nivers, Lebeque, Couperin, Dandrieu, Marchand, and Lully there in 1999 and a DVD in 2003.

53. Bärenreiter published the first eight issues of their periodical, *Renaissance de L'Orgue*, from 1968 to 1970, followed by *Connaissance de l'Orgue*, until 2000. At the end of the 1960s, Jean Fonteneau taught at the Massachusetts Institute of Technology. While in the Boston area, he promoted A. F. S. O. A. by organizing concerts and lectures at Saint Thomas in New York City and at Harvard University.

54. In May and June 1967, several articles appeared in the French newspaper *Le Monde* and *L'Art Sacré*. This restoration by Gonzalez was highly supervised by the A. F. S. O. A.

55. Cf. Michel Chapuis, notes in the Plenum Vox CD of the complete works of Jacques Boyvin in Auch, PV 011, 2004.

56. XCP Montpellier, recorded Michel Chapuis' concert there on September 5, 1993:

cf. [www.france-orgue.fr/disque](http://www.france-orgue.fr/disque).

57. Jean Fellot (1905–1967) wrote *À la recherche de l'orgue classique* (reedited by Édusud in 1993).

58. This book was written by hand and printed by the author at Montoire-sur-le-Loir in 1977.

59. Cf. Pierre Chéron's inventory in *L'Orgue de Jean-Esprit et Joseph Isnard à la Basilique de la Madeleine à Saint-Maximin*, 1774, prefaced by Michel Chapuis (Réalisation Art et Culture des Alpes-Maritimes, Nice, 1991).

60. According to Sister Marie-Emmanuelle, this organ had 31 manual stops and its pedal stops were borrowed. Curiously, its action was electro-pneumatic. One can hear Michel Chapuis' improvisations on <https://youtu.be/5u0eR3BYko>. This organ was integrated into a new 42-stop neo-classical organ by Olivier Chevron, inaugurated in the Abbey at Celles-sur-Belle (Charente-Maritime) on May 5, 2018.

61. Cf. *Cathédral de Poitiers, 1787 à 1790, L'Orgue de François-Henri Clicquot* (Direction of Cultural Affairs in Poitou-Charentes, 1994).

62. This CD also includes Harald Vogel in the Georgskirche.

63. He taught in Semur-en-Auxois with Odile Bayeux (organ), Blandine Verlet (harpsichord), Alain Anselm (harpsichord building), Philippe Hartmann (organbuilding) and Jean Saint-Arroman (French performance practice).

64. This festival was founded by Pierre Lacroix in 1974 under the musical direction of Jean-Patrice Brosse.

65. André Stricker (1931–2003) taught there, 1954–1996. He had studied with Helmut Walcha.

66. Marc Schaefer (b. 1934), a former André Stricker student, taught there until 2000.

67. Pierre Vidal (1927–2010), composer and musicographer, remained there until 1991.

68. Cf. Jean-Louis Coignet, "L'Orgue du Conservatoire de Strasbourg," *L'Orgue*, no. 117, January–March 1966, p. 39.

69. Cf. Éric Lebrun article blog SNAPE: [www.snape.fr/index.php/2017/11/13](http://www.snape.fr/index.php/2017/11/13).

70. Cf. Eugène Borrel, op. cit., p. 148.

71. Jean Saint-Arroman, "Authenticity," in *Dictionnaire d'interprétation (Initiation)*, Paris, Honoré Champion, 1983, p. 13.

72. Michel Bouvard was an auditor and studied with Chapuis at Saint-Séverin.

73. In 1999, Natives recorded the organ works of Claude Balbastre interpreted by Michel Chapuis and his student Marina Tchekbourkina on the historic grand organ at Saint-Roch Church, Paris.

74. Cf. Roland Servais, "Ses mains étaient comme des racines," *Chronique des Moniales*, Abbaye Notre-Dame du Pesquié, March 2018, pp. 25–27.

75. Cf. Pastor Claude Rémy Muess, "L'église luthérienne Saint-Thomas de Strasbourg retrouve son orgue Silbermann," *L'Orgue*, no. 173, January–March 1980, pp. 5–11.

76. Available at: Association Amis de l'orgue de Liverdun, 1, place des Armes, 54460 Liverdun, France.

## PENNY LORENZ ARTIST MANAGEMENT

### PRESENTS



CRAIG CRAMER



KATHRINE HANDFORD



BALINT KAROSI



CHRISTOPHE MANTOUX



AARON DAVID MILLER



JACK MITCHENER

FOR ORGAN RECITALS & WORKSHOPS,

PLEASE CONTACT:

**PENNY LORENZ**

425.745.1316

PENNY@ORGANISTS.NET

WWW.ORGANISTS.NET

# The 1864 William A. Johnson Opus 161, Piru Community United Methodist Church Piru, California, Part 3

A virtually complete documentation and tonal analysis derived from the data, drawings, and photographs from the restoration of 1976 by Michael McNeil and David Sedlak

By Michael McNeil

*Editor's note: Part 1 of this article was published in the August 2018 issue of THE DIAPASON, pages 16–19. Part 2 was published in the September 2018 issue, pages 20–25.*

We continue with the description of the Swell and Pedal stops of Johnson Opus 161 along with data on their scaling and voicing. In the final installment we will graphically analyze the scaling and voicing data of the Great and Pedal divisions, comparing them to the Great principal chorus of the 1863 E. & G. G. Hook organ formerly at the Church of the Immaculate Conception in Boston.

## Swell division

### 8' Open Diapason

The Open Diapason is the first stop from the front of the chest. The pipes from C–F# are stopped wood, bass G to tenor E are open wood, and tenor F to the top are all planed common metal. The effective scale of the bass of this stop is larger than the Great 8' Open Diapason in the façade. The photographs show how mouth height is used as a voicing variable; it is virtually a constant 22 mm in all of the open pipes from bass G to tenor E.

### 16' Bourdon

There are no data on the pipes of this stop, which play from tenor C. Some of the tenor pipes are tubed off and are placed at the sides, outside of the swell box. Note the classical construction of the stoppers.

### 8' Stopped Diapason

There are no data for this stop.



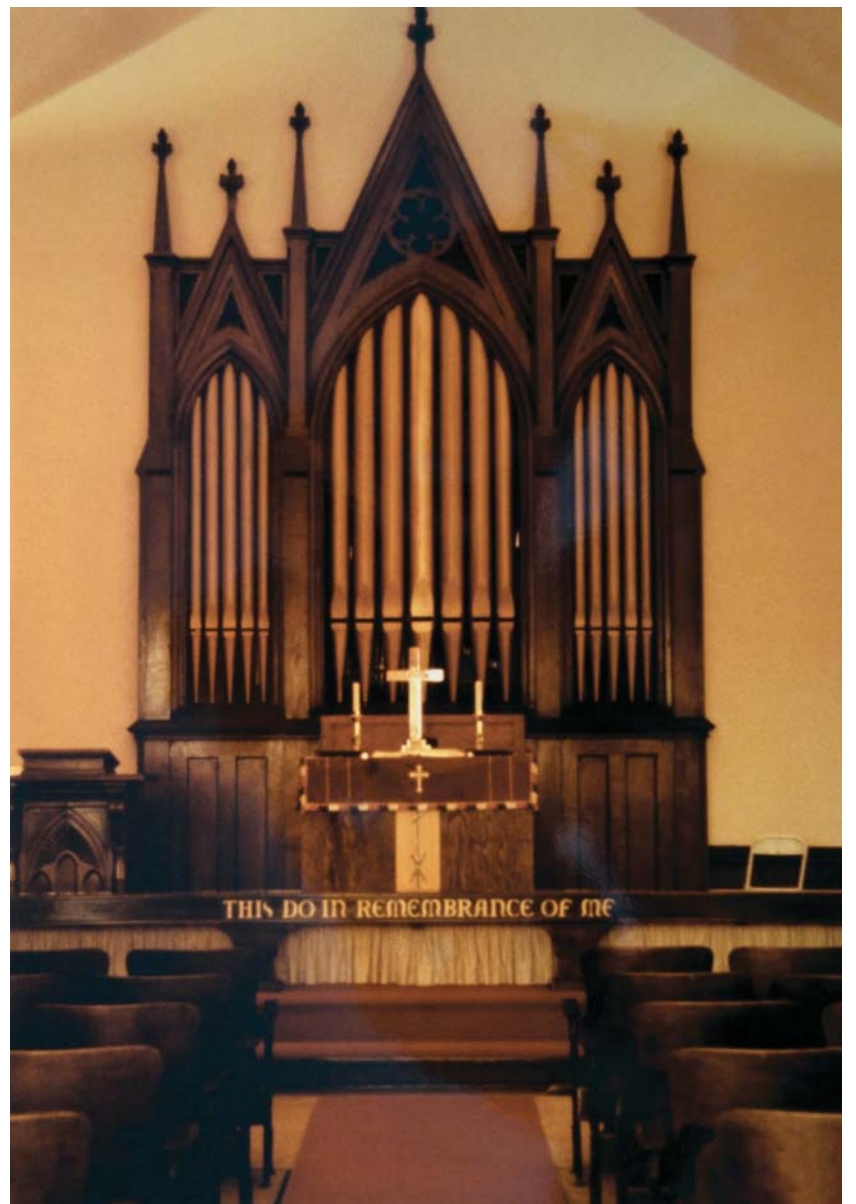
Stopped pipes from the bass C to F# of the Swell 8' Open Diapason. Note the lightly arched mouths.

### 8' Viole d'Amour

The fourth stop on the chest, the Viole d'Amour plays from tenor F with no grooves and no common bass with the 8' Stopped Diapason. The pipes are all planed common metal. The ears are very large and serve as the only tuning device. Many pipes showed crimping in the neck (red arrow in **Figure 11**) where the top resonator bell meets the main tapered resonator, presumably a means of tuning, and probably done by the factory. This is the softest stop in the organ. The flueway depths are generous, and the toes are very constricted, the method by which the extremely low power was obtained.

### 4' Principal

The fifth stop on the chest, the 4' Principal consists of tapered zinc resonators with planed common metal feet from low C to tenor E, and planed common metal



1864 William A. Johnson Opus 161, Piru Community United Methodist Church, Piru, California

Swell Open Diapason 8', mm	C1	c13	c25	c37	c49
depth, wood pipes	133	80			
mouth width (also resonator width), wood pipes	117	62			
inside diameter (effective, wood pipes)	177	101	45	26.0	14.0
mouth width (metal pipes)			34	21.5	12.0
mouth height	38	22	10.0	7.0	4.5
flueway depth	1.5	1.4	1.1	0.65	0.40
toe diameter (est., toe closed with wedges)	12.2	8.9	5.5	4.5	3.0

### Swell 8' Open Diapason table

cylindrical resonators for the remainder of the stop. It is scaled and voiced very delicately and combines well with either the 8' Stopped Diapason or the 8' Viole d'Amour. The mouths of the bass pipes from low C to tenor E are very high and arched.

### 8' Hautboy

The sixth and last stop on the Swell chest, the Hautboy was found with extensive damage, which was repaired on mandrels. The photograph of the unrestored Hautboy pipes and the author was taken around 1976 in the workshop at Rancho San Julian, Lompoc, California. The original compass is likely tenor F, as all pipes from this point are made of planed common metal. Original flue pipes with Reuter slots were made from c#''' to g'''. Pipes were found in the positions from C to tenor E, but these are later additions; they have spotted metal bells, zinc boots, shallot end cuts with positive angles (the Johnson shallots have negative 7 degree angle cuts, see **Figure 13**), Reuter tuning slots in the bells, and crude miters. All of the Johnson reed resonators are cut to dead length with no slots or scrolls (see **Figure 12**). Johnson shallots from tenor F are made of copper; the shallots of the spurious bass pipes are brass.



8' Viole d'Amour pipes which show their construction as a Bell Gamba.

### Pedal division

In the tradition of Samuel Green, Johnson greatly widened the scales of the Pedal 16' Double Open Diapason.

AUSTINORGANS.COM  
860-522-8293 • 156 Woodland St. Hartford CT 06105



Open pipes from bass G to tenor E of the Swell 8' Open Diapason. Note the virtually identical mouth heights (cutups) of these pipes with no arching.



The stopped tenor pipes of the Swell 16' Bourdon, some of which were placed outside of the Swell box.

Swell Principal 4', mm	C1	c13	c25	c37	c49
inside diameter, lower	65	36	24	13.0	8.0
inside diameter, upper	34	18			
mouth width	45	25	19	11.0	6.0
mouth height	21/15	12/9	5.0	3.0	2.0
flueway depth	0.8	0.7	0.60	0.45	0.40
toe diameter	10.0	7.0	4.0	2.5	2.0

Swell 4' Principal table

Swell Viole d'Amour 8', mm	C1	f 18	c25	c37	c49
inside diameter, lower		50	37	21.0	12.0
inside diameter, middle		27	20	14.0	10.0
inside diameter, upper		48	39	21	15.0
mouth width		33	23	12.0	8.5
mouth height		12.0	8.0	4.0	3.0
flueway depth		0.9	0.7	0.7	0.5
toe diameter		6.0	3.0	2.0	2.0
length, lower		800	526	253	120
length, upper		120	82	46	26

Swell 8' Viole d'Amour table

The diagonal measurement yields an effective scale diameter of 390 mm, or +9 half tones, an extremely wide scale for a modestly-sized organ. Johnson was probably well aware of the bass inefficiency of the vast majority of American churches, past and present—the bass simply passes through the thin wood and plaster walls of these churches. The mouth width scale is nearly +5 half tones. There are two indications that Johnson drove these pipes with copious wind: the flueway depth is an extremely generous 2.5 mm and the mouth height, or cutup, is an even more generous 85 mm. A cutup of this magnitude represents a normal scale



Stopped pipes from the Swell 16' Bourdon that were placed on the chest.

value of +11 half tones, and this, more than any other variable, shows Johnson's desire for a bass tone that was powerful and tactile.



