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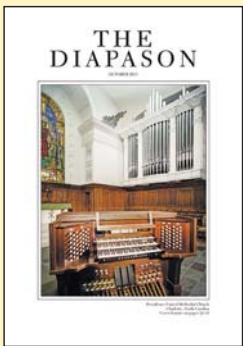
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Editorial Director **JOYCE ROBINSON**
jrobinson@sgcmail.com
847/391-1044

Editor-at-Large **STEPHEN SCHNURR**
sschnurr@sgcmail.com
219/531-0922

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

Designer **DAN SOLTIS**

Contributing Editors **LARRY PALMER**
Harpsichord

JAMES McCRAE
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **David Herman**
James M. Reed
John Collins
Kenneth Udy

Editor's Notebook

In this issue

By the time you receive this, it will be nearly six months since the bombings at the Boston Marathon occurred. These heinous acts, which resulted in three deaths and over 260 injuries at the scene, have left their mark on all of us—if not physically, then certainly emotionally and spiritually. Church musician and composer Richard Webster, a veteran runner of the Boston Marathon, was present that day and recounts to Jason Overall his experience there and his later reaction to the bombings. This article also appears in the October issue of *The Journal* of the Association of Anglican Musicians.

Rhythm and timing (definitely part of running a race!) are crucial aspects of all music-making—perhaps even more so for the organ, given the nature of how it produces sound. In this issue we present Alan Woolley's analysis of how organists use rhythm and timing to make their playing expressive, in the context of mechanical organ actions. Woolley examines the degree to which a player can respond to pluck, and discusses key release in the context of rhetorical figures.

Ross Stretton reports on a springtime tour of churches and organs in Ontario, Canada.

John Bishop reflects on patience, on the art of Aristide Cavaillé-Coll, and on our shrinking attention spans thanks to our love affair with electronic devices. And Gavin Black discusses the pedagogy of playing chordal patterns.

Our cover feature this month presents Parkey OrganBuilders' Opus 14, an instrument that began its life as Aeolian-Skinner Opus 1472 in the Concert Hall of the John F. Kennedy Center for the Performing Arts in Washington, D.C., and is now tailored for leading worship music at Providence United Methodist Church in Charlotte, North Carolina.

2014 Resource Directory

As the year winds down, we begin to ramp up our preparation of *THE DIAPASON* 2014 *Resource Directory*. This useful guide to the suppliers of products and services in the organbuilding and church music fields is a unique offering—there is nothing else like it, so be sure that your firm or organization is included in its listings. We will mail the 2014 *Resource Directory* with our January 2014 issue. The

Here & There

Events

First Presbyterian Church, Arlington Heights, Illinois, announces its 2013–14 concerts: October 2, Royce Eckhardt, with violin; 10/13, Jack Cimo, classical guitar; November 6, Bruce Blanck Jazz Trio; 11/10, La Caccina vocal ensemble; December 4, Michael Gagne; 12/8, The Glory of Christmas; February 5, Kris Ward, handbells; 2/9, 29th annual Organ Fest; March 5, Christopher Urban, with piano; 3/16, Chicago Bronze, handbells; April 2, Christopher Urban, 4/13, choral concert. For information: www.fpcnh.org.

St. John's Cathedral, Denver, announces its fall concerts: October 4, Kenrick Mervine, with vocalist; 10/8, Folk Ragoût; 10/18, Heinavanker a cappella ensemble; 10/25, Dorothy Papadakis; November 1, Thomas Strickland; 11/2, Duruflé, *Requiem*; 11/12, violin and piano; 11/22, St. John's Cathedral Choir. For information: sjcathedral.org/music.

St. Mary's Cathedral, San Francisco, continues its autumn organ recital series, Sundays at 3:30 p.m.: October 6, Marco Cadario; 10/13, Emanuele Cardi; 10/20, Hans Uwe Hielscher; 10/27, David Troiano; November 3, Christoph Tietze; 11/10, Alexei Kodash, violin, Xijian Wang, piano; 11/17, Triskela Celtic Harp Trio. For information: 415/567-2020, ext. 213; www.stmarycathedralsf.org.



Faythe Freese at University of Alabama Holtkamp organ

The University of Alabama School of Music, Tuscaloosa, Alabama, celebrates the 25th anniversary of the Holtkamp organ, Opus 2007, with an alumni reunion on October 12. Events include an organ masterclass, coached by Mary Lou Nowicki, with the current University of Alabama organ students taught by Faythe Freese; a lecture on the installation of Opus 2007 by Chris Holtkamp; and a recital by Mary Williamson, David Buice, Jonathan Biggers, Jeff McLeland, and Donald Given. For information: 205/348-7110; music.ua.edu.

St. Agnes Church, New York City, continues its organ recital series, every second Saturday of the month at 4:30 p.m.: October 12, Joe Arndt; November 9, Alistair Reid; December 7, Benjamin Sheen; January 11, Janet Yieh; February 8, David Hughes; March 8, Jared

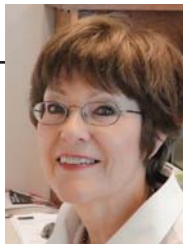
Lamenza; May 10, David Ball; June 14, James D. Wetzel. For information: stagneschurchnyc.org/music.

Campbellsville University in Campbellsville, Kentucky, continues its noon organ recitals on the 1894 Farrand and Votey pipe organ in Ransdell Chapel, and the 1875 Pomplitz organ in Our Lady of Perpetual Help Catholic Church: October 15, Douglas Murray; November 5, Rodney Barbour; February 11, Schuyler Robinson; March 18, Jan-Piet Knijff; April 8, Wesley Roberts with Campbellsville University faculty. For information: www.campbellsville.edu.

The Church of St. Louis, King of France, in St. Paul, Minnesota, presents organ recitals: October 15, Timothy Strand; 10/22, Laura Edman; 10/29, Gregory Hand; November 5, Thomas Ferry; 11/12, Sarah Carlson; 11/19, student organists from St. Olaf College; 11/26, Derek Remes. For information: www.stlouisingoffrance.org.

Old West Organ Society announces its International Arts Series for 2013–14, Fridays at 8 p.m. at Old West Church in Boston. In recognition of the 30th anniversary of the death of Charles B. Fisk, all performers play at venues that feature Fisk organs: October 18, Christian Lane; March 28, Hatsumi Miura; May 16, Thomas Baugh. For information: www.oldwestorgansociety.org.

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Joyce Robinson
847/391-1044; jrobinson@sgcmail.com
www.TheDiapason.com

advertising deadline is November 1; contact Jerome Butera at 608/634-6253 to reserve advertising space. If your organization is already listed, please notify me should any changes to your information be needed. If you are not listed, please contact me (at 847/391-1044, or jrobinson@sgcmail.com) and I will assist you. There is no charge for listings.

In preparation

Articles in preparation for future issues of *THE DIAPASON* include Elizabeth Naegele's interview with the late Donald Hustad shortly before his death, and Andrew Scanlon's interview of Ann Labounsky, plus the history of the organ at St. James United Church in Montreal, and more. ■

Letters to the Editor

Mechanical-action organs in Arizona

In the recent article/interview with Robert Clark (August 2013) the second paragraph describes his role as organ consultant as being ". . . directly responsible for the building of the first two modern mechanical action organs in Arizona. . ." Following is a brief chronology of the mechanical action church organs in Arizona:

Rosales Organ Builders, Opus 12, 1985, in Valley Presbyterian Church, Scottsdale, AZ preceded the Bigelow organ in Mesa, AZ by over a year.

Mechanical action instruments by other builders were installed after the Bigelow, Mesa organ and prior to the Richards, Fowkes organs in Scottsdale, AZ.

Manuel Rosales
Los Angeles, California

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

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Jack Bethards, Schoenstein tonal director, answers questions on organ tone at POE

Schoenstein & Co., Benicia, California, hosted a group of 30 students and faculty in July at the Schoenstein factory as part of a Pipe Organ Encounter, an intensive seven-day course of instruction, recitals, and lectures. The POE was headquartered at Stanford University and sponsored by the Palo Alto/Peninsula Chapter of the American Guild of Organists.

In order to learn more about the inner workings of pipe organs, the group had a thorough tour of the Schoenstein factory followed by a discussion of pipe organ tone using the Schoenstein Tonal Color Wheel. Explanations of the various families of organ tone, scaling, and voicing included a lively question and answer session. Emphasis was placed on the importance of a detailed knowledge of organ tone as a basis for registration. After seeing the various departments of the factory in operation, the students were given a preview of the new organ being built for the Dahlgren Chapel at Georgetown University in Washington, D.C.



Eighth Annual Summer Organ Camp at Kimmel Center and Macy's/Wanamaker Organ

The Eighth Annual Summer Organ Camp at the Kimmel Center and Macy's/Wanamaker Organ was held June 23–July 5. Started by Alan Morrison after the installation of the Dobson Organ (Fred J. Cooper Memorial Organ) in 2006, the camp soon joined forces with Grand Court Organist Peter Richard Conte to expand its offerings. Since then, six students have been carefully chosen each year to receive private daily instruction on both instruments with Morrison and Conte; in more recent years the camp has included improvisation lessons with Matthew Glandorf. Recitals are presented in both venues and recorded for broadcast at the conclusion of the two weeks. Generous support is provided by the Sansom Foundation and the Wyncote Foundation to cover all costs of each student including tuition, travel, and room and board. Pictured in Verizon Hall, from left to right: Alan Morrison, Thomas Mellan, Leah Martin, Karen Christianson, Anna Pan, Jordan Abbasi, Henry Webb.

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St. Norbert Abbey Casavant organ

St. Norbert Abbey, De Pere, Wisconsin, announces its 2013–14 Canon John Bruce Memorial Organ Concerts, Saturdays at 2 p.m.: October 19, Jean-Baptiste Robin; March 22, David Enlow; May 3, Nigel Potts. For information: www.norbertines.org.

First United Methodist Church, Ocala, Florida, announces the 2013–14 season of their Concerts with a Cause: October 20, University of Florida Concert Choir; November 10, Marion Civic Chorale; December 1, Central Florida Master Choir; 12/7, Marion Civic Chorale; 12/8, Christmas Concert; February 16, Gainesville Civic Chorus & Chamber Orchestra; April 6, Central Florida Master Choir; May 4, FUMC Praise Band; Saturday, 5/10, Marion Civic Chorale. For information: www.fumcocala.org.

St. John Cantius Parish, Chicago, Illinois, celebrates the rededication of its Casavant Opus 1130 organ, restored by JL Weiler, Inc., on October 20. The instrument will be dedicated at a 4 p.m. Mass, with a dedication recital by Miami's Thomas Schuster, at 7 p.m. For information: www.cantius.org.