Bass pipes from the Swell 4' Principal have tapered zinc resonators and very high, arched mouths.



The 8' Hautboy reeds from tenor F. The pipes were straightened on mandrels and cleaned during the 1976 restoration. Here the author inspects a collapsed resonator. The workshop at Rancho San Julian was set up in a barn built with hand-forged square nails in the early 1870s. With one side of the barn exposed to the elements it was hardly an ideal working environment, but living and working on this location, a Spanish land grant of more than 25,000 virtually unpopulated acres with rolling hills and oak forests, was an extraordinary experience.

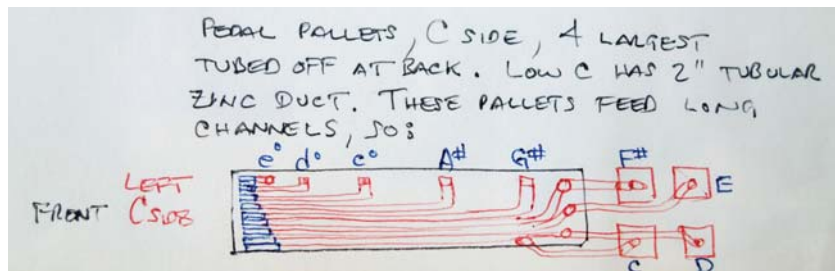
## Unprecedented Natural Pipe Organ Sound

Introducing digitally sampled pedals, pedal extensions, and tuned percussions from IOTI



Integrated Organ Technologies IOTI  
877 462 4684 | [integratedorgantech.com](http://integratedorgantech.com)

# Pipe organ documentation



A notebook sketch of the left, C-side Pedal chest. The variable length pallets indicated in blue rectangles at the left end of this drawing are visible in the photograph of the open pallet box. Routed grooves (drawn in red) from the pallets convey wind to the pipes from low G# to tenor E, and zinc wind conductors further convey wind to the four offset pipes from low C to F#.

Pedal Double Open Diapason 16', mm	C1	c13	c25
depth	298		
width (also mouth width)	252		
effective inside diameter (diagonal)	390		
mouth height	85		
flueway depth	2.5		
toe diameter (est. from flueway area)	28.3		

Pedal 16' Double Open Diapason table



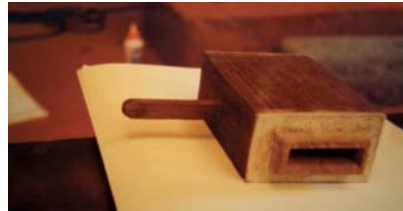
The C-side Pedal chest showing the arrangement of the pallets. The low D pallet is held open.



The stopknob of the Pedal Double Open Diapason is connected to a ventil which feeds all three windchests of that stop. The wire is connected to a valve in the wind trunk. The wire is activated by the wooden trundle, which is itself connected to the stop knob at the console.



The mouth of the low D of the Pedal Double Open Diapason. Note the absence of beards, rollers, arching of the mouth, and nicking. This is a classically-constructed pipe with superb blend and a powerful, tactile effect.



Regulation of the wind to the tenor pipes of the Pedal Double Open Diapason is accomplished with the sliding valve shown in the pipe foot.

The largest 18 pipes are laid out, front to back, at the sides of the Great, nine to each side; the remainder are laid out behind the reservoir in chromatic order, making three separate windchests. The stop action is a ventil to all three chests. This is a classically constructed and voiced stop. It has no nicks, no arching to the cutups, and no extra ear extensions, beards, or rollers.

As a result, it has superb blend and speech characteristics. The photographs show details of its construction and layout.

Confident pedal work comes with practice and **the right shoes on the pedals**



- Men's & Women's Organ Shoes with suede soles and heels
- Whole & Half Sizes in 3 Widths
- Quick & Easy Returns





OrganMasterShoes.com  
44 Montague City Rd  
Greenfield, MA 01301

TOLL FREE: 1 (888) 773-0066 ET  
Email: [service@organmastershoes.com](mailto:service@organmastershoes.com)  
facebook: <https://www.facebook.com/OrganShoes>

Hautboy 8' Resonators, mm	C1	f18	c25	c37	c49
A		57		38	30
B		8.0		6.5	6.0
C		785		227	96
D		254		66	31
E, diameter		27		19	17
wall thickness		0.60		0.53	0.46
boot release boring		2.0		1.0	none
boot length		185		177	181
boot width, top		32		26	23
boot width, bottom		21		15	12
toe diameter		8.0		7.0	6.5
<b>Shallots and Tongues</b>					
opening width, A		3.8		3.0	2.8
opening height, B		35		20	13
face width, top (at the block), C		4.0		3.2	3.8
shallot width, top (at the block), D		no data			
shallot width, bottom, E		11.0		8.2	7.5
shallot face length (at the block), F		46		23	16
shallot face width, bottom, G		7.2		6.2	5.3
shallot height at bottom end, H		9.5		7.5	6.5
shallot end angle (negative!), I		-7deg		-7deg	-7deg
length of tongue at tuning point (wire), J		35		18	7.0
width of tongue at free end, K		6.5		4.5	3.8
length of tongue, total, L		65		44	31
width of tongue at taper change, M		4.2		3.0	2.0
shallot height at the block, N		7.8		6.2	5.8
tongue thickness		0.41		0.30	0.14

Swell 8' Hautboy Resonator table

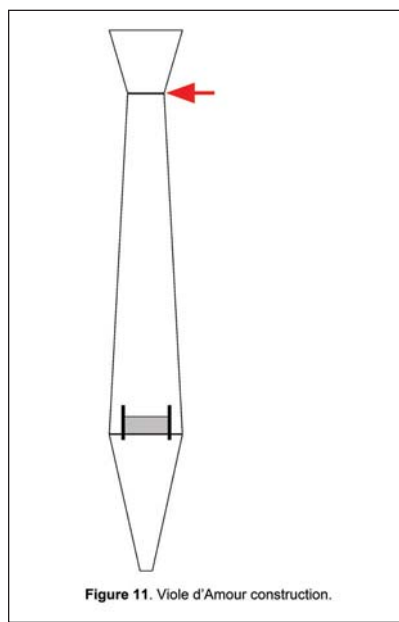


Figure 11, Viole d'Amour construction

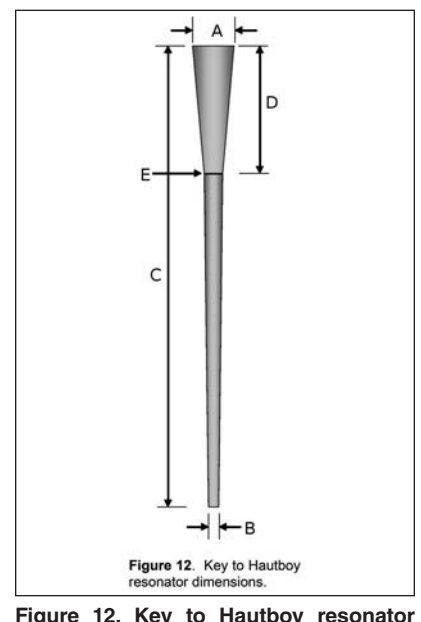


Figure 12, Key to Hautboy resonator dimensions

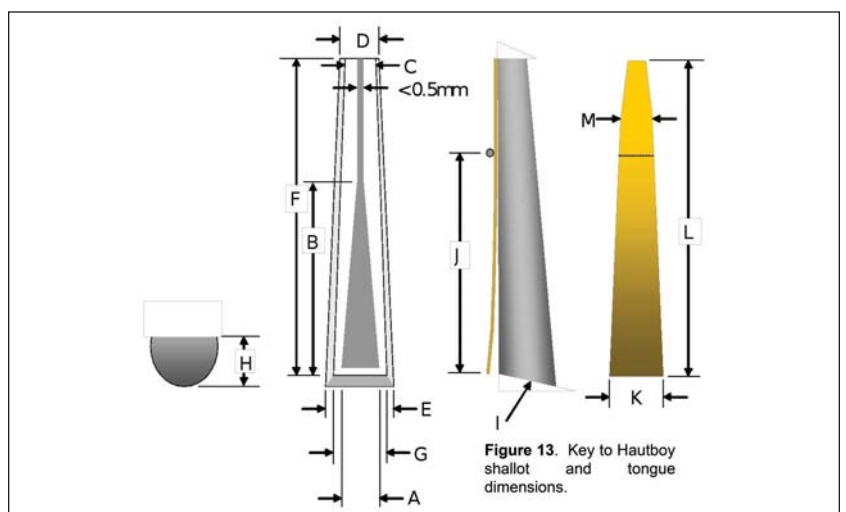



Figure 13, Key to Hautboy shallot and tongue dimensions

## Notes and Credits

All photos, drawings, tables, and illustrations are courtesy of the author's collection if

not otherwise noted. Most of the color photos were unfortunately taken by the author with an inferior camera in low resolution. David Sedlak used a high quality camera, lenses, and film to produce the high-resolution color photos of the church and its architectural details; these are all attributed to Sedlak.



**Quimby Pipe Organs, Inc.**  
208 Marshall Street  
P O Box 434  
Warrensburg, MO 64093

Ph: 660.747.3066  
Fax: 660.747.7920

Email: [qpo1@earthlink.net](mailto:qpo1@earthlink.net)  
[www.quimbypipeorgans.com](http://www.quimbypipeorgans.com)

**BUILDING-RESTORATION  
REBUILDING-TUNING**

*To be continued.*

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with 27 patents. He has authored four hard-bound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.

# The Library of Congress for the organ

The OHS Library and Archives moves to Villanova, Pennsylvania

By Bynum Petty

Over Mother's Day weekend, more than one thousand invited guests attended garden parties celebrating the opening of Stoneleigh Mansion and Gardens, the new home of the Organ Historical Society in Villanova, Pennsylvania. After two years of planning and renovations, Natural Lands, owner of the property, opened the estate to the public for the first time. The gardens are open to the public Tuesday through Sunday, while visits to the house are made by appointment only.

Causing great excitement at the weekend festivities was the introduction of Aeolian-Skinner, Opus 878. Speaking through tone openings in the floor, the organ is located in a basement space immediately beneath the large music room. On two occasions, Jeffrey Brillhart and Chris Kehoe, respectively, played demonstration recitals on the instrument. Originally installed in a residence in West Orange, New Jersey, the completely restored organ was installed at Stoneleigh by Emery Brothers of Allentown, Pennsylvania. The instrument was a gift to the OHS by the Wyncote Foundation.

In addition to the two organ recitals, guests were treated to guided tours of the thirty-five-room house and were invited to stroll through the forty-two-acre property to admire the gardens in full flower. Guests were also offered box lunches served in the shade of a massive London planetree.

With funds provided by the Wyncote Foundation of Philadelphia, Natural Lands oversaw the attic-to-basement renovation of the house, all to accommodate the needs of the OHS. All areas occupied by the OHS Library and Archives have individual temperature and humidity controls, while windows are fitted with ultra-violet blocking glass.

Taking the grand stairway from the first to the second floor, visitors are greeted by three glass display cases, each presently filled with material and objects related to organbuilding and the Aeolian-Skinner instrument. The remainder of the second floor contains the offices of OHS chief executive officer Ed McCall and archivist Bynum Petty and five rooms dedicated to the library portion of our collection, one of which also serves as a conference room.

Taking a less grand stairway—albeit equally attractive—from the second to the third floor, visitors find themselves in the heart of the OHS Library and Archives: “Special Collections.” Here one finds business records and contract files of organbuilding companies including E. M. Skinner and Aeolian-Skinner, M. P. Möller, Odell, Pilcher, Aeolian, Hillgreen-Lane, Philip Wirsching,



Display case



Special Collections

Steere & Turner, and soon to come, C. B. Fisk. Special Collections also contain files of, among others, Edward Hodges, André Marchal, Roland Diggle, and Anton Gottfried. Also on the third floor are two workrooms—each equipped with computers and wifi—and a rare books room.

Taking the capacious new elevator from the third to the first floor brings us back to the beginning of this tour. While the second and third floors are devoted exclusively to the OHS, the ground floor is designed for mixed use. One wing of the ground floor is occupied by the OHS corporate office, managed by Marcia Sommers, while the remainder of this floor is reserved as flexible space for public events: silent film viewings (with organ), organ recitals, chamber music,



The archivist's office



Reading and conference room

lectures and seminars, and garden parties among which was the American Guild of Organists Philadelphia Chapter's June celebration and annual meeting.

Access to Stoneleigh and the OHS Library and Archives is by appointment only; but all are welcome, whether to conduct research or simply walk through the garden. Interested visitors are encouraged to contact Bynum Petty, OHS archivist, at [archivist@organhistoricalsociety.org](mailto:archivist@organhistoricalsociety.org) or by calling the OHS office at 804/353-9226.

The Organ Historical Society is indeed forever in the debt of the Haas family—especially Fred Haas, the Wyncote Foundation, and Natural Lands for providing a home to the OHS, whose library and archives have been described by the National Endowment for the Humanities as “the Library of Congress for the organ.”