Madison Avenue Presbyterian Church, New York City, presents its 2013–14 music series: October 20, students from the Mannes College of Music; November 10, violin and piano; 11/17, Juice Vocal Ensemble; 11/24, Saint Andrew Chorale and Orchestra, music of Haydn and Britten; December 8, My Lord Chamberlain's Consort; 12/15, 9th annual carol sing; January 19, Trio Cavatina; 1/26, cello and piano; February 9, Vassily Primakov, piano; March 2, cello and piano; 3/23, Andrew Henderson; 3/30, New York Bach Artists; April 13, Handel, *Messiah*; 4/25, 4/27, Juilliard415, Corelli sonatas; May 4, New York City Children's Chorus; 5/18, Saint Andrew Chorale and Orchestra, Bach cantatas. For information: 212/288-8920; www.mapc.com/music/sams.

Musica Sacra, Kent Tritle, music director, announces its 2013–14 concert season in New York City: October 23 (subscriber-only event), works of Byrd, Weelkes, and Gibbons, at the Cathedral of St. John the Divine; December 12 and 15, at Carnegie Hall, Handel's *Messiah*; March 31, at Alice Tully Hall, Lincoln Center for the Performing Arts, works

of Jocelyn Hagen (New York premiere of Jocelyn Hagen's oratorio *amass*) and Meredith Monk. For information: www.musicasacrany.com.

The Church of St. Luke in the Fields, New York City, presents its 2013–14 concert series: October 24, William Byrd's *Great Service*; December 5, A Baroque Christmas in Rome; January 23, David Shuler (works by Bach and Buxtehude); February 20, Palestrina choral works; April 3, music based on the Passion story, by Buxtehude and Schütz. For information: 212/414-9419; www.stlukeinthefields.org



Aeolian-Skinner organ, Cathedral of St. Paul (photo: Liam Flahive)

Olivier Latry, titular organist of the Cathedral of Notre-Dame in Paris, will play the dedication concert for the refurbished organs at the Cathedral of St. Paul, St. Paul, Minnesota, on October 24 at 7:30 p.m. The cathedral pipe organs have undergone a three-year refurbishment and enhancement, by Quimby Pipe Organs, Inc. All original pipes were cleaned and retuned, and Quimby added more than 1,000 new pipes, including a Pontifical Trompette and a 32' Pedal Bombarde; the two organs now comprise 89 ranks. The gallery organ pipes are now encased in walnut-gilded casework, designed by Duncan R. Stroik, and based upon the original blueprint by the cathedral's architect, Emmanuel Masqueray. Fundraising for the project is nearly complete; for information: www.cathedralheritagefoundation.org.

The National Association of Pastoral Musicians announces its webinar series, "Music in Celebrating the Mass." Webinars are offered on October 24, November 21, December 12, January 16, March 20, May 1 and 29. Presenters include Michel Guimont, Kathleen Harmon, David Anderson, James Wickman, Steven Janco, Kathleen DeJardin, and Ricky Manalo. For information: www.npm.org/Membership/webinar.htm.

The Cathedral of the Holy Angels, Gary, Indiana, announces the twenty-first season of the Cathedral Arts Concert Series: October 27, Andrew Schaeffer at the cathedral; January 27, Donald VerKuilen at St. Mary of the Lake Catholic Church; April 27, Stephen Schurr at the cathedral (celebrating the 50th anniversary of Casavant opus 2769). For information: Br. Ben Basile, bbasile@ccsj.edu, 877/700-9100, ext. 280.

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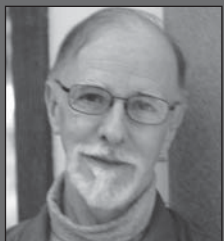
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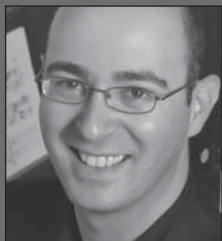
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St. Chrysostom's Church, Chicago, announces its 2013–14 concert series: October 27, Richard Hoskins with Rosalind Lee, soprano; November 10, Organfest! on the Fisk organ; December 6, Candlelight Carols; January 18, Wayward Sisters; February 23, St. Chrysostom's Choir; March 23, Roger Stanley; May 11, early Baroque ensemble works; 5/18, parish recital; June 1, viol consort; For information: www.saintc.org.

St. Paul Cathedral, Pittsburgh, concludes its organ recital series on October 27, with a performance by Donald Fellows at 4 p.m. For information: Donald Fellows, 412/621-6082, donaelfellows@verzon.net, stpaulpgh.org.

Second Presbyterian Church, St. Louis, Missouri, announces its Cousts Music Series: October 27, Faythe Freese; November 17, concert celebrating the church's 175th anniversary, with conductor Andrew Peters; December 8, Advent Vespers. For more information: www.secondchurch.net.

Presbyterian Homes, Evanston, Illinois, announces its upcoming organ recitals in Elliott Chapel: October 28, Margaret Martin, with Christopher Martin, trumpet; November 25, Andrew Schaeffer; January 27, Andrea Handley; February 24, Brett Zumsteg; March 31, Christine Kraemer; April 28, Stephen Schnurr; May 19, James Hicks; June 23, Christopher Urban. For information: www.presbyterianhomes.org.

Christ Church, Bradenton, Florida, announces its 2013–2014 concerts. November 1, Sarasota-Manatee Bach Festival (11/3 at Church of the Redeemer, Sarasota); 11/24, Schubert, *Mass in G Major*; December 1: Richard Benedum, lecture on Handel's *Messiah*; 12/8, Lessons & Carols for Advent; January 18, Sarasota-Manatee Bach Festival (1/19 at Church of the Redeemer, Sarasota); February 9, Huw Lewis; 2/23, Ring Sarasota handbell ensemble; March 2, Mozart, *Mass in C Major*; 3/9, István Ruppert; 3/23, Ahreum Han. For information: www.christchurchswfla.org.

The Shadyside Presbyterian Church, Pittsburgh, announces its 2013–14 schedule: November 3, Fauré, *Requiem*; 11/24, Vivaldi, *Gloria*; December 8, Poulenc, *Gloria*; 12/24, Candlelight Service; February 23, baritone Daniel Teadt; March 9, Virginia Glee Club; April 6, Choral Evensong; 4/27, Ahreum Han. For information: www.shadysidepres.org.

The **East Texas Pipe Organ Festival** will take place November 10–14, featuring five Aeolian-Skinner pipe organs designed and tonally finished by Roy Perry. This year's festival will honor the life and career of organist William Teague, with special events during a day in Shreveport, Louisiana. Performers include Joby Bell, George Bozeman, Ken Cowan, Isabelle Demers, Nathan Laube, Tom Trenney, Thomas Trotter, Bradley Welch, and others. For information: www.easttexaspipeorganfestival.com.

The Church of the Resurrection, New York City, announces its 2013–14 organ recital series: November 12, David Enlow, with harpist; April 1, Colin MacKnight; May 13, Daniel Roth. For information: www.resurrectionnyc.org.



Kotzschmar organ chambers (photo: Michael Hetzel)

The **Friends of the Kotzschmar Organ** presented Show & Tells this summer to provide updates about the organ's renovation, to be completed in 2014. In an interview by the Community Television Network in Portland, Maine, John Bishop, FOKO board member and chair of the organ committee, discussed the renovation at Merrill Auditorium, and Foley-Baker project manager Phil Carpenter guided guests through the new Universal air chest. Guests had a firsthand look at the Foley-Baker crew in action. For information: www.foko.org.



St. Albans competition winners

St. Albans Organ Competitions 2013 were held in July. Simon Thomas

Appointments

Stephen G. Schaeffer has been appointed Regional Sales Representative for Alabama and western Georgia for the Reuter Organ Company, Lawrence, Kansas. Dr. Schaeffer was named Director of Music and Organist Emeritus at the Cathedral Church of the Advent, Birmingham, Alabama, following a 25-year tenure, prior to which he served on the music faculty and as chairman of the Department of Fine Arts at Presbyterian College, Clinton, South Carolina.

A graduate of the St. Thomas Choir School in New York City, Schaeffer graduated from Davidson College, and earned Master of Music and Doctor of Musical Arts degrees at the College-Conservatory of Music of the University of Cincinnati. He holds the First Prize in Organ from the Conservatoire National de Région in Lyon, France.

Dr. Schaeffer has served as an organ consultant to numerous churches. His recording, *Stephen Schaeffer Plays the Advent Organ*, released last year, features the 100-rank Möller organ at the Cathedral. Schaeffer continues as a church musician and performer and serves on the executive board of the Birmingham AGO chapter. For information: 785/843-2622; rkrebs@reuterorgan.com.



Stephen G. Schaeffer

Jeffrey Schleff has been appointed Director of Parish Music and Organist for Immanuel Lutheran Church in Des Plaines, Illinois. He leaves his position as Director of Music and Organist at St. Andrew Lutheran Church in Mundelein, Illinois, which he held since 1999. At Immanuel, he is responsible for all musical activities at the church, including vocal ensembles, handbell ensembles, instrumental music, and service playing and recitals on the church's Schlicker pipe organ. Dr. Schleff received organ performance degrees from Arizona State University (B.M.) and Northwestern University (M.M.), and a doctorate in music education at the University of Illinois at Urbana-Champaign. An active Illinois public school administrator, Jeffrey Schleff currently serves as principal for Barbour Language Academy, Rockford (Illinois) Public School District 205.

Graham Schultz has been appointed assistant organist at the Church of the Incarnation, Dallas, Texas, where he will assist in service playing duties as well as implementing an RSCM-based chorister program. For the past three years, Schultz has served as the Dr. Lloyd Cast Organ Fellow at the Cathedral of All Saints in Albany, New York. There, he was responsible for playing all cathedral liturgies as well as assisting with the Cathedral Choir of Men and Boys. Schultz is a graduate of the Cleveland Institute of Music, having studied with Todd Wilson.



Graham Schultz

Jacobs (UK) won first prize in the interpretation competition; a joint second prize was awarded to Anna-Victoria Baltrusch (Germany) and Benjamin Sheen (UK); the Peter Hurford Prize was awarded to Jihoon Song (South Korea), and the Jon Laukvik Prize to Benjamin Sheen. For improvisation, the Tournemire Prize was awarded to Martin Sturm (Germany), the Douglas May Award to David Cassan (France), and the audience prize to Simon Thomas Jacobs. Shown in the photo are Jihoon Song, Martin Sturm, Simon Thomas Jacobs, Annie Brewster (Mayor of St. Albans), Anna-Victoria Baltrusch, and Benjamin Sheen.

St. Thomas Church, New York City, the Choir School and John Scott, Director of Music, announce a composition competition in honor of the 2015 tenth anniversary of the Girl Chorister Course. The competition seeks a newly composed, unpublished setting

of the *Magnificat* and *Nunc Dimittis* for upper voices (SS) with some divisi and organ accompaniment, using the 1662/Rite I Text. The *Magnificat* should not exceed four minutes in length and the *Nunc Dimittis* should be limited to three minutes. Compositions should be approachable for established girl/boy choir programs. Submission deadline is January 30, 2014.

Entries will be judged by Sarah Baddock, Organist and Master of the Choristers, Chichester Cathedral, U.K.; Judith Bingham, composer; Sarah MacDonald, Fellow and Director of Music, Selwyn College, Cambridge, and Director, Ely Cathedral Girls' Choir; and John Scott, Organist and Director of Music, Saint Thomas Church, New York. First prize (\$3,000) and second prize (\$2,000) winners will be announced on July 1, 2014. Performances will be sung at Evensong by the 2015 Girl Choristers. Type-set manuscripts should be sent to Judith

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The **2013 Rodgers North American Classical Organ Competition** has named finalists. Rodgers established the organ performance competition to encourage the development of young organists in North America. Applicants must reside in North America and be age 35 or younger as of October 4, 2013. Each applicant submitted an audition recording with two mandatory organ literature selections and one piece of their own choosing; the recordings were evaluated by judges Ina Slater Grapenthin, John Rose, and Robert Tall. Level One finalists are Elena Baquerizo of Miami, Florida, age 14; Justin DuRant of Columbia, South Carolina, age 18; and Joseph Huang of Carmel, Indiana, age 16. Level Two finalists are Colin MacKnight of Montgomery Village, Maryland, age 20; Matthew Phelps of Cincinnati, age 34; and Janet Yieh of New York City, age 20.

The final organ competition, open to the public, will be held October 4 at Rodgers Instruments Corporation in Hillsboro, Oregon. Each contestant will perform live in front of an audience and the judges. To reserve space, contact rodders@roddersinstruments.com. For further information: www.roddersinstruments.com.

under the age of 30 is eligible to apply to the competition. First prize is \$5,000 USD, sponsored by Fratelli Ruffatti. Preliminary applications are due December 6, 2013. For information, please visit www.ruffatti.com, www.facebook.com/MiamiOrganCompetition, or e-mail MiamiOrganCompetition@gmail.com.



Young Organists' Cooperative recitalists Richard Gress, Clayton Jacques, and Philip Pampreen

Three students of the **Young Organist Collaborative**, Portsmouth, New Hampshire, performed a full program of organ music on the 12-rank, 947-pipe Wicks organ at Trinity Episcopal Church, York Harbor, Maine, as part of their 2013 summer concert series. Pictured here (l-r) are Richard Gress, 16; Clayton Jacques, 16, and Philip Pampreen, 14. They performed works by J.S. Bach, Mendelssohn, Vierne, Dupré, Callahan, and an original composition by Pampreen. These young men have taken organ lessons for six, two, and four years respectively through the Young Organist Collaborative. YOC is an organization that raises money to provide subsidized pipe organ lessons for students aged 10 through high school in the tri-state area of northeastern Massachusetts, New Hampshire, and southern Maine. Now in its eleventh year, YOC has exposed almost 100 young people to the pipe organ. For information, contact yoc@stjohnsnh.org.

Macalester Plymouth United Church in St. Paul, Minnesota, announces the eighteenth annual international contest for English-language hymn writers, which carries a prize of \$500 for the winning entry. The 2013 contest will be a search for a new Advent or Christmas carol that speaks to the mystery and wonder of the Incarnation, and the coming of the One who brings justice, mercy, and "peace to all on earth."

This is a search for new texts. The use of familiar meters, which may be sung to familiar tunes, is encouraged; original tunes are also welcome. It is suggested that competitors avoid archaic and non-inclusive language. All entries must be postmarked by December 31, 2013. The judges will announce their decision by February 15, 2014. For information: www.macalester-plymouth.org.



Ruffatti organ, Church of the Epiphany, Miami

The **7th Miami International Organ Competition** will be held at the Church of the Epiphany, Miami, Florida, on February 28, 2014. Any organist



Grace and Holy Trinity Cathedral Choir

Current members and some past members of the **Trinity Choir of Grace and Holy Trinity Cathedral** in Kansas City, Missouri visited England the latter two weeks of July, singing single services at Exeter and Wells Cathedrals, the weekend services at Bristol Cathedral, and a full week at Worcester Cathedral. The choir sang music by American composers Michael McCabe, Kevin Oldham, and David Ashley White; British composers Herbert Howells, Ian Coleman, David Cooper, and Ralph Vaughan Williams; Welsh composer William Mathias; and Mozart, Andrea Gabrieli, and Sergei Rachmaninoff. Peter Yardley-Jones of London was the organist for the choir; Canon John Schaefer was the choirmaster. The Very Rev. Peter DeVeau served as chaplain.

People



Gail Archer (photo: Buck Ennis)

Gail Archer plays concerts this fall: October 13, Cathedral Church of St. Paul, Burlington, Vermont; 10/16, St. Agnes Cathedral, Rockville Center, New York; 10/20, First United Methodist Church, Hershey, Pennsylvania; 10/27, First United Methodist Church, Bella Vista, Arkansas; November 10, Drury University, Springfield, Missouri; 11/17, St. Thomas Episcopal Church, Louisville, Kentucky; 11/24, Church of the Epiphany, New York City.



Philip Crozier

During the summer, Montreal organist **Philip Crozier** performed nine recitals in Europe. The tour was in Germany (Speyer Cathedral; Barockkirche St. Franziskus, Zwillbrock; Friedenskirche, Potsdam), Switzerland (Le Musée Suisse de l'Orgue; Collégiale de Neuchâtel), France (Eglise Saint-Just, Arbois), Denmark (Vor Frelses Kirke, Horsens), and Sweden (Malmö Museum; Sofia Albertina kyrka, Landskrona).

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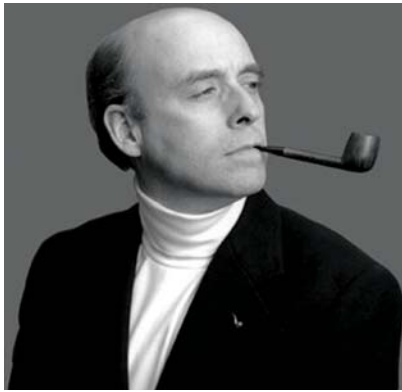
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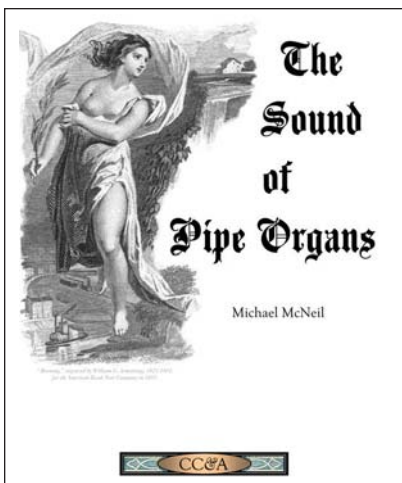
JOHANNUS

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Dan Locklair

Dan Locklair's "The Peace may be exchanged" from *Rubrics (A Liturgical Suite for Organ)* was performed by **André de Jager** on August 10 as part of his recital at the Cathedral of Notre Dame in Paris, France. The extra-musical impetus and subsequent titles for each movement of *Rubrics* are found in the instructions (rubrics) to the services in *The Book of Common Prayer* (September 1979 edition). Organist **Mary Preston** gave the world premiere of *Rubrics* in Pittsburgh in April 1989. De Jager also performed works of his own composition, and by Vierne, Widor, and Dupré. Dan Locklair's compositions include symphonic works, a ballet, an opera, and chamber, instrumental, vocal, and choral compositions. For information: www.locklair.com.



The Sound of Pipe Organs by Michael McNeil

The Sound of Pipe Organs by **Michael McNeil** has been published by CC&A, LLC. The hardbound, 191-page book was written for the professional organbuilder, tonal designer, and pipe voicer. The book explains how the vast range of organ sounds are achieved and explores the relationships between

the scaling and voicing of organ pipes, acoustics, wind system dynamics, and temperaments. Available from the Organ Historical Society, \$50.00 (OHS member price \$45.00); www.ohscatalog.org/soundofpipe.html.



James R. Metzler at St. Paul's Cathedral

James R. Metzler returned to St. Paul's Cathedral in London, England, where he performed an organ recital of music by Busser, Bach, Widor, and Tournemire on Sunday, June 9. He continues as an adjunct professor of music at Grand Valley State University in Allendale, Michigan, where he teaches five days a week.



Jack Mitchener

Jack Mitchener plays recitals: October 18, Shenandoah University, Winchester, Virginia; 10/29, Union University (Savage Memorial Chapel), Jackson, Tennessee; November 17, First Baptist Church (dedication), Athens, Georgia; December 17, Christ Episcopal Church, Macon, Georgia; March 29, First United Methodist, Forsyth, Georgia; June 1, St. Timothy's Episcopal Church (dedication), Winston-Salem, North Carolina. For information: jackmitchener.com.



Jean-Baptiste Robin

Jean-Baptiste Robin tours North America, with recitals October 6, La Madeleine Cathedral, Salt Lake City; 10/11, St. James Cathedral, Seattle; 10/13, St. James' Episcopal Church, Los Angeles; 10/15, All Saints Episcopal Church, Atlanta; 10/17, St. Paul Cathedral, St. Paul, Minnesota; 10/19, St. Norbert Abbey, De Pere, Wisconsin; 10/20, Westminster United Church, Winnipeg; and 10/21, Lawrence University, Appleton, Wisconsin. He will lead masterclasses October 9, St. James Cathedral, Seattle; 10/10, University of Washington; 10/16, First Presbyterian Church, Atlanta (baroque music); 10/22, Lawrence University, Appleton, Wisconsin (Jehan Alain and JB Robin). For information: www.concertartists.com.

William Saunders and **Peter Crompton** are featured on a new recording of English and French organ music, *Roast Beef & Bordeaux*, on the Regent label (REGCD408). Recorded on the Hill, Norman and Beard organ of the Royal Hospital School, Holbrook, the CD features works by Whitlock, Mathis, and Francis Jackson, along with Mulet, Vierne, Bonnet, Jongen, and Lanquetuit. For information: www.regentrecords.com.