*Bynum Petty is archivist of the Organ Historical Society and is the author of three books related to the pipe organ.*

## Cover feature

### Bigelow & Co. Organ Builders, American Fork, Utah Fortieth Anniversary Opus 42 Saint John's Episcopal Church, Fishers Island, New York

#### From the builder

Forty years—and forty-two organs—ago Bigelow & Co. was born. Looking back, it has been quite a ride. After training with master organbuilder John Brombaugh in Ohio, I set up shop in Utah, married the girl of my dreams, and went to work. Dr. David Rothe in Chico, California, showed incredible faith by signing our first contract. His organ featured “either-or” registration whereby a stop can be registered on either manual, thus lending flexibility with just a handful of stops. I liked the idea of giving broader appeal to the small, less expensive organ. In fact, we’ve built a number of “either-or” instruments since then, including our most recent work featured in this article.

I recall as a youth drooling over pictures of the great organs of Europe such as St. Bavokerk, Haarlem, and St. Johannes Kirche, Lüneburg, I never dreamed that I would visit them someday, sketch pad in hand, recording their beautiful cases not only on paper, but also in my mind and heart. Their visual excitement was equaled only by their magnificent sound. I was in heaven then, and I continue to be in heaven each time I get to design an organ case or experience a finished instrument. Opus 42 is no exception. It incorporates the church's original 1929 organ case by Skinner Organ Company, which we upgraded to display new speaking pipes. We also replaced the original grillework in the two flats with new treble pipes and matching pipe shade carvings for heightened visual appeal.

My wife says it is time to retire, but I do not think she would like me hanging around the house so much. Besides, it is pipe organs that I love to build!

—Michael Bigelow

#### From the vice president and tonal director

I consider it a great blessing to have been employed at Bigelow & Co. during my entire organbuilding career—over thirty of the forty years of its existence. During that time I have learned much, and I still enjoy the challenge of designing mechanisms and sounds to fit different, sometimes difficult, situations. Our Opus 42 at St. John's Church, Fishers Island, was not our first chamber installation, nor was it our first experience in



The keydesk of Bigelow & Co. Opus 42



The rector, organist, and consultant with donors (left to right): Rev. Michael Spencer, Brent Erstad, Grace, Wendy, and Frances Bingham, Mike Bigelow, Jonathan Ambrosino (photo credit: Jane T. Ahrens)

building a mechanical-action instrument into existing casework. It was, however, our first experience with an instrument speaking into the chancel, and the low impost of the historic case presented significant mechanical challenges.

Like most of our smaller instruments, Opus 42 uses our “either-or” registration system, whereby most stops can be registered on either one manual or the other. The availability of some re-usable pipes (16' Bourdon, 8' Principal bass, and Voix Celeste from Skinner, the bass octave of

an earlier string, and the more recent wood 8' Gedeckt) made for a somewhat richer disposition than would have been otherwise possible within our budget. In lieu of our more typical mutation stop, the open metal 8' Treble Flute was chosen, as it seemed to be more in keeping with late nineteenth-/early twentieth-century tradition. The sub-octave coupler was a special request—no other Bigelow organ has one—which, besides the more obvious advantages, makes it possible for an incredibly rich ensemble of six flue ranks to sound together at 8' pitch!

I honestly cannot think of a happier installation experience than this one: wonderful people, a beautiful and relaxing environment, and a delightful instrument coming together in a lovely place.

—David Chamberlin

#### From the organist

I first stepped off the Fishers Island Ferry in June of 2014. After several conversations with colleagues who had served the church in the preceding years, I knew St. John's to be a summer community that values worship and the role the church plays in the unique pattern of island living. At the time of my hiring, the vestry communicated their hope that I might help them discern the best path forward for their organ, which had become as much a financial liability as a musical one. Having spent considerably on the instrument just a few years earlier, they were rightly cautious about continuing to sink resources into stopgap measures. Several conversations were held in regards to the respective merits



David Chamberlin voicing Gedeckt



Conner Kunz carving impost panel



Robert Munson boring a windchest

of rebuilding the old organ or replacing it with a new pipe or digital instrument. To their great credit, the members of the vestry did considerable diligence in researching each option, and after a short period of prayer and discernment, the decision was made to commission a new pipe organ for the church.

In an effort to instill confidence in the project and to avoid saddling future organists with my own musical preferences, I encouraged the church to engage Jonathan Ambrosino as an independent consultant. Jonathan shepherded us through the process of soliciting and reviewing proposals, helped to communicate effectively with the congregation, and ultimately served as a liaison between the church and builder throughout the processes of design, construction, and installation. After reviewing compelling proposals from four builders, the unanimous decision was reached to engage Bigelow & Co. to build the new instrument. It was immediately evident to all that the proposal written by Mike Bigelow and David Chamberlin not only respected the understated beauty of the setting, but also addressed several of the challenges particular to an island organ that only sees full service for about sixteen weeks of the year. Their mastery of the “either-or” registration system resulted in an instrument that is uncharacteristically versatile for its size, while the added sub-octave coupler contributes an undeserved range of color and depth.

Now having completed its first summer of service, it is clear that this instrument

## Bigelow & Co., Opus 42

St. John's Episcopal Church, Fishers Island, New York

#### MANUAL I

8' Open Diapason (1–6°)  
8' Treble Flute, MC (open metal)  
8' Stopped Diapason (wood)°  
8' Viola Dolce (1–12°)

4' Principal  
4' Chimney Flute  
III Mixture 2'–1½'–1'  
Man. II to Man. I  
Man. II to Man. I 16'

#### PEDAL

16' Bourdon°  
8' Bourdon (ext)°  
Manual I to Pedal  
Manual II to Pedal

#### MANUAL II

8' Stopped Diapason  
8' Viola Dolce (1–12°)  
8' Voix Celeste, TC°  
4' Principal  
4' Chimney Flute  
2' Fifteenth  
8' Cornopean  
Tremolo (affects entire organ)

° From previous organ, modified

58/30 notes – flat pedalboard.  
Manual keys of bone and ebony.  
Key-tensioned mechanical key action.  
Mechanical stop action.  
Mechanically operated swell shades enclose all stops except Open Diapason (in façade).  
10 voices, 12 ranks

Builder's website: [www.bigeloworgans.com](http://www.bigeloworgans.com)  
Church's website: [www.stjohnsfi.org](http://www.stjohnsfi.org)

Double-headed arrows indicate “Either-Or” stops. Registering a stop on one manual automatically cancels it from the other.

Previous case front with newly attached keydesk, speaking façade pipes, and new carvings.

Pipes in projecting clusters of three are non-speaking, retained from previous organ.



The chancel of Saint John's Church with Bigelow & Co. Opus 42 and Tiffany stained glass window (photo credit: Jane T. Ahrens)



Katherine Bigelow painting the historic case



Detail of façade (photo credit: Jane T. Ahrens)



Saint John's Episcopal Church, Fishers Island, New York, at the dedication of Bigelow & Co. Opus 42, July 7, 2018 (photo credit: Jane T. Ahrens)

will be a lasting source of pride for the Fishers Island community and a testament to the artistry and craftsmanship of Bigelow & Co. A happier result surely could not have been possible.

—Brent Erstad

#### From the consultant

Over the past fifteen years, I have been variously involved with the chapel organ at Saint Paul's School in Concord, New Hampshire. Working there made me aware of Saint John's Episcopal Church on Fishers Island, in Long Island Sound, a parish with a long connection to the school. A number of alumni are church members, and the current rector and many organists have served both institutions (the school term dovetails neatly with the summer service schedule). Colin Lynch and Brent Erstad are two Saint Paul's chapel organists who also served at Fishers; Andrew Sheranian and Michael Smith have also served. While none of them ever raved about the organ, they all spoke warmly of the place and its people.

In July 2015, Saint John's got in touch about how to proceed with the instrument. It had begun life in 1929 as a humble eight-rank Skinner, with much of the Swell duplexed to the Great, a lone Pedal Bourdon, and no reed. Its alcove location was about as enchanted as could be imagined. In the 1980s and later, Alan McNeely revised the instrument into a full-bore two-manual of 22 ranks, with additional Pedal, Antiphonal, and eventually a few memorial digital voices. But the organ's environment spelled its doom. The blower and some mechanism lived in a basement rife with dampness; salt and moisture played havoc with key contacts; the disused 1929 Spencer blower stood in a corner, a pile of rust and humiliation. In its final years, Ed Odell and Scot Huntington serviced the instrument.

While a part of New York State, Fishers is reached by ferry from New London, Connecticut. My maiden visit, however, was by air. Patrick Aiken (organist-choirmaster of Central Congregational Church in Providence) kindly flew me down in his Cessna 172, and it made for

a storybook introduction to the place: perfect weather, majestic island vista, corkscrew descent, a trim touchdown at Elizabeth Field. The senior warden's smiling aunt met me in what Connecticut people call a "station car"—an old beater to take back and forth to the train. Saint John's Church itself is a microcosm of the island: not fancy or ostentatious, a few dignified appointments of restrained beauty and appropriate scale, people of obvious class with nothing to prove. The grandeur of the island, the smart folk, the effort required to get there, a station car: here was a particular slice of vanishing old New England.

Later that morning, through a sea of intermittent notes and other issues, I heard Brent Erstad accompany two

morning services. While twenty-two ranks is hardly large, still, this is a village church. The organ's size had grown out of phase with the place, not merely the building but the congregation's very sense of itself. These people clearly enjoyed singing hymns together. They needed only a solid and straightforward organ to lead them. A new tracker, flexible but in proper scale, seemed the thing. Once the vestry understood that a long-term solution did not need to be dauntingly expensive, four mechanical-action builders were invited to propose.

The church took this assignment seriously. Rather than dangle a prospect and see who would jump highest, the church gave each builder a stipend to cover at least some of the travel to Fishers and



Shayne Ward, Adam Bingham, Conner Kunz (photo credit: Jane T. Ahrens)



Interior pipework

the warmest of welcomes. In place of a stern Request-For-Proposal, the church provided a statement of goals, outlining the vestry's hope that each builder might be inspired to propose something as individual as the place itself. Ultimately, Bigelow & Co. was chosen, partly from their track record with appealing and flexible smaller organs, partly for a genuine enthusiasm to work with the original simple case-front.

In 2017, a Boston team of Joe Sloane, Amory Atkins, and Dean Conry took away the old organ, salvaging a few unaltered Skinner ranks. This set the stage for the church's conscientious caretaker, Andrew "Ace" Ahrens, to prepare for the new instrument. The chamber was rehabilitated and shortened, and the rear portion sectioned off into a new blower room. Keeping the entire instrument out of the basement sealed it from the worst effects of dampness. In the church itself, floors were refinished, and a bit of new carpeting replaced a great deal of old. The organ arrived in April 2018 and was brought into use in May, the builders being beautifully seen to by Ace and other vestry members. Brent Erstad gave an opening concert on July 7, assisted by tenor Andrew Brown. He and Dan Moriarty have been playing this summer.

It is wonderful to work with a church that suffers no confusion of aims. Not even six months from the first email, Saint John's had contracted with Bigelow. Having decided what was right, they dove in headfirst, kept sharp at every turn, and celebrated in style. It is always a delight to work with such fine people and good builders. The best part comes in knowing that the people of Saint John's now have a tasteful organ as timeless as their parish, their building, and their faith.

—Jonathan Ambrosino

**From the rector**

Over three years ago, when Saint John's Church on Fishers Island was facing the challenge of replacing the failing ninety-year-old Skinner organ, installing another pipe organ was not the preferable option. In fact, the challenges of maintaining the current instrument, the weather fluctuations on the island, and the limited use of an organ in this seasonal summer chapel were all compelling reasons to go the digital organ route. However, St. John's was also gifted with a plethora of accomplished organists who had visited the church over the summers, connected with our vestry and congregation, and encouraged us to consider another opportunity to install a new pipe organ in the church.

We are a congregation that loves to sing, and we value an instrument that not only provides the backdrop to our voices, but also can join with us as a living presence in the worship space. Brent Erstad and Jonathan Ambrosino walked with us down the road towards another pipe organ and encouraged the welcoming of a new instrument. When we met Michael Bigelow and read his carefully prepared proposal, we knew that he was the one who would not only create a wonderful and appropriate instrument for the church, but also would do so in a way that honored our history and supported our future with a beautiful instrument.

Over two years later, we were pleased this summer to share the voices of the W. Richard Bingham Memorial Organ, Bigelow Opus 42, in an inaugural concert played by Brent Erstad. The congregation is very appreciative of the new instrument and we have launched an organ concert series this summer that we hope to continue in the future, featuring not only organ recitals, but also silent films with organ accompaniment, spirited hymn sings, and a three-day choir camp on the island for students from a local independent school. We look forward to continuing these offerings as an outreach not only to our church community, but also to the community of Fishers Island and beyond.

Saint John's is immensely grateful to all those who contributed to this project: the many donors whose support made this a reality, especially the family of W. Richard Bingham after whom this instrument is named, the counsel and expertise of Jonathan Ambrosino and Brent Erstad who shepherded us through the process, the artistry and skill of Michael Bigelow and his team at Bigelow & Co., and the support of the vestry and members of St. John's Church. We look forward to many years of enjoyment as this new organ adds its voice to ours in celebrating all of the moments of our spiritual journey for generations to come.