Domecq Smith

Speravi Music Publishers features the music of American composer **Domecq Smith**. Previously unpublished works by Smith are now available through Speravi for the first time, including his newest composition, *I Waited for the Lord*, a Baroque setting of Psalm 40:2, 5 for one or two-voice choir with optional cello and violin obbligato parts. For information: www.speravimusic.com.

Ben van Oosten is featured on a new recording, *Camille Saint-Saëns—Complete Organ Works*, on the MDG Gold label (MDG 316 1767-2). Recorded on the Cavallé-Coll organ at the Church of the Madeleine in Paris, the three-disc set includes all the solo organ works of Saint-Saëns. For information: +40-(0)5231-93890, www.mdg.de.



Carol Williams

Carol Williams will tour the United Kingdom this fall, playing concerts: October 25, Caird Hall, Dundee, Scotland, Battle of the Organs, with Kevin Bowyer; 10/28, St. Mary's Episcopal Church, Edinburgh; November 1, United Reform Church, Gainsborough, England; 11/2, Lancaster Town Hall, Lancaster. For information: www.melcot.com.

Publishers

Michael's Music Service announces new sheet music publications. *Resurrection Morn*, by Edward W. Johnston (1879–1919), includes an obvious statement of EASTER HYMN and depicts the scene at Easter morning. *Capriol Suite*, by Peter Warlock (1894–1930), transcribed by Andrew Teague, is not overly marked up with performance indications. *Grand Sonata*, by George E. Whiting (1840–1923), a student of W. T. Best, is a major work by an AGO founder. *Jubilate Deo*, by Alfred J. Silver (1870–1940), is available only as a PDF. For information: michaelsmusicservice.com.

Oxford University Press announces new choral titles. *St. John Passion* by Bob Chilcott is a new setting of the text from the Gospel of St. John, with meditations from English poems from the 13th–17th centuries. The work is for SATB choir and soloists (soprano, tenor, two baritones), with organ or small ensemble, easy to moderately difficult; 978-0-19-339759-0, \$15.95. Also by Chilcott is *The King shall rejoice*, for SATB double choir and organ, commissioned by the Dean and Chapter of Westminster to mark the sixtieth anniversary of Queen Elizabeth's coronation. A setting of Psalm 21, the five-minute work is moderately difficult; 978-0-19-339766-8, \$3.30.

O Come, Emmanuel by Alan Bullard is based on the seven Great 'O' Antiphons,



Photo: Michael Timms



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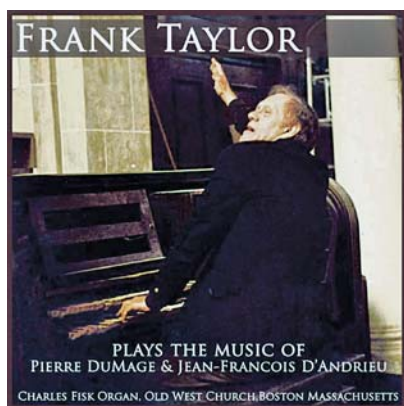
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and includes fragments of the plainsong hymn; to these, Bullard has added settings of other Advent texts and hymns. The level is easy, and the work is flexibly scored for SATB, organ or piano, or small orchestra or chamber group; 978-0-339765-1, \$11.95. For information: www.editionpeters.com.

Wayne Leupold Editions, Inc. announces new publications. New solo organ music includes works by Chelsea Chen, *Three Taiwanese Folksongs* (WL600279, \$20.00); Carson Cooman, *Volume VIII, Solo Organ* (WL600282, \$17.00); Rachel Laurin, *Etude Heroique*, op. 38 (WL600285, \$38.50), *Trois Pièces*, op. 31 (WL600284, \$49.00); David Traugott Nicolai (1733–99), *Organ Works* (WL600276, \$19.00), edited by William A. Little (*The Contrapuntal Tradition, Volume I*); Larry Visser, *Hymnsapes, Volume I* (WL600278, \$24.00), three pieces based on hymns: *Canonic Variations on SLANE* (“Be Thou My Vision”), *Partita on CRYSTAL* (“By the Sea of Crystal”), and *Triptych on CRIMOND* (“The Lord’s My Shepherd, I’ll Not Want”).

Organ duets: Pamela Decker, *Conditor alme siderum* (WL710012, \$35.00), commissioned by AGO Region IV for its 2013 regional convention; medium to difficult.

Recordings



Frank Taylor CD cover

The **Old West Organ Society** announces the release of a digital version of a recording made at Boston’s Old West Church by Frank Taylor, *Frank Taylor Plays the Music of Pierre Dumage and Jean-François Dandrieu*. Recorded by David Griesinger in 1973 on the Charles Fisk organ at Old West Church, the release features Taylor playing DuMège’s *Livre d’Orgue*, and Dandrieu’s *Premier Livre d’Orgue*. For samples, download of liner notes, and information, visit: popfreerecords.com/album-frank-taylor-plays-dumage-and-dandrieu-OWOS.php.

Carillon News

by Brian Swager

A mobile carillon for Belgium

The Royal Belgian Carillon School in Mechelen is raising funds to purchase a mobile carillon. This new instrument will be rather different than most mobile carillons that are mounted on a truck. It will be separable into four modular sections, which can be moved and reassembled in a variety of indoor and outdoor venues such as large and small concert halls, parks, city squares, and parades. It can also serve as an additional teaching and practice instrument at the carillon school. Traditionally, the carillon is a tower instrument. The bells, the playing console, and the performer are perched high above and out of view of the audience. Mobile carillons

offer the public the opportunity to see a carillon being played. They also make it more practical for other musicians and music ensembles to perform along with a carillonneur. Increased visibility can help inspire more musicians to play the instrument. There is no mobile carillon in Belgium at this time. The carillon school will be able to lease the new instrument to other Belgian municipalities. The Royal Eijsbouts Bellfoundry in the Netherlands will cast the bells and build the frame.

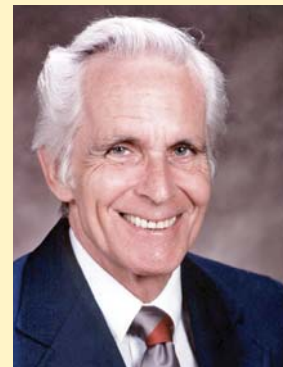
The instrument will comprise 50 bells, with a total weight of approximately 2000 kg. It will be tuned in concert pitch while transposing up one octave. It will be enclosed with adjustable, transparent windows in order to regulate the volume while maintaining visibility.

The cost of the instrument is €200,000 (about \$267,000), and sponsors are sought. Sponsorship of individual bells includes an inscription on the bell; for information on sponsoring individual bells, contact mobielebeiaard@gmail.com. Smaller gifts are also welcome. An American committee has been formed to help raise money for the project; they are seeking enough funds to cover the cost of a bell that will be attributed to the Guild of Carillonneurs in North America. All contributors’ names will be placed on a plaque attached to the instrument. The American committee is partnering with the Belgian American Educational Foundation (BAEF), an organization that raises money in both countries for their various educational programs in Belgium and the USA. Many students from the USA have received fellowships from the BAEF for study at the Belgian carillon school. The United States has a long history of assistance to the Belgian carillon art, beginning with William Gorham Rice and John D. Rockefeller, who personally and financially backed the beginning of the Belgian carillon school in 1922; Herbert Hoover helped start the BAEF. Donations are tax deductible for those living in the US; checks can be made out to “Belgian American Educational Foundation,” and mailed to Belgian American Educational Foundation, 195 Church Street, New Haven, CT 06510. Note on your check that the donation is for “Belgian Carillon School.” You will receive a receipt for your records.

Nunc Dimittis

Howard Milton Latta, 91 years old, died February 6 in Fresno, California. A graduate of San Jose State University, where he majored in music, Latta served in the U.S. Army during World War II, following which he taught music in several California schools, and later worked for the California Employment Development Department. He retired in 1982. Latta served as organist for several Fresno-area churches, and was a member and dean of the San Joaquin Valley AGO chapter. He was also a member of Phi Mu Alpha music fraternity. Howard Milton Latta is survived by two sons, five grandchildren, and three great-grandchildren.

John Swan McCreary died in Hawaii March 30 at age 83. McCreary grew up in Indiana, Pennsylvania, and received bachelor’s and master’s degrees in organ performance at the University of Michigan. Following studies with Paul Callaway in Washington, D.C., he moved to Honolulu, Hawaii, where he served as organist and choir director at Cathedral Church of St. Andrew for 50 years. McCreary worked with the Honolulu Community Theatre (now Diamond Head Theatre), the Sons of Aloha barbershop chorus, Hawaii Opera Chorus, Temple Emanu-El, and was the choirmaster at St. Andrew’s Priory School. He also served as choral director at Iolani School from 1968 to 1996.



John Swan McCreary

After retiring from teaching, he stayed on as organist for the school’s chapel services, and accompanied the choir. McCreary had played recitals at St. Paul’s Cathedral in London, Cathédrale de Notre Dame in Paris, and Grace Episcopal Cathedral in San Francisco, and also played silent film accompaniments at Waikiki Theater and Hawaii Theatre, where he served as curator of the theater’s organ. A prolific composer, McCreary made several settings of sacred texts in Hawaiian. His duties at St. Andrew’s included directing its Hawaiian choir, which sings regularly at an 8 a.m. Sunday service. John Swan McCreary is survived by wife Betsy, daughter Susan Duprey, son Kendall, and two grandchildren.

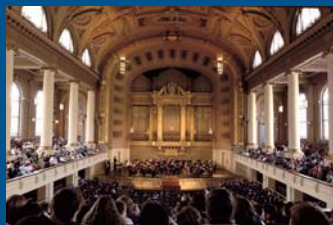
Nancy S. (Massar) Sewell died January 24 in Alton, Illinois. She was 71. She earned her master’s degree in music from Southern Illinois University in Edwardsville, as well as a degree in history and business finance. She was a system analyst for the U.S. Army for 20 years, taught music at Lewis and Clark Community College, Florissant Valley Community College, and Southwestern High School, and played the organ for more than 45 years at the Evangelical United Church of Christ in Godfrey, Illinois. Nancy S. Sewell is survived by a brother, two sisters, seven nieces and nephews, a stepson, and two sisters-in-law.

Lawrence Allen Young, 64 years old, died May 19. He earned a BMus degree from Boston University and an MFA and DMA from the University of Minnesota, majoring in organ performance and conducting. Young served as music director and organist of several churches in northern Virginia. A past dean of the Northern Virginia AGO chapter, he served on the 2010 AGO national convention committee in Washington, D.C., and the 2011 OHS national convention committee. Lawrence Allen Young is survived by his wife, Margo, and three sons.

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Advent: Candles and music

The iconography of Advent features candles as a significant part of the season's church services. Many denominations have a ceremony in which candles are lit and commentaries and a prayer read. This might occur on each of the four Advent Sundays; generally, that is followed by the lighting of a larger white candle at the Christmas Eve service. These rituals are important to the life of the church.

Originally, the season of Advent consisted of six Sundays, but was later reduced to only four. In 2013 the first Sunday of Advent is December 1, so as mentioned in last month's column, this complicates matters for most church choirs due to the midweek Thanksgiving services on Wednesday, November 27. Typically, when these events are so tightly compressed, it is the first Sunday of Advent that receives the least attention from the choir.

The first Sunday of Advent is the beginning of the Christian year. In the Middle Ages, Advent was considered a penitential season like Lent, and the emphasis was placed on the wrath to come. Today, Advent is a season of joyful anticipation, so the four candles symbolize the coming of Christ, the "Light of the World."

Important topics of Advent are anticipation and preparation. These themes are expressed through such popular hymns as *O Come, O Come, Emmanuel*; *Come, Thou Long Expected Jesus*; *People Look East*; and *Savior of the Nations, Come*. Anthems during Advent often utilize these or similar hymns. A unique suggestion for adventurous conductors is Carl Schalk's *The Great O Antiphons: A Service for Advent*. There are also numerous publications of music for Advent candle-lighting ceremonies, such as those in the catalogs of Hope Publishing, Augsburg Fortress, and Concordia Publishing House.

In many churches, the labyrinthine path to Christmas is entangled with the necessity of preparing the annual Christmas cantata. With the usual problems of December such as missing singers due to bad weather or health issues, church choir directors usually find Advent to be a challenge. The season of Advent tends to be a sprint toward Christmas. So, dear readers, before Advent begins, take a deep breath and enjoy the relatively calm moments of mid-October. Your musical contributions in December will be many and important for the congregation. And remember St. Augustine's admonition: "To sing is to pray twice."

***Come, Thou Long-Expected Jesus*, arr. Nancy M. Raabe. S(A)B, keyboard, and optional finger cymbals, Augsburg Fortress, 978-1-4514-6231-9, \$1.80 (E).**

This is a two-part setting with only a few harmony notes for the altos. Only two verses of the Charles Wesley text are used, and much of the setting is in unison. Music for the finger cymbals is included in the choral score. Very easy setting that might be especially useful for small church choirs.

Prepare Ye The Way, Penny Rodriguez. SATB and piano, MorningStar Music Publishers, MSM-50-0046, \$1.70 (M-).

The two verses of text come from Isaiah 40, with the first verse in unison. The lilting 6/8 meter has a flowing piano accompaniment of eighth notes. Standard harmony is used in a syllabic setting. The music is sweet, easy, and has limited vocal ranges in all parts.

Prepare the Way, O Zion (Rejoice, Rejoice, O Christian), Kenneth Dake. SATB, violin, and organ, MorningStar Music Publishers, MSM-50-0425, \$1.85 (M).

This anthem opens with a bold, rhythmic, unaccompanied violin solo; its music also is on the back cover for easy performance. The violin plays throughout the entire work and has a somewhat dramatic solo between verses. The familiar tune (BEREDEN VÄG FÖR HERRAN) is always clearly stated. There are brief moments of divisi in the final area, but in general this work is relatively easy for the singers. This version offers some fresh harmony, and there are extended unaccompanied phrases. Highly recommended.

Come, Thou My Light, Peter Pindar Stearns. SATB and organ, Paraclete Press, PPM00704, \$1.60 (M).

Although not specifically for Advent, this text will be useful as a general anthem during this season and at other times during the year. The organ part is on two staves and is active throughout the setting. There are three verses for the choir with the last one primarily in unison. The work opens with a treble solo that introduces the theme.

Creator of the Stars of Night, Dan Locklair. SATB and organ, Subito Music Publishing, 91480610, \$2.50 (M).

Subtitled "An Advent Anthem," this sophisticated work places a significant part of the difficulty in the organ music. The choral music is less challenging with long passages in unison or two parts. The

organ part, on three staves, has mild dissonances and independent lines for both hands and feet. The six-minute setting employs the device of a plainsong melody associated with the ninth-century text, but it is cleverly developed. Beautiful and sensitive music.

Let Every Heart Prepare a Throne, Mark Patterson. Unison with piano, Choristers Guild, CGA 1320, \$1.95 (E).

Patterson suggests that measures 5–18 of this setting may be used as a congregational response during Advent, and those measures are printed on the back cover for duplication. If a children's choir is available, have them sing the entire work as an anthem, and then use measures 5–18 as a response, to bring a unique cohesiveness to the service. There are four verses and a codetta in the entire work.

Magnificat and Nunc Dimittis, Timothy Shaw. SA, TB, soprano solo, tenor solo, and piano, Concordia Publishing House, 98-4141, \$2.00 (M-).

This offers interesting options. The Magnificat is for soprano and alto, and the Nunc Dimittis for tenor and bass. Each canticle is preceded by a soloist singing an appropriate recitative. This gives lots of choices for programming during the season. The music for each section is relatively easy, with many unison phrases.

Ave Maria, Bach/Gounod, arr. Richard Proulx. SATB, harp or piano, with string quartet and organ, GIA Publications, G-5416, \$1.40 (E).

This classic work is in a straightforward arrangement that offers conductors a practical setting for use during Advent or at other times during the year. The flowing harp music will greatly enhance the sound. Only a Latin text is used with the choral parts on two staves. The accompaniment consists of flowing arpeggios that give an ethereal quality. Full score and parts are available from the publishers (G-5461FAS/G-5461INST).

The Great O Antiphons: A Service for Advent, Carl Schalk. SATB and organ, Augsburg Fortress, 978-1-4514-6253-1, \$15.00 (M-).

There are seven motets in this collection, which consists of a cycle of three recurring parts: (1) the singing of an SATB setting of each antiphon, followed by (2) a new meditation by the poet Jill Pelaez Baumgaertner for each antiphon, and (3) the appropriate congregational hymn stanza to be sung by the congregation. This will be a refreshing approach to an Advent Sunday, and is certain to be a hit with the congregation since their music consists of a series of verses of the most popular Advent hymn, *O Come, O Come, Emmanuel*. The organ intonations for each antiphon are optional. Highly recommended and could serve as a substitute for the usual seasonal cantata.

There is a flow'r, Alan Smith. SATB and organ, E.C. Schirmer Music Co., 7780, \$1.95 (M+).

Using a 15th-century poem by John Audelay as the text, this composition was the winner of the 2012 AGO/ECS Publishing Award in Choral Composition. The organ music is taxing and is filled with running sextuplets in the right hand; its music is on three staves but has limited use of pedal. The choral parts have some unison passages, and remain independent of the accompaniment. This would be an excellent concert piece and may require a choir with sophisticated tastes; however, the music is outstanding.

Book Reviews

Wayne Leupold Editions has published four volumes in the series entitled *Discover Improvisation*.

It is easy to improvise badly; one only has to play faster than the speed of thought.
—Naji Hakim¹

The art of improvisation, kept alive on Saturday nights by jazz musicians and Sunday mornings by organists, is increasingly prominent in our music schools and teaching studios. Long essential in the curricula of European schools of music, instruction in improvisation was resisted by many American teachers through much of the 20th century. ("I want my students to learn literature; they don't have time to be improvising." Read: fooling around.) The increased stature of improvisation is reflected in the requirements of the National Association of Schools of Music, to which nearly all college and university music departments belong. NASM places improvisation third (after "Performance" and "Musicianship Skills and Analysis") in the "Common Body of Knowledge and Skills" required for accreditation.

In the comments on these four volumes, quotations, except when otherwise attributed, are those of the respective authors.

In the Beginning: An Encounter with Improvisation at the Organ, Denise Lanning, with assistance from Wayne Leupold. WL600250, 2011, 36 pages, \$12.00.

The publisher states that no previous knowledge of music theory is required to use the book successfully. Students learn through a series of creative steps. Phrase structure is presented as musical dialogues, often in the form of question and answer. Then follows an exploration of various ostinatos. (I learned a new term: the "cowboy bass!") Especially useful is a discussion of the tendencies of melodic scale degrees: where pitches want to go.


So far, the music-making is for manuals only. The feet join in with pedal points (on I and V) and by playing hymn tunes (pedals solo). To facilitate this with a beginning pedal technique, the author encourages using toes only. Melodic color is introduced through pentatonic scales and modes. Ostinatos are expanded and canonic imitation is explained with partial ("stop-start") canons. The book concludes with ideas for extending improvisations and an exploration of variety and interest in registration.

In the Beginning is clear, well laid out, and encouraging. The accompanying graphics, however, do not serve the book well. They seem rather trivial (unlike the book itself) and often do not reinforce the text. The student who works his or her way through the exercises and examples will be musically engaged and will receive a good introduction to the art of improvisation.

Improvisation in Traditional 17th- and 18th-Century Harmonic Style, John R. Shannon. Vol. I, WL600187, 2010, 119 pages, \$28.00; Vol. II, WL600232, 2010, 120 pages, \$28.00.

These volumes, according to the publisher, "attempt to provide a curriculum in improvisation, encompassing a student's entire collegiate study of organ. The two volumes are for undergraduate students seriously and simultaneously pursuing organ study and college theory courses." These books represent a large and significant labor. Interestingly, Vol. I provides studies in major keys only; minor keys are reserved for Vol. II. "An improviser chooses a language in which

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to work,” and Shannon has selected the harmonic language of the late Baroque. These volumes are heavy on harmonic study, writing, and analysis. Indeed, the chapter titles could be those of a first-year harmony text. The opening exercises consist of harmonizing I–IV–V–I, and herein is my first quibble. The author is far from alone in perpetuating the idea that the subdominant is the chord of choice to precede the dominant. In fact, the literature abundantly illustrates that the pre-dominant chord of choice is the supertonic-six (for compelling reasons of both melody and harmony). Two-part counterpoint is introduced (and enlarged upon in Vol. II), followed by harmonic unfolding (arpeggiation) and modulations. Next: how non-chord tones are used to elaborate melody—ornamentation in the Baroque style. The use of pedal points and “echo” leads to concluding suggestions on creating hymn introductions.

The emphasis in this volume is on construction and process and the approach is very thorough. I have a concern, however, that in a book about “doing” (improvisation) there seems to be such a large proportion of exercises in writing and analysis. The text contains abundant and well-chosen illustrations from the literature.