—The Reverend Michael Spencer



Saint Luke's Episcopal Church, Durham, North Carolina

**Saint Luke's Episcopal Church Durham, North Carolina P. J. Swartz Organ Company Eatonton, Georgia**

The P. J. Swartz Organ Company of Eatonton, Georgia, has completed the relocation of M. P. Möller Opus 11821 (1990) from its original home at Vanderbilt Presbyterian Church, Naples, Florida, to Saint Luke's Episcopal Church, Durham, North Carolina. The organ primarily consists of electric-slider windchests, which were reconfigured to fit the new location. A chamber area was created with an adjoining sound proofed blower room, and some façade pipes were rebuilt as Haskell basses to fit under the available ceiling height. Windchests were also repositioned to facilitate tuning and maintenance access as well as tonal blend. The organ sits on the long axis of the pyramidal shaped room, behind the choir singers. The original actions and operating systems were in good condition, and retained. Tonal regulation was accomplished by Philip Swartz and project manager Nicholas Schroeder. The console was refinished to match other church furnishings, and façade pipes were re-painted to fit the architectural context.

Scott R. Riedel of Milwaukee, Wisconsin, was consultant to the project, which also included acoustic improvements to the nave. The ceiling deck and organ chamber walls were finished with multiple layers of dense gypsum board, carpeted flooring was replaced with



Console



The organ and choir seating

slate, and brick features were added to side walls to diffuse sound energy and eliminate flutter-echoes.

—Scott R. Riedel, President  
Scott R. Riedel & Associates, Ltd.  
Milwaukee, Wisconsin

Photo credit: Scott R. Riedel

**Möller Opus 11821 (1990)**

St. Luke's Episcopal Church, Durham, North Carolina

<b>GREAT</b>		<b>POSITIV</b>	
16' Bourdon	73 pipes	8' Holz Gedeckt	61 pipes
8' Principal	61 pipes	8' Erzähler	61 pipes
8' Hohlf flute (ext 16' Bourdon)		4' Spitz Flöte	61 pipes
4' Octave	61 pipes	2' Principal	61 pipes
4' Koppel Flöte	61 pipes	1 1/2' Quint	61 pipes
2' Super Octave	61 pipes	8' Dulzian	61 pipes
IV Mixture	244 pipes	8' Festival Trumpet (Gt)	
8' Trompette	61 pipes	Tremulant	
8' Festival Trumpet (in Swell)	61 pipes		
Chimes			
<b>SWELL (enclosed)</b>		<b>PEDAL</b>	
8' Rohr Flute	61 pipes	32' Untersatz (fr 16' Bourdon)	
8' Viola	61 pipes	16' Principal	44 pipes
8' Viola Celeste (TC)	49 pipes	16' Bourdon (Gt)	
4' Prestant	61 pipes	8' Octave (ext 16' Principal)	
2' Block Flöte	61 pipes	8' Flöte (fr Gt 16' Bourdon)	
II Cornet (TC)	98 pipes	4' Choral Bass	52 pipes
III-IV Plein Jeu	232 pipes	III Mixture (derived fr Choral Bass)	
8' Hautbois	61 pipes	16' Posaune	56 pipes
Tremulant		8' Trompette (ext 16' Posaune)	
		4' Klarine (ext 16' Posaune)	

25 independent stops, 32 ranks, 1,885 pipes



# 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

**Stephen Buzard**; Princeton University Chapel, Princeton NJ 8 pm

16 OCTOBER

**Stephen Buzard**; masterclass, Scheide Recital Hall, Princeton, NJ 4 pm; sacred music lab, Bristol Chapel, Princeton, NJ 6:30 pm

**Kenneth Stein**; Campbellsville University, Campbellsville, KY 12:20 pm

**Olivier Latry**; Cathedral of the Holy Name, Chicago, IL 7:30 pm

**Nicholas Schmelter**; St. Louis King of France, St. Paul, MN 12:35 pm

17 OCTOBER

Choir concert; St. Ignatius Loyola, New York, NY 8 pm

**Colin MacKnight**; Cathedral Basilica of the Sacred Heart, Newark, NY 12 noon

18 OCTOBER

**Jennifer Pascual**; St. Ignatius Loyola, New York, NY 3 pm

**David Hurd**; St. John's Episcopal, Carlisle, PA 7:30 pm

**Olivier Latry**; First Baptist, Washington, DC 7:30 pm

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

**Nicholas Schmelter**; St. Clement's Episcopal, St. Paul, MN 7:30 pm

19 OCTOBER

**David Baskeyfield**, silent film; St. John's Evangelical Lutheran, Allentown, PA 7:30 pm

**Virginius Barkauskas**, with oboe; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

**Jack Mitchener**; Christ United Methodist, Greensboro, NC 7:30 pm

**Stephen Buzard**; Painesville United Methodist, Painesville, OH 7 pm

• Durufle, *Requiem*, Vienne, *Messe Solennelle*; St. Joseph Catholic Cathedral, Columbus, OH 7:30 pm

**Todd Wilson**; St. John's Episcopal, Lafayette, IN 7:30 pm

20 OCTOBER

**David Baskeyfield**, class; St. John's Evangelical Lutheran, Allentown, PA 10 am

**Jens Korndorfer**; St. Norbert Abbey, DePere, WI 2 pm

**Allison Luedecke**; St. Vincent de Paul Catholic Church, Chicago, IL 7:30 pm

21 OCTOBER

**Douglas Cleveland**; Memorial Church, Harvard University, Cambridge, MA 4 pm

**Hyunju Hwang**; Cathedral of St. John the Divine, New York, NY 5 pm

**Brian Harlow**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Ken Cowan & Bradley Hunter Welch**; St. Matthew's Lutheran, Hanover, PA 4 pm

**David Baskeyfield**; St. John's Lutheran, Allentown, PA 4 pm

**Nathan Strite**; St. John's Episcopal, Hagerstown, MD 5 pm

**Jeremy Thompson**; Holy Trinity Lutheran, Lynchburg, VA, 4 pm

**Jeremy David Tarrant**; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

**Patrick Pope**; Loyola University, Chicago, IL 3 pm

Mozart, *Mass in C*; Church of St. Agnes, St. Paul, MN 10 am

22 OCTOBER

**Thomas Wikman**; Presbyterian Homes, Evanston, IL 1:30 pm

23 OCTOBER

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

**David Jonies**; Cathedral of St. John the Evangelist, Milwaukee, WI 7:30pm

24 OCTOBER

**Kirk Rich**; Cathedral Basilica of the Sacred Heart, Newark, NY 12 noon

**Olivier Latry**; The University of the South, Sewanee, TN 7:30 pm

25 OCTOBER

Choral concert; First Church of Christ, Old Saybrook, CT 7 pm

26 OCTOBER

**Ken Cowan**; Church of the Redeemer, Chestnut Hill, MA 7:30 pm

**Hector Olivera**; Methuen Memorial Music Hall, Methuen, MA 8 pm

**Isabelle Demers**; Park Central Presbyterian, Syracuse, NY 7 pm

**Robert McCormick**; Allen Organ Company, Macungie, PA 7:30 pm

**Todd Wilson**, silent film, *The Lodger: A Story of the London Fog*; Severance Hall, Cleveland, OH 8 pm

**Charles Kennedy**, with flute; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

27 OCTOBER

**Alan Morrison**; Spivey Hall, Clayton State University, Morrow, GA 3 pm

**Huw Lewis**; Miller Center for the Performing Arts, Holland, MI 7:30 pm

28 OCTOBER

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

**Jennifer Pascual**; St. Patrick's Cathedral, New York, NY 3 pm

**Andrew Henderson**; Madison Avenue Presbyterian, New York, NY 3 pm

**James Wetzel**; Cathedral of St. John the Divine, New York, NY 5 pm

**Thomas Bara**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

**Olivier Latry**; Huguenot Memorial Church, Pelham, NY 6 pm

**Joshua Stafford**; St. John's United Church of Christ, Lansdale, PA 4 pm

**Elmo Consentini**; Washington National Cathedral, Washington, DC 5:15 pm

**Thierry Escaich**; First Presbyterian, Atlanta, GA 7 pm

**Todd Wilson**, silent film; Stambaugh Auditorium, Youngstown, OH 4 pm

**Christopher Houlihan**; Samford University, Birmingham, AL 2:30 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

**Nicholas Schmelter**, with piano; St. Paul's Episcopal, Flint, MI 4 pm

**Thomas Ospital**; Christ Church Cathedral, Nashville, TN 4 pm

**Peter Richard Conte**; Plainfield United Methodist, Plainfield, IN 6 pm

Beethoven, *Mass in C*; Church of St. Agnes, St. Paul, MN 10 am

30 OCTOBER

**James Kennerley**, silent film, *Nosferatu*; Merrill Auditorium, Portland, ME 7:30 pm

**Alan Morrison**; Girard College Chapel, Philadelphia, PA 12 noon

Prague Philharmonic Children's Choir; Washington National Cathedral, Washington, DC 7:30 pm

Chanticleer; Peachtree Road United Methodist, Atlanta, GA 7 pm

**Thomas Ospital**; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

31 OCTOBER

**Mark Steinback**; Brown University, Providence, RI 11:59 pm

1 NOVEMBER

Durufle, *Requiem*; Trinity Lutheran, Worcester, MA 7:30 pm

Fauré, *Requiem*; Christ Episcopal, Easton, MD 7 pm

2 NOVEMBER

**Monica Czausz**; St. Paul's Chapel, Trinity Wall Street, New York, NY 1 pm

## Bert Adams, FAGO

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

## Christopher Babcock

St. Andrew's by the Sea,  
Hyannis Port

Curator, J.W. Steere & Son Organ  
The Baptist Temple, Brooklyn, NY

Keith Bigger



J.W. Steere  
1825-1900

Phone 718/528-9443  
E-mail k\_bigger@yahoo.com

## GAVIN BLACK

Princeton Early Keyboard Center  
732/599-0392  
www.pekc.org

## THOMAS BROWN

UNIVERSITY  
PRESBYTERIAN CHURCH  
CHAPEL HILL, NORTH CAROLINA  
ThomasBrownMusic.com

## DELBERT DISSELHORST

Professor Emeritus  
University of Iowa-Iowa City

## STEVEN EGLER

Central Michigan University  
School of Music  
Mt. Pleasant, MI 48859  
egler1s@cmich.edu

## Susan Goodson

Emanuel United Church of Christ  
Manchester, Michigan

## A Professional Card in THE DIAPASON

For rates and digital specifications,  
contact Jerome Butera  
847/391-1045; jbutera@sgcmail.com

## PATRICK ALLEN

GRACE CHURCH  
NEW YORK

## Michael J. Batcho

Director of Music  
CATHEDRAL OF ST. JOHN  
MILWAUKEE

## Dean W. Billmeyer

University of Minnesota  
Minneapolis 55455 • dwb@umn.edu

## Byron L. Blackmore

Crown of Life Lutheran Church  
Sun City West, Arizona  
623/214-4903

## Carson Cooman

Composer and Concert Organist  
Harvard University  
www.carsoncooman.com

## Your professional card could appear here!

Contact: jbutera@sgcmail.com  
or 608/634-6253

## JOHN FENSTERMAKER

TRINITY-BY-THE-COVE  
NAPLES, FLORIDA

Norberto

## Guinaldo

His Music  
See—Listen—Buy  
www.GuinaldoPublications.com

## STEPHEN HAMILTON

recitalist—clinician—educator  
www.stephenjonhamilton.com

## David Herman

Trustees Distinguished Professor Emeritus of Music and University Organist  
The University of Delaware ■ herman@udel.edu

## Gail Archer

J.S. Bach – The  
Transcendent  
Genius,  
the new CD from  
meyer-media.com



"...there was nothing to do but blaze through, her tight glistening, festively romping cascades earning her a roaring ovation..." –Lucid Culture

www.gailarcher.com

## VALPARAISO UNIVERSITY

## Lorraine Brugh, Ph.D.

Professor of Music  
University Organist

Valparaiso, Ind.  
valpo.edu  
219.464.5084  
lorraine.brugh@valpo.edu

## WILL HEADLEE

1650 James Street  
Syracuse, NY 13203-2816  
(315) 471-8451

## ANDREW HENDERSON, DMA

Madison Avenue Presbyterian Church  
New York, NY  
[www.andrewhenderson.net](http://www.andrewhenderson.net)

## RICHARD BARRICK HOSKINS

Director of Music & Organist  
St. Chrysostom's Church  
Chicago  
[richard@saintc.org](mailto:richard@saintc.org)

## Brian Jones

Director of Music Emeritus  
TRINITY CHURCH  
BOSTON

## KIM R. KASLING

D.M.A.  
St. John's University  
Collegeville, MN 56321

## JAMES KIBBIE

The University of Michigan  
Ann Arbor, MI 48109-2085  
734-764-1591 FAX: 734-763-5097  
email: [jkibbie@umich.edu](mailto:jkibbie@umich.edu)

## Karen Schneider Kirner

Director, Notre Dame Handbell Choir  
Assistant Director, Notre Dame Folk Choir  
University of Notre Dame

## DAVID K. LAMB, D.MUS.

Director of Music  
Trinity United Methodist Church  
New Albany, Indiana  
812/944-2229

## David Lowry

DMA, HonRSCM  
1829 Senate Street, 14-C  
Columbia, South Carolina 29201



## Sue Mitchell-Wallace

A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS  
345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(770) 594-0949



## Marilyn Mason

Professor Emeritus - University of Michigan - Ann Arbor  
Professor of Organ for 67 years  
The University's longest-serving faculty member

## A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact Jerome Butera:  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com) 608/634-6253

## PHILIP CROZIER

CONCERT ORGANIST  
ACCOMPANIST  
3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada  
(514) 739-8696  
[philipcrozier@sympatico.ca](mailto:philipcrozier@sympatico.ca)

## LARRY PALMER

Harpichord - Organ  
Professor of Music, Emeritus  
SMU, Dallas, Texas  
Recitals - Lectures - Consultancies  
[lpalmer@smu.edu](mailto:lpalmer@smu.edu) + 214.350-3628