In Vol. II, the study of harmony continues, with chromatic chords (diminished, seventh, and secondary dominant) and modulations. The concepts (with the exception of the supertonic chord and its role in the harmonic circle of fifths) are well explained. Let us get a few concerns out of the way. There is a dramatic typographical error in the Bach fugue subject, at the top of page 35. In the famous Bach example on page 26, an important B-flat is missing. Furthermore, I think that dissonant chord is a leading-tone seventh chord above a tonic pedal, not a dominant ninth chord. Finally, the chord introduced on page 27 should be named a Neapolitan sixth chord; it appears repeatedly, misspelled as “Neopolitan.”

Vol. II has many strengths, beginning with the introduction of harmonic sequences and the resolution tendencies of melodic scale degrees. The chapters include:

- Rhythmic motives and melodic embellishments
- Keyboard figurations (scales; 3rds/6ths) and ground bass
- Improvising in two-part counterpoint
- Ingredients for short preludes
- Contrapuntal imitation, fughetta
- Advanced hymn introductions [are these not the same as “short preludes,” above?]
- Improvising a choral motet (organ pieces based upon points of imitation)
- Improvising a short fugue
- Service playing: accompanying hymns, with emphasis on thoughtful and varied registrations, textures, contrapuntal embellishment
- Chord (harmonic) substitutions
- Useful suggestions for accompanying anthems—especially in thinning textures. As Erik Routley so importantly reminded us, “Service playing demands a great deal of imagination on the player’s part, and has very little to do with the fundamentalist obedience to a score that recital playing . . . requires.”²² And, “The point here is that the organist must translate the . . . score into organ language as he or she plays.”²³

These are two well-written and thorough volumes. The question is: could one use these with first- or second-year

music majors in their organ study? In many cases it duplicates (reinforces?) the topics and written work of their harmony classes, with much analyzing and writing, but less doing (playing improvisations). The larger issue is the time required: the idea that these could be used within the weekly one-hour organ lesson is, I think, not realistic—there simply would not be enough time. One would need separate, one-hour improvisation lessons. And this, of course, is just what the French and Germans do.

Breaking Free: Finding a Personal Language for Organ Improvisation through 20th-century French Improvisation Techniques, Jeffrey Brillhart. WL500023, 2011, 128 pages, \$30.

From the publisher: “This tutor presumes at least three semesters of college music theory or the equivalent.”

This volume by Jeffrey Brillhart, himself a first-prize winner in the AGO National Competition in Organ Improvisation, takes its place in succession with books by other masters of the art, including Dupré, Hancock, and Hakim. The book is well conceived and written, with abundant illustrations and a variety of creative assignments. If the emphasis in the Shannon volumes is on construction and process (in what many consider the “German” approach), then Brillhart leads us on an adventure in the modern French style, with a goal of helping the player in “finding a personal language.”

To begin, I do not understand the cover graphic! Meant, I assume, to reflect the book’s title, it suggests to me tension about to break, or a headache! And in a few cases the ties between notes are drawn incorrectly in the musical notation.

“Improvisation is a mystery . . . and a search,” says the author, who then leads us on the quest by way of chapters on various topics, all well illustrated with musical examples (some by the author, others from the literature) and containing suggestions and assignments. “From your very first attempts at improvisation, try to tell a story that has a clear beginning, middle and end.” Previously studied techniques are incorporated

cumulatively in each new chapter. This volume emphasizes playing; although analysis of the examples is essential, there are no writing assignments. Particularly useful: encouraging the learner to harmonize the same melody or motive in different ways. The author quotes Nachmanovich: “Music theory . . . teaches rules of the grammar, but not what to say.”

The student taking these musical vitamins is well advised to firmly impress each of the chordal constructions and scales into the hands so as to be able to call upon them easily. In the book’s first pages the author affirms a basic truth: “You will not learn to improvise if you do not practice.”

Here are some of the book’s topics:

- “Non-traditional” harmonizations, using 4ths, 5ths, 2nds, and more
- The techniques and vocabulary of Tournemire, touching on such exotic elements as Hindu modes
- The traditional modes, including the author’s useful system of playing them starting on any note. Dupré’s characterization of the Dorian mode is striking (p. 64): “The mode of the pristine cantilenas of the Middle Ages and of the fiery yearnings for heaven of a soul exiled on earth.” Wow! Similar quotations from Tournemire, Langlais, and Duruflé abound.
- Melodic examples in each of the modes are provided, along with practical suggestions for their settings and development. Particularly colorful: the “Bartók mode,” especially when used with frequently changing meters.

In Part IV, Brillhart introduces us to Messiaen’s (“one of the last Impressionists”) musical language. From here on this is challenging stuff, but certainly should be explored and studied by more advanced students. “Every improviser should own Messiaen’s *Technique de mon langage musicale*.” Aspects of Messiaen’s music discussed here:

- The “Second Mode of Limited Transposition,” made [relatively] easy
- Transpositions and the chords derived
- Modifications, inversions, changes of registers
- The “Third Mode of Limited Transposition”

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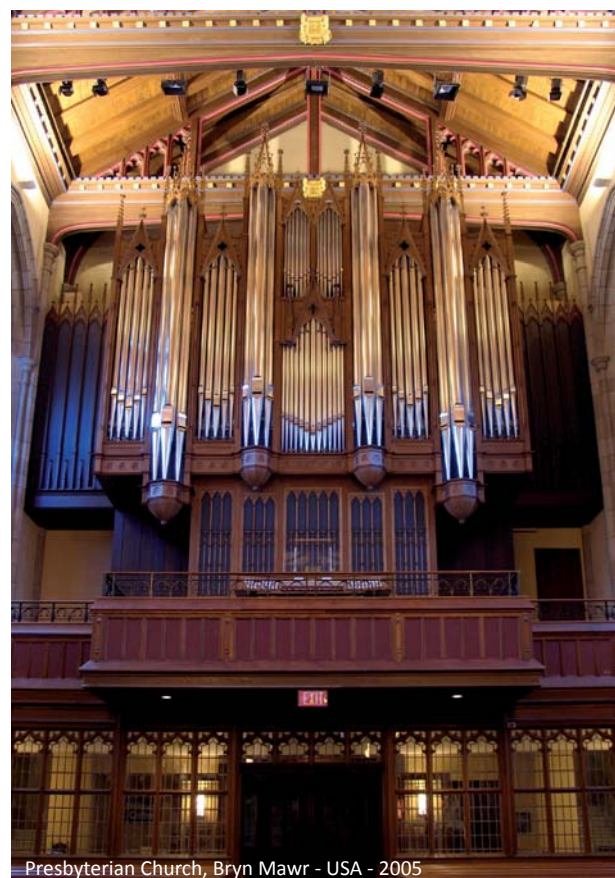
Part V focuses on development techniques: thematic, modulatory, alterations, imitation, retrograde, and more. Next, how to create a passacaglia, with models, suggested plans, and outlines of process; “song form” (the expanded ABA plan); and scherzo. Then follow explanations of the techniques, processes and designs of such notables as Vierne, CocherEAU, Ravel, and Debussy. And *le grand final*: improvising in sonata form. Here is the culmination of what one of my teachers referred to admiringly as “the French bag of tricks!” As a coda, an intriguing concept: improvising on a literary text, with suggestions and samples.

The book provides the ingredients: scales, chords, colors; what’s required is “getting this into your fingers and hands,” through practice. The Shannon and Brillhart volumes are substantial and hefty. I hope that my copies survive the long-term use I plan for them without having pages fall out. I wish the publisher had opted to provide them with spiral binding instead of staples. Can these be used as self-tutors? Perhaps, but as John Shannon states, “Although it might be possible for a student to use these books alone, the help of a competent, compassionate, and interested instructor is certainly desirable.” And a recording device, as well. Serious practice, of course, is as necessary in achieving success in improvisation as in playing a Bach fugue. And, as Miles Davis said, “Do not fear mistakes. There are none.”²⁴ And Nachmanovitch, “If we don’t make mistakes, we are unlikely to make anything at all.”²⁵ Or, remember the New York cop’s directions on “how to get to Carnegie Hall.”

Notes

1. Naji Hakim, *The Improvisation Companion* (United Music Publishers, Ltd., 2000), p. 23.
2. Erik Routley, *Church Music and the Christian Faith* (Hope Publishing Co., 1978), p. 100.
3. *Ibid.*, p. 105.
4. Quoted in Nachmanovitch, *Free Play: Improvisation in Life and Art* (Penguin Putnam, Inc., 1990), p. 88.
5. *Ibid.*

—David Herman
The University of Delaware
► page 14



Presbyterian Church, Bryn Mawr - USA - 2005



St. Stephan (mobil organ), Vienna - Austria - 2009

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New Recordings

Johann Vexo plays the Great Organ of Notre Dame Cathedral, Paris. JAV Recordings, JAV188, \$25.00, www.pipeorgancds.com.

Liszt: *Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam'*; Franck: *Prière*, op. 20; Vierne: *Feux follets, Toccata (Pièces de Fantaisie)*, op. 52; Duruflé: *Scherzo*, op. 2; Escaich: *Trois Poèmes pour grand orgue* (2002).

The incredible five-manual Cavaillé-Coll in Notre Dame Cathedral, Paris, will require little introduction to most organists, particularly following its recent rebuild/restoration—the resulting computer software glitches that frequently rendered the organ unplayable made media headlines some years ago—so it is good to see this JAV recording, on which the instrument sounds very fine.

Liszt's monumental *Fantasia and Fugue on 'Ad Nos, ad salutarem undam'* opens the recording, and Vexo handles the work with tremendous virtuosity and flare, indulging in the melancholic moments, and letting rip with everything the organ has to offer when called for. The *en-chamade* trumpet cuts through like a bolt of electricity, and makes one's hair stand on end! Following on from the magnificent Liszt climax (and the swirling reverberation in this palatial cathedral) the *Prière* from Franck's *Six Pièces* (op. 20) shows off some of the softer registrations and solo stops, and builds to a climax, before a continual descendo (as the prayer disappears up into the heavens).

Two pieces from Vierne's *24 Pièces de Fantaisie* follow, and Vexo makes the *Feux follets* positively dance with

exquisite manual dexterity; the *Toccata*, by contrast, absolutely roars, although it is a hair too fast for my taste (perhaps the best recording can be heard on EMI's double-disc recording *Grand Toccatas for Organ*) and at some points the sound becomes just a complete blur. A fine performance of Duruflé's *Scherzo* follows, in which Vexo handles the complex rhythms with aplomb, and this leads to the final (and most interesting) work on the recording: Thierry Escaich's three *Poèmes pour Orgue (Eaux natales [Birth waters], Le Masque [The mask], Vers l'Espérance [Towards hope])*, which were originally written as motets for choir and organ, but re-scored for organ solo by the composer at the request of Stephen Tharp. They form an extremely fine collection of contemporary French organ music, and are a must-hear for all organists who enjoy the organ music of Cochereau and Messiaen.