## THE DIAPASON

### 2019 Resource Directory

- The only comprehensive directory for the organ and church music fields
- Includes listings of associations, suppliers, and the products and services they provide

Reserve advertising space now!  
Deadline: November 1

To reserve advertising space, contact Jerome Butera  
608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

## Calendar

Julliard415, works of Bach; Madison Avenue Presbyterian, New York, NY 7:30 pm  
**Alan Morrison**, with Ursinus College Choir, Bernstein, *Chichester Psalms*; Ursinus College, Collegeville, PA 7:30 pm  
**Peter Richard Conte & Jeremy Filsell**; Longwood Gardens, Kennett Square, PA 8 pm  
Locklair, *Requiem & Gloria*; St. John's Episcopal, Roanoke, VA 6 pm  
**Frederick Teardo**; Cathedral Church of the Advent, Birmingham, AL 7:30 pm  
Mozart, *Requiem*; Church of St. Agnes, St. Paul, MN 10 am

3 NOVEMBER  
**Johann Vexo**; Cathedral of St. Joseph, Hartford, CT 7 pm  
Yale Schola Cantorum; St. Ignatius Loyola, New York, NY 2 pm  
**David Billings, Alan Lewis, Peter Luley, Edward Moore, & David Schaap**; St. Andrew Episcopal, Highland Park, PA 3 pm

4 NOVEMBER  
Fauré, *Requiem*; Grace Church, New York, NY 4 pm  
**Henry Lee**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Judith Hancock**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm  
**Stefan Donner**; Washington National Cathedral, Washington, DC 5:15 pm  
**Thomas Ospital**; First Presbyterian, Norfolk, VA 4 pm  
The Wren Masters; Holy Trinity Lutheran, Lynchburg, VA 4 pm  
**Su-Ryeon Ji**; Peachtree Road United Methodist, Atlanta, GA 4:30 pm recital, 5 pm Evensong  
Choral Evensong; St. Paul's Episcopal, Delray Beach, FL 5 pm  
**Bradley Hunter Welch**, hymn festival; Trinity Presbyterian, Montgomery, AL 6 pm  
**Lynne Davis**; Concordia Theological Seminary, Fort Wayne, IN 4:30 pm  
**Greg Zelek**; Holy Communion Episcopal, Lake Geneva, WI 4 pm  
Haydn, *Nikolaimesse*; Church of St. Agnes, St. Paul, MN 10 am

6 NOVEMBER  
Choir concert; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Thomas Trotter**; Florida International University, Miami, FL 7:30 pm

8 NOVEMBER  
Choir concert, works of Gabrieli; Church of St. Luke in the Fields, New York, NY 8 pm  
**Andrzej Bialko**; St. John Cantius Catholic Church, Chicago, IL 7:30 pm

9 NOVEMBER  
**Jonathan Ryan**; St. Joseph Parish, Needham, MA 7:30 pm  
**Douglas Reed**; Riverdale Presbyterian Church, Bronx, NY 7:30 pm  
**Nicholas Schmelter**; First Presbyterian, Caro, MI 12 noon  
**David Jonies**, with orchestra; Marcus Center, Milwaukee, WI 11:15 am

10 NOVEMBER  
**Chelsea Chen**, masterclass; Evangelical Lutheran Church, Frederick, MD 10 am  
**David Jonies**, with orchestra; Marcus Center, Milwaukee, WI 8 pm

11 NOVEMBER  
**Katelyn Emerson**; South Congregational, New Britain, CT 4 pm  
Oratorio Society of New York; Carnegie Hall, New York, NY 3 pm  
**John Walthausen**; Longwood Gardens, Kennett Square, PA 3 pm  
**Chelsea Chen**; Evangelical Lutheran Church, Frederick, MD 3 pm  
**Scott Atchison & Nicole Marane**; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Craig Cramer**; Central College Presbyterian, Westerville, OH 4 pm  
Veterans' Day service; Cathedral Church of St. Paul, Detroit, MI 4 pm  
**Timothy Nechuta**; Memorial Presbyterian, Midland, Michigan 7 pm  
Dvorak, *Mass in D*; Church of St. Agnes, St. Paul, MN 10 am

12 NOVEMBER  
Estonian Philharmonic Chamber Choir & Tallinn Chamber Orchestra; St. Ignatius Loyola, New York, NY 8 pm

13 NOVEMBER  
**Michael Hey**, with violin; St. Paul the Apostle Catholic Church, New York, NY 7 pm  
**Douglas Cleveland**; University of North Carolina at Greensboro, Greensboro, NC 7:30 pm  
**Jack Mitchener**; Mercer University, Macon, GA 7:30 pm  
**Larry Sharp**; Our Lady of Perpetual Help Catholic Church, Campbellsville, KY 12:20 pm

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

16 NOVEMBER  
**Kimberly Marshall**; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm  
**Aaron Tan**; St. Paul's Episcopal, Chattanooga, TN 7:30 pm  
**Stephen Buzard**, works of Sowerby; Fourth Presbyterian, Chicago, IL 5:30 pm lecture; 7:30 pm recital  
**Aaron David Miller**, silent film; First United Methodist, Duluth, MN, 7 pm

17 NOVEMBER  
**Stephen Hamilton**; First Church UCC; Nashua, NH 4 pm  
**Thomas Trotter**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm  
**Bálint Karosi**; Grace Episcopal, Elmira, NY 4 pm  
**Jared Cook**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Raymond Nagern**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Nicholas Schmelter**, with piano; St. Paul's United Methodist, Rochester, MI 4 pm  
**Susan Klotzbach**; Loyola University, Chicago, IL 3 pm  
French and Italian cantatas; St. Chrysostom's Episcopal, Chicago, IL 3 pm  
Schubert, *Mass in B-flat*; Church of St. Agnes, St. Paul, MN 10 am

18 NOVEMBER  
**Jared Cook**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Raymond Nagern**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Nicholas Schmelter**, with piano; St. Paul's United Methodist, Rochester, MI 4 pm  
**Susan Klotzbach**; Loyola University, Chicago, IL 3 pm  
French and Italian cantatas; St. Chrysostom's Episcopal, Chicago, IL 3 pm  
Schubert, *Mass in B-flat*; Church of St. Agnes, St. Paul, MN 10 am

21 NOVEMBER  
**Linda Kempke**; Trinity Lutheran, Cleveland, OH 12:15 pm

22 NOVEMBER  
**Karen Beaumont**; Milwaukee Catholic Home, Milwaukee, WI 2 pm

23 NOVEMBER  
**Austin Philemon**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Frederick Teardo**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm  
Mozart, *Mass in F*; Christ Episcopal, Bradenton, FL 11 am  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Haydn, *Nelsonmesse*; Church of St. Agnes, St. Paul, MN 10 am

24 NOVEMBER  
**Hyea Young Cho**; Presbyterian Homes, Evanston, IL 1:30 pm

25 NOVEMBER  
**Linda Kempke**; Trinity Lutheran, Cleveland, OH 12:15 pm

26 NOVEMBER  
**Linda Kempke**; Trinity Lutheran, Cleveland, OH 12:15 pm

28 NOVEMBER  
Gloria Dei Cantores, Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm  
Chanticleer; St. Ignatius Loyola, New York, NY 8 pm

30 NOVEMBER  
Gloria Dei Cantores, Advent Lessons & Carols; Church of the Transfiguration, Orleans, MA 4:30 pm  
Chanticleer; St. Ignatius Loyola, New York, NY 8 pm

UNITED STATES  
West of the Mississippi

---

15 OCTOBER  
**Nicholas Schmelter**; Basilica of St. Mary, Minneapolis, MN 7 pm

19 OCTOBER  
**Janette Fishell**; First Presbyterian, Santa Fe, NM 5:30 pm

## Calendar

**Jonathan Wohlers;** Christ Episcopal, Tacoma, WA 12:10 pm  
**David Briggs,** with choir, Mahler, *Symphony 2*; St. James Catholic Cathedral, Seattle, WA 8 pm

20 OCTOBER

**Janette Fishell,** masterclass; First Presbyterian, Santa Fe, NM 9 am

21 OCTOBER

+ **Isabelle Demers;** Christ the King Catholic Church, Oklahoma City, OK 3 pm  
**Johann Vexo;** St. Philip's Episcopal, Beeville, TX 3 pm

**Paul Tegels;** Pacific Lutheran University, Tacoma, WA 3 pm

**Olivier Latry;** Davies Symphony Hall, San Francisco, CA 3 pm

**Ugo Sforza;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

23 OCTOBER

**Johann Vexo;** Trinity University, San Antonio, TX 7:30 pm

26 OCTOBER

**Olivier Latry;** First United Methodist, Wichita Falls, TX 7 pm

**Scott Montgomery;** First Presbyterian, Santa Fe, NM 5:30 pm

27 OCTOBER

**Johann Vexo;** University of St. Thomas, St. Paul, MN 8 pm

**Scott Montgomery,** masterclass; First Presbyterian, Santa Fe, NM 10 am

**Janette Fishell;** California Lutheran University, Thousand Oaks, CA 7 pm

**James Welch;** St. Mark's Episcopal, Palo Alto, CA 7:30 pm

28 OCTOBER

**Andrew Peters,** silent film; Ladue Chapel, Ladue, MO 5:30 pm

**Karen Beaumont;** Cathedral Basilica of the Immaculate Conception, Denver, CO 3 pm

**Emanuele Cardì;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

1 NOVEMBER

**Thomas Ospital;** St. James Episcopal, Alexandria, LA 7 pm

2 NOVEMBER

**Nathan Laube,** lecture; Dordt College, Sioux Center, IA 3 pm

**Jonathan Ryan;** Cathedral of St. Andrew, Little Rock, AR 8 pm

**Kimberly Marshall;** First Presbyterian, Santa Fe, NM 5:30 pm

Mozart, *Requiem*; St. James Catholic Cathedral, Seattle, WA 7:30 pm

3 NOVEMBER

**Nathan Laube;** Dordt College, Sioux Center, IA 7:30 pm

**Kimberly Marshall,** masterclass; First Presbyterian, Santa Fe, NM 9 am

**Isabelle Demers;** South Main Baptist, Houston, TX 5:30 pm

4 NOVEMBER

**Stephen Hamilton;** Clear Lake United Methodist, Clear Lake, IA 3 pm

**Sam Libra;** Trinity Episcopal, Seattle, WA 2 pm

**David di Fiore,** Eben, *Job*; Trinity Episcopal, Everett, WA 4 pm

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

6 NOVEMBER

**David Bowen,** with recorder and violin; Trinity Episcopal, Seattle, WA 12:10 pm

9 NOVEMBER

**Thomas Trotter;** St. John's Episcopal Cathedral, Denver, CO 7:30 pm

**Nathan Laube;** First Presbyterian, Santa Fe, NM 5:30 pm

10 NOVEMBER

**Nathan Laube,** masterclass; First Presbyterian, Santa Fe, NM 9 am

11 NOVEMBER

**Stephen Hamilton;** Elim Lutheran, Robinsdale, MN 3 pm

**Andrew Peters,** silent film, *The Freshman*; Second Presbyterian, St. Louis, MO 4 pm

**Jane Parker-Smith;** First Presbyterian, Kilgore, TX 8 pm

**Monica Czausz;** Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Michael Hey,** with violin; Our Lady of Lourdes Catholic Church, Sun City West, AZ 4 pm

**Johann Vexo;** St. Thomas Episcopal, Medina, WA 4 pm

**Elmo Cosentini;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Todd Wilson;** St. James Episcopal, Los Angeles, CA 6 pm

12 NOVEMBER

**Ken Cowan,** masterclass; St. Luke's United Methodist, Kilgore, TX 4 pm

**Peter Yardley-Jones;** First Presbyterian, Kilgore, TX 8 pm

**Joseph Adam;** Benaroya Hall, Seattle, WA 7:30 pm

**Todd Wilson;** Christ Cathedral Garden Grove, Garden Grove, CA 7:30 pm

13 NOVEMBER

**Renée Anne Louprette;** Wichita State University, Wichita, KS 7:30 pm

**ANDREW PAUL MOORE**  
CHRIST CHURCH  
SHORT HILLS

**DEREK E. NICKELS, DMA**

Church of the Holy Comforter  
Kenilworth, IL 60043

(847) 251-6120 • denickels@holycorforter.org

**STEPHEN G. SCHAEFFER**

**Recitals – Consultations**

Director of Music Emeritus  
Cathedral Church of the Advent  
Birmingham, Alabama

**Jeffrey Schreff, Ed.D.**

**Organist – Teacher – Consultant**

Sulphur Public Schools, Sulphur, OK  
United Disciples Christian Church, Richardson, TX  
jeffreyschreff@att.net

**ROBERT L. SIMPSON**

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

**Joe Utterback**

www.jazzmuze.com

203 386 9992

**KEVIN WALTERS**

M.A., F.A.G.O.

Rye, New York

**Alan G Woolley PhD**  
Musical Instrument Research  
Edinburgh  
awoolley@ph.ed.ac.uk

**DIAPASON Student Rate**

**WOW!**

\$20 one year

847/954-7989

sschnurr@sgcmail.com

**A two-inch Professional Card in THE DIAPASON**

For information on rates and specifications, contact Jerome Butera:

jbutera@sgcmail.com 608/634-6253

**LEON NELSON**

Director of Traditional Music  
Southminster Presbyterian Church  
Arlington Heights, IL 60005

**ANDREW SCHAEFFER, M.MUS**

First United Methodist Church  
Edmond, Oklahoma

andrew@fumedmond.org  
Recitals — Hymn Festivals

**A one-inch Professional Card in THE DIAPASON**

For information on rates and specifications,

contact Jerome Butera:

jbutera@sgcmail.com 608/634-6253

**STEPHEN SCHNURR**

Saint Paul Catholic Church  
Valparaiso, Indiana

**MARK STEINBACH**  
BROWN UNIVERSITY

**DAVID WAGNER**

DMA

www.davidwagnerorganist.com

**KARL WATSON**

SAINT LUKE'S

METUCHEN

**RONALD WYATT**

Trinity Church  
Galveston

**A one-inch Professional Card in THE DIAPASON**

For information on rates and specifications,

contact Jerome Butera:

jbutera@sgcmail.com 608/634-6253

AMERICAN PUBLIC MEDIA

**Pipedreams** CELEBRATING 35 YEARS

A RADIO PROGRAM FOR THE KING OF INSTRUMENTS

1840 - **What's New?** . . . a sampler of some recently installed, or reinstalled, instruments here and there.

**OCTOBER 2018**

1841 - **East Texas Treasures** . . . highlights from the previous year's East Texas Pipe Organ Festival as this year's festival prepares to launch.

1842 - **500 Years of Italian Organ Music** . . . an overview of organ repertoire from the cradle of classical music, Italy.

1843 - **Honoring Anniversaries** . . . of composers and performers who reached significant milestones in the year 2018.

1844 - **Celebrating Couperin** . . . commemorating the 350th anniversary of the birth of one of the foremost French Baroque composers, François Couperin le Grande (1668-1733).

Pipedreams is American Public Media's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the king of instruments is heard on stations nationwide and worldwide via [pipedreams.org](http://pipedreams.org). Go online to locate a broadcast station near you.

**A.P.O.B.A.**  
Associated Pipe Organ Builders of America  
is a proud supporter  
of Pipedreams [apoba.com](http://apoba.com)

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

# Calendar

**Henry Webb**; St. Luke's Episcopal, Dallas, TX 10:30 am  
**Ann Frohbieter**; Temple Emmanu-El, Dallas, TX 1:30 pm  
**Johann Vexo**; University Park United Methodist, Dallas, TX 3 pm  
 Choral Evensong; Church of the Incarnation, Dallas, TX 6 pm

14 NOVEMBER  
**Jonathan Ryan**; First Presbyterian, Kilgore, TX 10 am  
**Jacob Benda**, lecture/recital; St. Luke's United Methodist, Kilgore, TX 2 pm

15 NOVEMBER  
**Graham Barber**; St. Mark's Episcopal Cathedral, Shreveport, LA 10 am  
**Christopher Marks**; St. Mark's Episcopal Cathedral, Shreveport, LA 3:30 pm  
**Katelyn Emerson**; First Presbyterian, Kilgore, TX 7:30 pm

16 NOVEMBER  
**Chelsea Chen**; First Congregational, Boulder, CO 7:30 pm  
**Michael Kleinschmidt**; Christ Episcopal, Tacoma, WA 12:10 pm  
**James Welch**; Santa Clara University, Santa Clara, CA 7:30 pm

18 NOVEMBER  
**Nathan Laube**; First Christian, Jefferson City, MO 4 pm  
**Jin Kyung Kim**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 NOVEMBER  
**Chelsea Chen**; First United Methodist, Fort Worth, TX 7 pm

28 NOVEMBER  
 Cavatina Music Society; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

30 NOVEMBER  
**Todd Wilson**; St. Thomas Aquinas Catholic Church, Dallas, TX 7:30 pm  
**Wyatt Smith**; University of Puget Sound, Tacoma, WA 12 noon

## INTERNATIONAL

16 OCTOBER  
**Daria Burlak**; St-Martin, Dudelange, Belgium 8:15 pm

17 OCTOBER  
**Krzystof Urbanyak**; Kreuzkirche, Dresden, Germany 8 pm  
**Dorothee Oberlinger & Peter Kofler**; Jesuitenkirche St. Michael, München, Germany 8 pm  
**Carmen Jauch**, with alto; Klosterkirche, Alpirsbach, Germany 11:15 am

18 OCTOBER  
**Bernhard Haas**; Dom St. Petri, Bremen, Germany 7 pm  
**Christopher Herrick**; St. John the Evangelist Upper Norwood, London, UK 7:30 pm

19 OCTOBER  
**Kalevi Kiviniemi**; Jesuitenkirche St. Michael, München, Germany 8 pm  
**Alcee Chriss, Joshua Stafford, & Thomas Gaynor**; Notre Dame Basilica, Montréal, QC, Canada 7:30 pm

20 OCTOBER  
**Giorgio Parolini**; Willibrordi-Dom, Wesel, Germany 7:30 pm  
**Francesco Finotti**; Dominikanerkirche St. Andreas, Köln, Germany 8 pm  
**Christian Lane**; Church of St. Andrew & St. Paul, Montreal, PQ, Canada 3 pm

21 OCTOBER  
**Torben Zepke**; Dom, Altenberg, Germany 11:45 am  
**Jean Guillou**; Jesuitenkirche St. Michael, München, Germany 4 pm  
**Luca Massaglia**; St. Laurentius, Erwitte, Germany 4:30 pm  
**Franz Günthner**; Münster, Obermarchtal, Germany 5 pm

23 OCTOBER  
**Jean-Baptiste Robin**; St-Martin, Dudelange, Belgium 8:15 pm

24 OCTOBER  
**Dörte-Maria Packeiser**; Frauenkirche, Dresden, Germany 8 pm  
**Catherine Ennis**; Westminster Cathedral, London, UK 7:30 pm

25 OCTOBER  
**Susanne Rühling & Ralf Gehler**; Museum für Antike Schifffahrt, Mainz, Germany 7:30 pm

26 OCTOBER  
 Schola Floriania; Basilika St. Kastor, Koblenz, Germany 7:30 pm

27 OCTOBER  
**Ansgar Schlei**; Willibrordi-Dom, Wesel, Germany 7:30 pm

28 OCTOBER  
**Andreas Meisner**, with trumpet; Dom, Altenberg, Germany 2:30 pm  
**Gerhard Löffler**; Dom St. Martin, Rottenburg, Germany 5 pm  
**Adam Brakel**; Westminster United Church, Winnepeg, MB, Canada 2:30 pm  
**Craig Cramer**; Cathedral of the Assumption, Ningbo, China 7 pm

29 OCTOBER  
**Carsten Ehret**; Musikhochschule, Mainz, Germany, 7:30 pm

30 OCTOBER  
**Thierry Escaich**, silent film, *Nosferatu*; Maison Symphonique, Montreal, PQ, Canada 8 pm

31 OCTOBER  
**Holger Gehring**; Kathedrale, Dresden, Germany 8 pm

1 NOVEMBER  
 Monteverdi, *Vespers 1610*; Dom, Altenberg, Germany 7:30 pm

3 NOVEMBER  
**Ralf Borghoff**; St. Laurentius, Erwitte, Germany 7:30 pm

4 NOVEMBER  
**Craig Cramer**; Kulangsu Organ Museum and Research Centre, Xiamen, China 4 pm

7 NOVEMBER  
**Christian Schmitt**; Kreuzkirche, Dresden, Germany 8 pm

8 NOVEMBER  
**Tobias Gravenhorst**, with choir; Dom St. Petri, Bremen, Germany 7 pm

9 NOVEMBER  
**Ken Cowan**; Lawrence Park Community Church, Toronto, ON 8 pm

10 NOVEMBER  
**Thomas Noll**; Erlöserkirche, München-Schwabing, Germany 7 pm  
**Richard Lester**; Buckfast Abbey, Devon, UK 7:30 pm  
**Ken Cowan**, masterclass; Lawrence Park Community Church, Toronto, ON 10 am

11 NOVEMBER  
**Iris Rieg**; Dom, Altenberg, Germany 2:30 pm  
**Christian Vorbeck**; Willibrordi-Dom, Wesel, Germany 7:30 pm

13 NOVEMBER  
**Olivier Penin**; Augustinerkirche, Würzburg, Germany 7:30 pm

14 NOVEMBER  
**Martin Stroh häcker**; Kulturpalast, Dresden, Germany 8 pm

16 NOVEMBER  
**Christoph Schoener**; St. Mikaelis Kirche, Hamburg, Germany 7 pm  
**Réal Gauthier, Yves-G. Préfontaine, Vincent Boucher, Antoine Leduc**; Immaculée-Conception, Montréal, QC, Canada 7:30 pm

17 NOVEMBER  
**Matthias Roth**; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

18 NOVEMBER  
 Duruflé, *Requiem*; Dom, Altenberg, Germany 2:30 pm  
 Mozart, *Requiem*; Jesuitenkirche St. Michael, München, Germany 4 pm  
**Philippe Lefebvre**; Basilika St. Gereon, Köln, Germany 5 pm  
**Michel Bouvard**; St-Sulpice, Paris, France 4 pm

21 NOVEMBER  
**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm  
**Paul Goussot**, silent film; Radio France, Paris, France 8 pm

24 NOVEMBER  
**Holger Gehring**, with trumpets; Dom, Altenberg, Germany 2 pm

25 NOVEMBER  
**Paul Thissen**; St. Laurentius, Erwitte, Germany 4:30 pm  
**Markus Eichenlaub**; Dom St. Martin, Rottenburg, Germany 5 pm  
**Tobias Skuban**; Basilika St. Gereon, Köln, Germany 5 pm  
**Barry Jordan**, Messiaen, *Les Corps glorieux*; Dom, Magdeburg, Germany 5 pm

27 NOVEMBER  
**Olivier Latry**; Pfarrkirche St. Cyriakus, Krefeld-Hüls, Germany 6 pm  
**Nicholas Schmelter**, with piano; St. Paul's Cathedral, London, ON, Canada 12 noon

28 NOVEMBER  
**Johannes Trümpler**; Kathedrale, Dresden, Germany 8 pm


30 NOVEMBER  
**Andreas Boltz**, with trumpets; Dom, Frankfurt, Germany 8 pm


REPAIRING                      TUNING                      ADDITIONS  
**R. W. KURTZ ORGAN CO.**  
 CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING  
 P.O. Box 32, Woodstown, N.J. 08098 • 856/769-2883  
 Fax 856/769-0025 e-mail: kurtz2@comcast.net

  
**BIGELOW & Co.**  
 ORGAN BUILDERS  
 801-756-5777  
 www.bigeloworgans.com

**Lewis & Hitchcock, Inc.**  
 Pipe Organ Builders Since 1915  
 11561 Edmonston Rd.  
 Beltsville, MD 20705  
 800/952-PIPE

Member Firm: The Associated Pipe Organ Builders of America  
**RANDALL DYER & ASSOCIATES, INC.**  
 PIPE ORGANS OF QUALITY AND DISTINCTION  
 BOX 489 JEFFERSON CITY, TENNESSEE 37760 865-475-9539  
 randalldyer@bellsouth.net • www.rdyerorgans.com

  
 The Organ Clearing House  
 PO Box 290786  
 Charlestown, MA 02129  
 Ph: 617.688.9290  
 www.organclearinghouse.com

**CORNEL ZIMMER ORGAN BUILDERS**  
  
 FOURTH GENERATION BUILDER  
 A NEW GENERATION IN  
 EXCEPTIONAL QUALITY  
 CREATIVITY, AND INTEGRITY  
 731 CROSSPOINT DRIVE  
 DENVER, NC 28037  
 PHONE: 704-483-4560  
 WWW.ZIMMERORGANS.COM      ADMINISTRATION@ZIMMERORGANS.COM

**LAUCK PIPE ORGAN CO.**  
 92 - 24th Street  
 Otsego, Michigan 49078  
 Ph: 269/694-4500  
 k.reed.com.krr@att.net

PIPE ORGAN BUILDERS - EST. 1877  
**SCHOENSTEIN**  
 SAN FRANCISCO  
 www.schoenstein.com - (707) 747-5858

Visit The Diapason website: [www.TheDiapason.com](http://www.TheDiapason.com)  
 Like The Diapason on Facebook:  
[www.Facebook.com/TheDiapason](http://www.Facebook.com/TheDiapason)

*Experience*  
**ATOS**  
 American Theatre Organ Society  
*Preserving a unique art form.*  
 Concerts, education, silent film, preservation,  
 fellowship and more. [www.atos.org](http://www.atos.org)  
 Jim Merry, Executive Secretary, merry@atos.org  
 P.O. Box 5327, Fullerton, CA 92838



FRÉDÉRIC BLANC, Stiftskirche, Stuttgart, Germany, July 13: *Cantabile (Choral No. 3 in a)*, Franck; *Introduction et Variations sur un Noël Polonais*, Guilman; *Arabesque (24 pièces en style libre, op. 31, no. 15)*, Carillon de Westminster (*24 Pièces de fantaisie, Troisième suite, op. 54, no. 6*), Vierne; Jésus tombe sur le poids de sa croix (*Le chemin de la croix*), Dupré; *Prélude et Fugue sur le nom d'Alain*, Duruflé; *Introduction et aria*, Grunewald; Improvisation.

ADAM J. BRAKEL, St. Matthew Lutheran Church, Hanover, PA, April 8: *Coronation March (Le Prophète)*, Meyerbeer; *Partita: Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Toccata in D*, Lanquétuit; *Americana*, various, arr. Brakel; *Praeludium in e*, Bruhns; *Variations on Shenandoah*, Hyman; *Sonata Eroïca*, op. 94, Jongen.