The CD case is, unfortunately, one of these cardboard-fronted affairs that I always worry will soon succumb to damage, but there are many nice photographs, particularly on the front of the 20-page booklet insert with Vexo seated at the magnificent five-manual gallery console. Despite the lack of a real jewel case, a great deal of care and preparation has clearly gone into the presentation; the booklet notes are in both French and English, and this is clearly a bookshop CD, but it is also a worthy purchase for connoisseurs of the pipe organ repertoire—although the repertoire is slightly on the heavy (and loud) side of things, if you have speakers and an amplifier that can handle the extreme power of this organ (particularly the fiery, brilliant reeds) then you could do worse on a cold winter's night than crank up the volume on this disc, and allow the electrifying sounds of one of Paris's most famous instruments to warm you.

Candlemas at Oriol College. Oriol College Chapel Choir; Alexander Morrison, David Maw, Jonathan Clinch, and Andrew Furniss, organ; Andrew Furniss, director. OxRecs Digital (OXCD102), www.oxrecs.com.

As one of the lesser college chapel choirs of the University of Oxford, and with a small mechanical-action pipe organ, the choice of repertoire seemed initially to be rather surprising, until a line buried in the booklet gave thanks to the authorities at Keble College for permitting the recording to be made in their chapel (where the quite superb three-manual Copeman Hart electronic instrument is an altogether more fitting choice to accompany the performance of this repertoire). Dedicated, as the

college is, to the Blessed Virgin Mary, it is fitting that the chapel choir should perform a program of music intended for the glorious feast of Candlemas (also known as the Presentation of Christ in the Temple and the Purification of the Blessed Virgin).

Throughout the disc, the four organ verses from *Vêpres du Commun* (op. 18) of Marcel Dupré (based on the three plainsong melodies of *Ave Maris Stella* found in the *Liber usualis*) punctuate the choral repertoire, with solid playing by Andrew Furniss, which is technically assured and demonstrates a high level of performance capability. The first choral item is the most famous of Candlemas anthems, *When to the temple Mary went* by Johannes Eccard, and the choir's performance is both sensitive and competent.

This precedes the main meat of the recording, Louis Vierne's great *Messe solennelle* (op. 16) [Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei]. The organ accompaniment is quite fine, and the choir is at all times well controlled and accurate. The definite highlight of both the music, and the choir's performance, is the thrilling Kyrie with its thundering *grand orgue* sections, and urgent pleadings for mercy.

Senex puerum of William Byrd follows, and is cleanly and competently dispatched, as is Sergei Rachmaninov's *Nunc dimittis* and Basil Harwood's *Magnificat in A-flat* (taken from his set of evening canticles, which are an established part of the Anglican evensong repertoire). David Maw's *Lead, Kindly Light* is an interesting contemporary outlier, and those seeking the beautiful serenity produced by either melody frequently accompanying the text's hymn book appearance will be sorely disappointed, as the work is rather protracted and left a lingering memory of the heavily accented "amid th'encircling gloom" of the text.

Hodie Beata Virgo Maria by Peter Philips precedes Charles Wood's *Hail, gladdening light* and *A Hymn to the Virgin* of Benjamin Britten—both are competently performed, although might have benefited from a somewhat more indulgent, relaxed tempo (particularly the Britten). John Stainer's *Hail, gladdening light* is performed sensitively and musically, and seems to fit best the skills of the Oriol choir, who give it a dramatic and flowing outing. Tomás Luis de Victoria's *Ave Regina coelorum à 5* completes the choral performance (which also includes Philip Radcliffe's *Preces and Responses*).

Although the recording quality is excellent and clear, the choir's phrases are frequently less than well defined,

their pronunciation somewhat disappointing (particularly the frequent snaking of 's' endings), which, coupled with the (very occasional) dubious tuning and slightly immature sound, give the impression that the repertoire recorded is slightly beyond the choir's capabilities.

The accompanying booklet is excellent, and includes texts and, where appropriate, English translations; the recording would serve as interesting reference material for any parish musician interested in rekindling the observance of this great feast in their parish, and paints a realistic picture of the generally high standards that can be achieved by an amateur church choir.

Vision at Covenant (Murray Forbes Somerville plays the Fisk organ in Covenant Presbyterian Church, Nashville, Tennessee), Raven OAR 931, \$15.98, www.RavenCD.com.

Looking at photographs of the magnificent Covenant Presbyterian Church, and listening to the rolling acoustics of the building and sumptuous, rich symphonic organ, one could be forgiven for assuming this to be an early 20th-century neo-gothic cathedral replete with Skinner organ—but it is no such thing! With remarkable insight and vision, however, the church was actually built in 2009, complete with a large C. B. Fisk organ suitable for performance of an extensive range of repertoire, as this disc demonstrates.

Opening with the *Fantasia and Fugue in G Minor* (BWV 542) of J. S. Bach, the rich, sonorous sound of this instrument is overwhelming—and a grander, more dramatic performance of the *Fantasia* one could not ask to hear! The *Fugue* is equally fine, building up to a magnificent display of full organ with the final restatement of the subject. A very tender rendition of the chorale prelude *Herr Jesus Christ, dich zu uns wend'* (BWV 709) follows, and brings to a close the first section of the disc dealing with the German Baroque period.

The next section comprises four English pieces, progressing chronologically, beginning with John Stanley's *Voluntary in A Minor*, no. 8 (op. 7), performed in typical early English fashion, as is *A Verse of Three Parts* of Thomas Tomkins. There then follows a typical English romantic *Elegy* by Harold Darke, which like many other solemn melodies (Thalben-Ball, Walford Davies, Summison, etc.) begins softly, gradually rising to full organ, before tailing off again. Somerville handles the crescendo with great mastery, and demonstrates the English Cathedral qualities of the Fisk organ. The section finishes with a rousing *Wedding March* by John Hodgson, pitting the bright Fisk Tuba Mirabilis against the plenum in what seems much more a festal organ solo than music to accompany the entrance of the bride!

The third French section features two 20th-century compositions—a rather ethereal *Tierce en taille et Récit de Chromorne* from *Suite Évocatrice* by Charles Tournemire, and the well-known work of Olivier Messiaen, *Apparition de l'Église éternelle*, both which work remarkably well on this fine organ.

The final section of four contemporary, yet melodic American hymn preludes comprises Raymond Haan's warm, soft, and relaxing arrangement of *Softly and Tenderly*, followed by Carson Cooman's cheeky but delightful *Rondino on I Love to Tell the Story*. Charles Callahan's *Prelude on UNION SEMINARY* utilizes the lovely melody from Friedell's ever-popular anthem, *Draw us in the Spirit's tether*, and provides



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opportunity to showcase the softer solo registers of the instrument, as does the final piece in this section: Sam Owens' arrangement of *I Come With Joy* (LAND OF REST).

Rounding off the program is Franz Liszt's monumental *Prelude and Fugue on B-A-C-H*, which crowns the recording. I do not think I have heard a better performance of this since Gillian Weir's television series *The King of Instruments*—Somerville's virtuoso performance brings the piece to life in a way that few performers manage, and the spectacular roar of this instrument leaves the listener both thrilled and exhausted! His playing demonstrates exceptional sensitivity, control, and understanding—here is clearly a master at work, and one who is completely in tune with his instrument and the music. The disc provides a whirlwind trip around this luxuriant new Fisk organ, and will hold an honored place in my CD stack, not only for the Liszt *BACH*, but also for the Hodgson *Wedding March* and the four lovely American hymn preludes.

—James M. Reed
Bergen, Norway

New Organ Music

12 Pastoralen, edited by Olaf Tetampel. Edition Baroque eba4038, €12; www.edition-baroque.de.

Autori Vari, 9 Pastoralì Italiane del sec. XVIII, edited by Armando Carideo. Ut Orpheus Edizioni ES21, €18.95; www.utorpheus.com.

The pastorate genre was very popular in Italy and southern Germany from the 17th century onwards, with its representation of the bagpipes as played by shepherds (one thinks of keyboard examples by Frescobaldi, Storace, B. Pasquini, and Zipoli as well as chamber pieces by Vivaldi and Corelli, among others). Most frequently in compound rhythms, either 6/8 or 12/8, with either equal eighth notes, quarter-eighth, or dotted rhythms in the style of the *siciliana*, many pastorales have long-held pedalpoints. These two volumes between them contain 21 examples of this genre.

The collection of *12 Pastoralen* published by Edition Baroque of Bremen is taken from an 18th-century manuscript in the National Central Library Vittorio Emanuele II, Rome, and contains one by "Sgr. Candiano," three by "Signor Francesco," one ascribed enigmatically to "Sig.R C.," one by Zipoli, and the remaining six being anonymous.

The volume opens with an example in 12/8 by Candiano, in which the pedal point G is heard throughout the opening section, followed by a short repeated section headed "Piva," or bagpipes. The second piece, ascribed to Signor Francesco, is similar but in even eighth notes in C time before a dotted triplet rhythm appears halfway through, the piece closing with chords. The third piece, also in C time, is built on a one-bar quarter-note bass figure repeated for the first half of the piece, before a short section headed *Canzona*, after which the opening idea reappears.

The next piece is more chordal in concept, based on a dactylic figure. The fifth piece, ascribed to Sig.R C (possibly Candiano) is based on an even-note 12/8, with some very interesting key progressions touched on; it ends with a *canzona* first marked *Largo*, then *Allegro*. The sixth piece is quite extended and more rhythmically varied within a C time in the first section, with a held pedal G almost all the way through. The second section, in binary form, is headed *Canzona* and opens in 12/8, first *Largo* then

Spiritoso before the piece concludes in the minor in C time and marked *Piva*.

The seventh piece is taken from Zipoli's print of 1716; those who do not know this work will enjoy the highly chromatic ending over a pedal point. The eighth piece, by an anonymous composer, in 12/8, mixes equal and dotted rhythms with a sharp sign beneath all the As in the first section and other figured-bass signs in the second section. The ninth piece is again in 12/8 in equal eighth notes over the same one-bar sequence in the bass, as featured in no. 2; it is repeated in every bar apart from the opening and close of the *canzona* section. The tenth piece, in two sections, moves away from the previous structures, and in the opening section is akin to a 12/8 *gigue*; the second section, headed *Canzona*, contains pedal points as well as repeated chords. The penultimate piece is in C time and also contains two-part writing, in various rhythms in the right hand. The *canzona* opens *Adagio* before moving into *Allegretto*, at which point it presents a short passage in thirds in the right hand over a static bass, before concluding with a pedal point beneath a dotted-rhythm in the right hand over chords. The final example is very short, in binary form, with a dotted rhythm in the right hand; the left hand has a sharp sign beneath the Ds; chordal infilling would be quite appropriate here in the somewhat static left hand. The introduction (as usual with this publisher, in German only) contains brief comments on the genre but no information at all on the composers. The edition is clearly printed and carefully laid out to minimize page turns.