ELIZABETH & RAYMOND CHENAULT, St. Andrew's Episcopal Church, Amarillo, TX, April 22: *Variations on an Easter Theme*, Rutter; *Saint Anthony in Meditation (The Triumph of the Saint)*, Paulus; *Allegro for Organ Duet*, Moore; *Shenandoah*, White; *A Fancy for Two to Play*, Hancock; *Variations on Veni Creator Spiritus*, Briggs; *Phantom of the Opera Medley*, Lloyd Webber, arr. Chenault.

PETER RICHARD CONTE, South Main Baptist Church, Houston, TX, April 8: *Overture (Candide)*, Bernstein, transcr. Conte; *Agitato, Fugue (Sonata XI, op. 148)*, Rheinberger; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Pastorale, Mattheus-Final (Bach's Memento)*, Bach, transcr. Widor; *No. 4 in D-flat, No. 3 in f (Four Sketches for Pedal-Piano, op. 56)*, Schumann; *Choral Improvisation on Naher, mein Gott, zu Dir!*, Karg-Elert; *Mondschein Musik (Capriccio, op. 85)*, Strauss, transcr. Conte.

LYNNE DAVIS, First United Methodist Church, Orlando, FL, April 8: *Choral-Improvisation sur le Victimae paschali*, Tournemire, transcr. Duruflé; *Variations sur un theme de Clément Jannequin*, Alain; *Passacaglia in c*, BWV 582, Bach; *Choral No. 1 in E*, Franck; *Rosace (Esquisses Byzantines)*, Mulet; *Symphony VI in g*, op. 42, no. 2, Widor.

ISABELLE DEMERS, Southern Oregon University, Ashland, OR, April 8: *Prelude,*

*Fugue, and Chaconne*, BuxWV 137, Buxtehude; *Harry Potter Symphonic Suite*, Williams, transcr. Demers; *Institution of the Eucharist (Book of the Holy Sacrament)*, Messiaen; *Elfes, Variations de Concert*, Bonnet; *Prelude and Fugue in D*, BWV 532, Bach; *Scherzo (Symphony V in d, op. 107)*, Mendelssohn; *Rosace (Esquisses Byzantines)*, Mulet; *Variations on a Theme of Paganini*, Thalben-Ball.

MICHAEL HEY, St. James Episcopal Church, Los Angeles, CA, April 8: *Pomp and Circumstance No. 2*, Elgar, transcr. Lemare; *The Dancing Pipes*, Dove; *Scherzo Symphonique*, Cocherneau, transcr. Filsell; *Allegro (Symphony VI in g, op. 42, no. 2)*, Widor; *The Soul of the Lake, Hymn to the Stars (Seven Pastels from the Lake of Constance, op. 96)*, Karg-Elert; *Prière*, op. 108, no. 2, Jongen.

CHRISTOPHER HOULIHAN, Cathedral of St. Paul, Des Moines, IA, April 14: *Passacaglia and Fugue in c*, BWV 582, Bach; *Four Sketches for Pedal-Piano, op. 58*, Schumann; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Grande Pièce Symphonique*, op. 17, Franck.

RENÉE ANNE LOUPRETTE, Hyde Park Community United Methodist Church, Cincinnati, OH, April 15: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Récit du Chant de l'Hymne Précédent (Pange lingua)*, de Grigny; *Intermezzo, Moto perpetuo, Fugue triangulaire (Douzes Courtes Pièces pour orgue, op. 43, vol. 1)*, Laurin; *Myto*, Wammes; *Deuxième Fantaisie*, Alain; *Suite*, op. 5, Duruflé; *Improvisation (Trois Pièces pour Orgue ou Harmonium)*, Boulanger.

ROBERT McCORMICK, St. Peter's Episcopal Church, Morristown, NJ, April 20: *Choral (Deuxième symphonie, op. 20)*, Vierne; *Cantilène Improvisée*, Tournemire, recon. Duruflé; *Suite*, Martinson; *Prelude on Llanfair, Hommage à Messiaen*, Robinson; *Prelude and Fugue on Union Seminary*, Hancock.

KAROL MOSSAKOWSKI, Stiftskirche, Stuttgart, Germany, July 6: *Choral No. 2 in b*, Franck; *Choral-Improvisation sur le Victimae paschali laudes*, Tournemire; *Prélude, Adagio, et choral varié sur le thème du Veni creator*, op. 4, Duruflé; Improvisation.

BRUCE NESWICK, Cathedral of St. John Berchmans, Shreveport, LA, April 6: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Easter section, Orgelbüchlein*, Bach; *Verses on Christ lag in Todesbanden*, Scheidemann; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Ma\$hed*, Kim; *Deux Études*, Rogg.

DEREK NICKELS & STEPHEN SCHNURR, St. Matthew Episcopal Church, Evanston, IL, June 10: *Prelude in E-flat*, BWV 552i, Bach; *Soll es sein*, Sweelinck; *Concerto del Sigr. Meck*, Walther; *Praeludium in e*, BuxWV 142, Buxtehude; *Tiento de medio registro de dos tiple de 2º tono*, de Arauxo; *Schmücke dich, o liebe Seele*, BWV 654, Fugue in E-flat, BWV 552ii, Bach.

RAÚL PRIETO RAMÍREZ, St. Paul the Apostle Catholic Church, Westerville, OH, April 6: *Mephisto Waltz No. 1*, Liszt, transcr. Ramírez; *Suite*, op. 5, Duruflé; *Prelude to Die Meistersinger von Nürnberg*, Wagner, transcr. Ramírez; *Toccata in d*, BuxWV 155, Buxtehude; *Triptico del Buen Pastor*, Guridi.

NICHOLAS SCHMELTER, Christ the Good Shepherd Catholic Parish, St. Helen Campus, Saginaw, MI, May 6: *Ceremonial Music for Organ*, Hampton; *Variations sur O filii*, Fleury; *Fantasia and Fugue in F*, KrebsWV 420, Krebs; *May Song*, Elgar; *A Spring Song*, Holst; *Largo (New World Symphony)*, Dvorák, transcr. Clough-Leiter; *Vitrail, Campanile, Chant funèbre, Tu es petra et portæ inferi non prævalebunt adversus te (Esquisses Byzantines)*, Mulet.

STEPHEN SCHNURR, St. Thomas Episcopal Church, Menasha, WI, May 30: *Praeludium in e*, BuxWV 142, Buxtehude; *Soll es sein*, Sweelinck; *Concerto del Sigr. Meck*, Walther; *Praeludium in E*, LübbWV7, Lübeck.

JOHN SHERER, Fourth Presbyterian Church, May 25: *The Queen's Procession*, Chuckerbutty; *Arrival of the Queen of Sheba (Solomon)*, Handel, transcr. Rawsthorne; *Chanson de Matin*, Elgar, transcr. Brewer; *Caprice*, Harris; *Tuba Tune in D*, Lang; *Tune in E*, Thalben-Ball; *Solemn Melody*, Davies; *Crown Imperial*, Walton, transcr. Murrill.

JOSHUA STAFFORD, Westminster Presbyterian Church, Nashville, TN, April 9: *Sonata*

*Eroïca*, op. 94, Jongen; *Allegro con brio (Symphony No. 8, op. 88)*, Dvorák, transcr. Stafford; *Carnival Overture*, op. 92, Dvorák, transcr. Lemare; *Romance (Symphonie IV, op. 32)*, Vierne; *Berceuse à la mémoire de Louis Vierne*, Cocherneau, transcr. Blanc; *Roulade*, Bingham.

CAROLE TERRY, Memorial Church, Stanford University, Stanford, CA, April 18: *Præludium in D*, BuxWV 139, Buxtehude; *Unter den Linden grüne*, Sweelinck; *Sonata IV in a*, op. 98, Rheinberger; *Prelude and Fugue in C*, BWV 547, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Nun komm, der Heiden Heiland*, BWV 659, *Fantasy and Fugue in g*, BWV 542, Bach.

DAVID TROIANO, St. Anthony Church, Querétaro, Mexico, April 20: *Fuga*, Selby; *Aria XII*, Paganelli; *Obra de lleno de 7 tono*, Torres; *O Herre Gott*, BWV 1110, Bach; *Tiento de falsas de 2 tono*, Bruna; *Sonata*, Insanguine; *Fugue sur les jeux d'anches*, Couperin; *Wir Christenleut*, Bach; *Sonata*, Oxinagas.

PAUL VANDER WEELE, Presbyterian Homes, Evanston, IL, May 21: *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Mattheus—Final (Bach's Memento)*, Bach, transcr. Widor; *In paradisum (Requiem)*, Duruflé; *Fanfares to the Tongues of Fire*, King.

JOHN WALKER, Methuen Memorial Music Hall, Methuen, MA, May 30: *Choral (Quatre Pièces pour Orgue, op. 37)*, Jongen; *Prelude and Fugue in C*, BWV 545, Bach; *Requiescat in Pace*, Sowerby; *Choral No. 1 in E*, Franck; *Choral (Deuxième Symphonie in e, op. 20)*, Vierne; *Berceuse à la Mémoire de Louis Vierne*, Cocherneau, transcr. Blanc; *Hills in the Springtime (Taiwanese Suite)*, Chen; *Concert Variations upon Old Hundred*, Paine.

GREG ZELEK, Methuen Memorial Music Hall, Methuen, MA, May 23: *Prelude and Fugue in a*, BWV 543, Bach; *Prélude, Fugue, et Variation*, op. 18 (*Six Pièces pour le Grand Orgue*), Franck; *A-flat major (Liebesträume, S. 541)*, Liszt, transcr. Potts; *Fantasia for Organ*, Weaver; *Innig (Studien für den Pedalflügel: Sechs Stücke in kanonischer Form, op. 56)*, Schumann; *Première Sonate in d*, op. 42, no. 1, Guilman.



bedient  
pipe organ company  
bedientorgan.com



Milnar Organ Company  
New Instruments—Used Pipes—Restorations  
3165 Hill Road, Eagleville, TN 37660  
www.milnarorgan.com



PATRICK J. MURPHY & ASSOCIATES, INC.  
ORGAN BUILDERS  
610-970-9817 · [pjmorgans.com](http://pjmorgans.com)  
[pjm@pjmorgans.com](mailto:pjm@pjmorgans.com)

**M. P. Rathke, Inc.**  
Pipe Organ Builders  
Post Office Box 389  
Spiceland, Indiana 47385 U.S.A.  
Tel. 317-903-8816 Fax 765-529-1284  
[www.rathkepipeorgans.com](http://www.rathkepipeorgans.com)

Check your listing in  
**THE DIAPASON Resource Directory**  
If changes are needed in your listing, contact Jerome Butera  
608/634-6253  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)


**DIAPASON Student Rate**  
**WOW!** \$20 one year  
847/954-7989  
[sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)



Parkey ORGAN BUILDERS  
New Instruments | RESTORATION & DESIGN  
770.368.3216 • DULUTH, GA • [www.parkeyorgans.com](http://www.parkeyorgans.com)

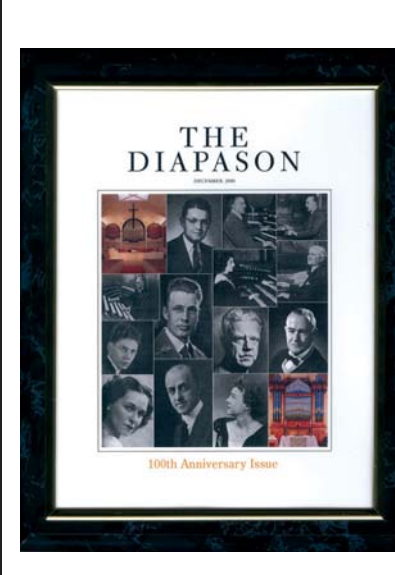
sound INSPIRATION  
Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training  
[www.riedelassociates.com](http://www.riedelassociates.com) • (414) 771-8966  
email: [consult@riedelassociates.com](mailto:consult@riedelassociates.com)  
819 NORTH CASS STREET • MILWAUKEE, WI 53202  
**RIEDEL**  
hear the difference.

Don't just tell people what you have for sale. **Show them!**



Include pictures with your classified ads on our website.  
**WWW.THEDIAPASON.COM**  
Contact Jerome Butera for details.  
608/634-6253; [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**Own a piece of history!**



The cover of the 100th Anniversary Issue of THE DIAPASON is now available on a handsome 10"x 13" plaque. The historic cover image in full color is bordered in gold-colored metal, and the high-quality plaque has a marbled black finish; a slot on the back makes it easy to hang for wall display. Made in the USA, THE DIAPASON 100th Anniversary Issue commemorative plaque is available for \$45, shipping in USA included. \$10 discount for members of the 50-Year Subscribers Club. **Order yours today:**  
[jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)  
608/634-6253

Building websites for tomorrow



MEDIAPRESS STUDIOS  
An affiliate of Soranton Gillette Communications

Content Strategy Custom Coding  
E-Commerce SEO Training

Want to know more?  
[www.mediapressstudios.com](http://www.mediapressstudios.com) or  
e-mail [sales@mediapressstudios.com](mailto:sales@mediapressstudios.com)

# Classified Advertising

## POSITIONS AVAILABLE

**Morel and Associates, Organ Builders** of Denver, Colorado, is seeking an experienced pipe organ technician to join our company to assume the position of Service Manager. Please mail or email résumé to: Rick Morel, 4221 Steele St., Denver, CO 80216; email: morel8645@msn.com.

**Wanted: Organists visiting Maui.** Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrank-positiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org.

## PUBLICATIONS / RECORDINGS

**Fruhauf Music Publications** announces a complimentary publication, *Unnumbered through the Ages*, an expanded three-verse hymn anthem for SATB choir and organ. Conceived in an Anglo-Catholic tradition, text and music combine in a manner suitable for All Saints as well as the seasons of Epiphany and Pentecost. This is the first of three verse anthems to be published by Fruhauf, and it is the most adventurous of the set, featuring the organist as a soloist and accompanist. For information: www.frumuspub.net.

**Aria from the Opera Ptolemy**, arranged by Edwin Arthur Kraft, makes a fine stand-alone organ piece, easily recognizable as "Father in Heav'n Abiding" or "Silent Worship." michaelmusicsservice.com; 704/567-1066.

## PUBLICATIONS / RECORDINGS

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

**Consoliere Classic Series for Organ:** Complete Set of Six Books. An outstanding collection compiled from World Library Publication's extensive organ library. A must for any church organist. 003067, \$54.00, 800/566-6150, Wlpmusic.com.

**The Tracker**—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

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

## PUBLICATIONS / RECORDINGS

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

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

**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 Barkhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

## PUBLICATIONS / RECORDINGS

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

## MISCELLANEOUS WANTED

**Foley-Baker, Inc. is seeking a collection of The Diapason magazine.** Issues from 1951 and earlier. Contact Michelle: 800/621-2624 or mracz@foleybaker.com.

## HYBRID ORGANS FOR SALE

**Pipe/digital instrument available.** Wicks/Allen 2008 with custom English console and façade. 11 pipe ranks; 64 digital ranks. Mint tonal and physical condition. Immediately available. Complete brochure email aotech45@gmail.com or call 803/359-6352.

## PIPE ORGANS FOR SALE

**34-rank Casavant pipe organ for sale.** Orgues Létourneau is offering a 33-stop Casavant Frères pipe organ (Opus 2518 from 1959) for sale. This electro-pneumatic instrument is currently in storage at the Létourneau shops and is available for purchase in "as is" condition for USD \$60,000 with its original three-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the three-manual console with a new solid-state switching system. The organ requires approximately 570 sq. ft. with 20' ceiling for 16' ranks. For more details, visit www.letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.



**TOTAL PIPE ORGAN RESOURCES**

2320 West 50<sup>th</sup> Street \* Erie, PA 16505-0325  
(814) 835-2244 \* [www.organsupply.com](http://www.organsupply.com)



**GLÜCK**  
*pipe organs*

Sebastian M. Glück,  
Artistic and Tonal Director

170 Park Row, Suite 20A  
New York, NY 10038

[www.glucknewyork.com](http://www.glucknewyork.com) 212.608.5651

**For Sale: This Space**  
**For advertising information contact:**  
**THE DIAPASON**  
**608/634-6253 voice**  
**jbutera@sgcmail.com e-mail**

**Attention Organbuilders**  
For information on sponsoring a color cover for THE DIAPASON, contact Jerome Butera, 608/634-6253 jbutera@sgcmail.com

Send a copy of THE DIAPASON to a friend!  
Contact THE DIAPASON at 608/634-6253; jbutera@sgcmail.com




**Andover**  
*Fine Mechanical Action Organs*

Telephone 888-ORGAN CO  
[www.andoverorgan.com](http://www.andoverorgan.com)


For Pipe Organ Parts:  
**arndtorgansupply.com**  
Or send for our CD-ROM catalog  
**Arndt Organ Supply Company**  
1018 SE Lorenz Dr., Ankeny, IA 50021-3945  
Phone (515) 964-1274 Fax (515) 963-1215



**JOHNSON**  
PIPE ORGAN BUILDERS, LTD.  
LAKE CITY, IOWA 51449 (712) 464-8065


**MULLER**  
PIPE ORGAN COMPANY

P.O. Box 353 | CROTON, OHIO 43013  
800.543.0167 | [WWW.MULLERPIPEORGAN.COM](http://WWW.MULLERPIPEORGAN.COM)



**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS  
P. O. BOX 7375  
LITTLE ROCK, AR 72217  
501-661-0197  
[www.nicholsandsimpson.com](http://www.nicholsandsimpson.com)  
C. JOSEPH NICHOLS WAYNE E. SIMPSON III

**PEEBLES-HERZOG, INC.**  
50 Hayden Ave.  
Columbus, Ohio 43222  
Ph: 614/279-2211 • 800/769-PIPE  
[www.peeblesherzog.com](http://www.peeblesherzog.com)



**Roy Redman**  
*Redman Pipe Organs LLC*  
816 E. Vickery Blvd.  
Fort Worth, TX 76104  
817.332.2953 • Cell: 817.996.3085  
Fellow, American Institute of Organ Builders  
Member, International Society of Organ Builders  
e-mail: royredman@redmanpipeorgans.com



**Reuter**  
785.843.2622 [reuterorgan.com](http://reuterorgan.com)

**THE DIAPASON**

3030 W. Salt Creek Lane  
Suite 201  
Arlington Heights, IL 60005

ph 847/954-7989  
fax 847/390-0408  
e-mail [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
web [www.TheDiapason.com](http://www.TheDiapason.com)

**PIPE ORGANS FOR SALE**

**Five stop triple transposing Positiv Organ by James Louder.** Designed and built by James Louder to serve as either a large continuo organ or a small chapel organ, the organ has five registers, all divided into bass and treble. The manual compass is 50 notes (C, D-d<sup>'''</sup>) and the keyboard may be transposed from A440 to A415 and to A392. The natural keys are of bone and the sharps of padouk, capped with ebony. The casework is of solid white oak with pipe-shades of rock maple. The organist may play comfortably while standing, or while seated at the tall bench provided. Removable panels shield the façade pipes during transport, as well as a fitted, padded cover for the whole instrument. The upper part of the organ can be removed from the base, which contains the wind system. The organ can be easily transported in the back of a mini-van. Because a continuo organ in regular use needs to be tuned frequently, the open metal pipes are fitted with tuning collars. This also allows the organ to be put into various temperaments. The instrument is tuned in Kellner temperament. Stopped: Bourdon 8', Principal 4', Flûte à cheminée 4', Dessus de Nasard 2-2/3', Flûte à bec 2'. Price: \$60,000 (U.S.), seller pays shipping. Contact: David Schrader, dschrader.music@gmail.com, cell: 312/560-2968.

**Circa 1860 Pfeffer eight-rank organ,** available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: [www.redmanpipeorgans.com](http://www.redmanpipeorgans.com).

**Historic 1859 ROBJOHN, II+Ped,** 11 ranks. Drop dead gorgeous rosewood case, 14'-2" tall. Lovely for chapel, large residence, or museum. [www.bigeloworgans.com](http://www.bigeloworgans.com). Click on News.

**PIPE ORGANS FOR SALE**

**Rieger 23-rank mechanical pipe organ for sale.** Two 61-note manuals and 32-note AGO concave, radiating pedals. 1,221 pipes, manual and pedal couplers, and tremulant; includes 3 separate mixture stops and 2 reed stops. Gently voiced for a chapel or home use. Compact design: width: 5'-8 1/8", depth 7'-3 1/4", height 7'-3 1/2" with separate electric blower 2' x 2'-1" x 2'-5". Mechanical key and stop action, slider windchest. Reduced to \$45,000.00. For more details call 360/945-0425 or see OHS Organ Data Base, Rieger Orgelbau, Gaspar Schulek Residence.

**Casavant Freres Opus 3818, 2004.** 3-manual drawknob, 52 ranks, E/P action in excellent playable condition. Scottsdale, AZ. Steve Beddia, 609/432-7876, [acorgan@comcast.net](mailto:acorgan@comcast.net).

**Residence instrument available, Douglasville, Georgia.** Four manual, six division, hybrid instrument built in 2010. Short montage on YouTube by entering "HDG residence organ" in the browser. Complete stoplist and pictures available. Contact M. Proscia, 770/258-3388 or 770/361-2485; [Prosciaorg@aol.com](mailto:Prosciaorg@aol.com).

**Aeolian-Skinner opus 1480.** 2 manuals, 20 ranks, 4 divisions, enclosed and unenclosed Great. Price reduced significantly to \$99,000. Details: [thomcat85@aol.com](mailto:thomcat85@aol.com).

**1874 Hutchings-Plaistead.** 2 manuals, 11 stops. Good restorable condition. Free to a good home. Boston area. Contact John Bishop, the Organ Clearing House, [john@organclearinghouse.com](mailto:john@organclearinghouse.com).

**PIPE ORGANS FOR SALE**

**1968 Wicks,** one divided manual and AGO pedalboard. Excellent condition. Self contained; direct electric action; chuffy, open toe voicing, 85 unenclosed pipes. Ideal for small church or home. Fits under 8' ceiling. \$3,500 or best offer. [rlutz72@gmail.com](mailto:rlutz72@gmail.com).

**MISCELLANEOUS FOR SALE**

**Excellent used pipes, like new Austin actions half price,** and all sizes of re-leathered bellows. Milnar Organ Company, 615/274-6400, [dennis@milnarorgan.com](mailto:dennis@milnarorgan.com). Please visit our website for information on available inventory: [www.milnarorgan.com](http://www.milnarorgan.com).

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

**16' OSI Metal Diapason (12 pipes),** 34 scale mitered to 12' on two chests with rackings. \$1,700 OBO. Steve: 609/432-7876, [acorgan@comcast.net](mailto:acorgan@comcast.net).

**SERVICES / SUPPLIES**

**Aeolian/Robert Morton-style maroon leather** is now available from Columbia Organ Leathers! Highest quality. 800/423-7003, [www.columbiaorgan.com](http://www.columbiaorgan.com).

**Classified advertising sells!** Contact Jerome Butera at [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com); 608/634-6253.

**SERVICES / SUPPLIES**

**Releathering all types of pipe organ actions and mechanisms.** Highest quality materials and workmanship. Reasonable rates. Columbia Organ Leathers 800/423-7003. [www.columbiaorgan.com/col](http://www.columbiaorgan.com/col).

**Do you have a pipe organ that you would like to interface with an electronic or digital organ?** We can interface any digital organ or any organ console with any pipe organ. For more information e-mail [orgnbldr@comcast.com](mailto:orgnbldr@comcast.com) (not Comcast) or call 215/353-0286.

**ANNOUNCEMENTS**

**THE DIAPASON E-Newsletters** are e-mailed monthly to subscribers who sign up to receive them. Don't miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit [www.TheDiapason.com](http://www.TheDiapason.com) and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).

**2019 Resource Directory** advertising opportunities abound! The deadline for advertising is November 1. The directory will mail with the January issue. To discuss your advertising needs, contact Jerome Butera: [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com); 608/634-6253.

Postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

**Goulding & Wood**  
PIPE ORGAN BUILDERS

MEMBER *Associated Pipe Organ Builders of America* 823 Massachusetts Ave.  
[gouldingandwood.com](http://gouldingandwood.com) (317) 637-5222 Indianapolis, IN 46204

**Advertise in THE DIAPASON**

For information on rates and digital specifications  
contact Jerome Butera  
608/634-6253, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

**Like THE DIAPASON  
on Facebook:**



**[www.Facebook.com/  
TheDiapason](http://www.Facebook.com/TheDiapason)**

**Berghaus**  
Pipe Organ Builders

2151 Madison St. [www.berghausorgan.com](http://www.berghausorgan.com)  
Bellwood, IL EMAIL: [info@berghausorgan.com](mailto:info@berghausorgan.com)  
60104 PH: 708.544.4052 FAX: 708.544.4058

**LEVSEN**



**ORGAN COMPANY** Phone: 1-800-397-1242  
Web: [www.levsenorg.com](http://www.levsenorg.com)

Visit [orgelkidsusa.org](http://orgelkidsusa.org) online!

**J.F. NORDLIE COMPANY**  
ORGAN BUILDERS  
TRUNK ORGANS • POSITIVS • KIDS' KITS

605-335-3336 [www.jfnordlie.com](http://www.jfnordlie.com)

**ROSALES**

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

**Taylor & Boody Organbuilders**

Staunton, VA  
[www.taylorandboody.com](http://www.taylorandboody.com)  
540-886-3583  
[inquiries@taylorandboody.com](mailto:inquiries@taylorandboody.com)



**WICKS PIPE  
ORGAN COMPANY**  
"Building organs since 1906"  
[www.wicksorgan.com](http://www.wicksorgan.com)  
**618-654-2191**

**CLASSIFIED  
ADVERTISING  
RATES**

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

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

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

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

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

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

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

**THE DIAPASON** 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
608/634-6253 • [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

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

Category \_\_\_\_\_  Regular  Boldface

Place on website

Ad Copy \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_

City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**

# Karen McFarlane Artists

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



George Baker



Martin Baker\*



David Baskeyfield



Diane Meredith Belcher



Michel Bouvard\*



Stephen Buzard



Aaron Tan  
 2018 AGO National  
 Competition Winner  
 Available 2018-2020



Chelsea Chen



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois\*



Alcee Chriss  
 Canadian International  
 Organ Competition Winner  
 Available 2018-2021



Katelyn Emerson



Stefan Engels\*



Thierry Escaich\*



Janette Fishell



David Goode\*



Thomas Heywood\*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry\*



Nathan Laube



Amanda Mole

## **Choirs Available**

Saint Thomas Church  
 New York City  
 (March 2019)

New College Oxford  
 United Kingdom  
 (March/April 2019)

Trinity College Cambridge  
 United Kingdom  
 (September 2019)

Notre-Dame Cathedral  
 Paris  
 (April 2020)



Alan Morrison



James O'Donnell\*



Thomas Ospital\*



Jane Parker-Smith\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan



Todd Wilson



Christopher Young

**Celebrating  
Our 98th  
Season!**

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