The edition of nine pastorales published by Ut Orpheus contains pieces covering the period 1705–68, taken from four manuscripts now in the Berlin State Library. The first piece is a *Toccata and Pastorale* headed "G.D.M. 1705," which could be initials of the composer. The *toccata* contains florid passagework over long-held pedal notes and is similar to G. Martini's *toccatas*. The *pastorale*, headed *Flauto*, is in 3/2 with many half notes carrying a *tr*; quarter-note passagework in tenths forms a contrast to the mainly equal half-note writing, all over long-held pedal notes. The second piece, a sonata in 12/8 for manuals only, is ascribed to Benedetto Santi. There are dotted rhythms, and written-out slides. The third *pastorale* is in 6/8 and similar in style. The fourth piece, ascribed to "Filippo Serra in Roma," requires pedals for long-held notes as well as the opening dotted quarter notes; equal eighth notes are a feature. It is followed by nine *Versetti in Pastorale*, presumably also by Serra. Most of the pieces in this sequence are in equal eighth notes; sometimes the right hand is in one voice, sometimes in two.

The sixth *pastorale* is in 12/8 with dynamic indications of *f* and *p*, and also contains written-out slides. *Pastorales* seven and eight are headed *Andante*, no. eight being in two movements, concluding with an *Allegro 2/4*. Number nine is an extended work in three movements, opening with a 12/8 movement that includes left-hand and right-hand eighth-note passages in octaves, followed by an *Allegro Assai* in 6/8 that shows similarities to the legion of keyboard movements in this meter. The concluding movement is headed *Pastorale* and contains equal and dotted eighth notes. Many of the pieces contain felicitous chromatic touches. The edition contains an introduction in both Italian and English, with a full description of the source and a critical commentary.

Neither volume contains information on possible registrations for this genre as laid out in contemporary sources, which would have been of great value in assisting the player who is new to this repertoire. The majority of these pieces are not overly difficult, and the two volumes between them contain a sufficient variety of rhythms that would make excellent material for before, during, or after Christmas services, and could even arrest the usual pre-service chatter in some places!

—John Collins
Sussex, England

Albin C. Whitworth: Praise Ye, the Lord of Hosts: Eleven Organ Solos for the Christmas Season. ©2012 Beckenhorst Press, OC29, \$15.95.

Born 75 years ago in Louisville, Kentucky, Albin C. Whitworth is a musical institution in his native state and beyond. For 31 years he was director of music and organist at First United Methodist Church in Lexington. He previously served 17 years at Louisville's massive Walnut Street Baptist Church, and currently serves at Faith Fellowship in Lexington, where he continues his custom of presenting all-music worship services on fifth Sundays of the month.

Organ music by Whitworth is so consistently reliable that it can really be purchased sight unseen. Now available for the third time, this collection was first published nearly thirty years ago, in 1984 by Lillenas as *Organ Noel* with optional instrumental solo parts for six of the eleven numbers. It was republished by H. W. Gray in 2000 as *Praise Ye, the Lord of Hosts*, but without the solo parts (although one could easily extract an instrumental melody part). The current

iteration from Beckenhorst Press is the same as the prior H. W. Gray version.

Whitworth sets the melodies in a clear, straightforward manner, allowing listeners to follow easily—especially desirable when treating beloved Christmas tunes. Two pieces, Saint-Saëns' "Praise Ye the Lord of Hosts," and Handel's "He Shall Feed His Flock," are transcriptions. The other nine pieces are carol arrangements and make especially effective use of tertian modulations and pedal points. Particularly satisfying is the reverent simplicity in "Lo, How a Rose E'er Blooming" and the Appalachian carol "Jesus, Jesus, Rest Your Head." The short setting of ANTOCH is splashy, and the open fifth ostinato in "We Three Kings" provides just the right flavor. Highly recommended.

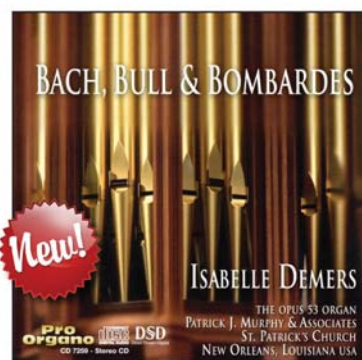
Jeremiah Clarke: The Prince of Denmark's March (Trumpet Voluntary in D), arr. Clay Christiansen. ©2012 MorningStar Music Publishers, 10-780, \$8.00.

Since 1982, Clay Christiansen has been employed as one of the organists at the Mormon Tabernacle in Salt Lake City. This piece is a staple in the daily organ recitals played for tourists there since 1905. Most organists reading this review certainly already own and play this piece; however, this edition is unique as it shows the exact registrations used by Dr. Christiansen on the celebrated 206-rank Aeolian-Skinner organ, including its two high-pressure reeds, designed by the late David Broome, which were added in 1985. Specific execution of ornaments and other articulation is also set forth. The tasteful variety in tessitura and texture in this arrangement also creates interest.

—Kenneth Udy
University of Utah, Salt Lake City

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BACH, BULL & BOMBARDES

CANADIAN BORN, Juilliard trained organist Isabelle Demers performs a lively and varied program upon the new 3-manual organ at St. Patrick's Church, New Orleans, Louisiana, built by Philadelphia firm Patrick J. Murphy & Associates, Inc. The program contains original works by Max Reger as well as a Reger transcription of Bach's Chromatic Fantasy and Fugue. Works by Canadian organists Amadée Tremblay and Raymond Daveluy round out this eclectic program.

FRENCH TRILOGY

THE DEBUT RECORDING of the gloriously restored G. Donald Harrison signature organ, Aeolian-Skinner Opus 1257 (dated 1955), at James F. Byrnes Auditorium on the campus of Winthrop University in Rock Hill, South Carolina, features Princeton University Organist Eric Plutz, in an all French program of works by Gabriel Pierné, Camille Saint-Saëns and Louis Vierne. Restoration was completed in 2009 by Orgues Létourneau.



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Pay attention

Once I spent an afternoon with a friend, dare I say lover, sitting on a rock at the seashore. The tide was coming in, and we were sitting there long enough to watch the water gain the shore one pebble at a time, until it was covering our feet. It broke in little rivulets around the stones, moved quickly to fill in hollows, and floated the sprigs of rockweed. Clams sensed its approach and gave their little squirts from under the sand, and hermit crabs scuttled along discovering new territory. It was a magical time, and I remember marveling at how gentle the motion was but what a huge force is the tide.

We live on a tidal river in Maine. There is a freshwater source about five miles up from us, but for the twelve miles between the Gulf of Maine and our village, it's fully tidal with the water level rising and falling between ten and twelve feet twice each day, depending on the cycle of the moon. For most of its length, the river is between a half-mile and one-and-a-half miles wide, but about three miles from the Gulf of Maine, there's a spot where the entire tidal flood passes through a passage that's just a few hundred feet wide. Tens of thousands of tons of water race through the narrows every minute—it's a dramatic demonstration of the power of the tide as eight or nine square miles of ten-foot-deep water race by. And the amazing thing is that the flow reverses with each tide cycle. When the ocean drops below that of the river confined above the narrows, the water flows toward the sea until the levels equalize, the current slows, stops, and reverses.

There's a fascinating and huge example of tidal flow through a narrow passage at the western end of the Mediterranean Sea—the Strait of Gibraltar. The Strait is not wide enough to allow the entire Mediterranean to pass through with each tide, so at the eastern end the Adriatic, Ionian, and Aegean Seas around Albania, Greece, and Turkey have no perceptible tides. It's a little unnerving for someone from New England to see a ship on salt water tied up to a fixed cement pier. At home where the tide can be as much as twelve feet, every boat has to be tied to a floating dock.

The grateful church

As much as I love the ocean, it's pretty rare for me to sit still on a rock for an entire tide, and it makes me wonder about the people who first noticed, and then bothered to understand the phenomenon. Think of the patience it took to sit there watching night after day after night. Mr. Tide would have had to make the connection between the motion of the water and the passage of the moon

across the sky, so the realization that the moon orbits around the earth was part of the project. The fact that tides can be accurately predicted years ahead is the result of millions of hours of observation.

Then think of the people who deduced by looking at the stars that the earth is simultaneously and continually orbiting the sun and spinning on its own axis. People like Copernicus and Galileo must have been very stubborn men to have had the patience to sit gazing at the sky for years.

On September 9, 1998, Hal Hellman published an article in the *Washington Post* that opened:

On June 22, 1633, Galileo Galilei was put on trial at Inquisition Headquarters in Rome. All of the magnificent powers of the Roman Catholic Church seemed arrayed against the famous scientist. Under the threat of torture, imprisonment, and even burning at the stake, he was forced, on his knees, "to abjure, curse, and detest" a lifetime of brilliant thought and labor.

In the fall of 1980, Pope John Paul II ordered that the evidence against Galileo be reconsidered, and he was acquitted in 1992.

Just keep writing

Mozart lived for about thirty-five years and wrote well over 600 pieces of music. Schubert wrote about 800 pieces and lived less than thirty-two years. If we assume that each had twenty-five productive years as a composer, they each would have about 219,000 total hours to work with (25 x 365 x 24). Some of that time was spent sleeping and eating, some was spent on the logistics of daily life. How much of their total time on earth did those guys spend putting ink on paper? How long would it take you to simply copy the score of *Don Giovanni*, let alone write it for the first time?

The art of Aristide

Aristide Cavallé-Coll (1811–1899) was one of history's greatest organbuilders. He's on my mind a lot these days because I recently bought a copy of the superb documentary *The Genius of Cavallé-Coll* released by Fugue State Films, and I've watched it several times. Buy your copy from the catalogue of the Organ Historical Society. If you have any affinity at all for the music of Franck, Widor, Dupré, Guilmant, Tournemire, Vierne, or any of the composers of French organ music since about 1835, you owe it to yourself to see this film. (See the review by Gene Bédient in the July issue of *THE DIAPASON*.)

The Genius of Cavallé-Coll tells of his childhood in Montpellier, located on the Mediterranean coast near enough to the Strait of Gibraltar to have tides of around



Cavallé-Coll organ at Église Saint-Sulpice, Paris, France

one-and-a-half feet. It tells how Gioachino Rossini was exposed to the work of the young Cavallé-Coll and encouraged him to move to Paris. And it documents his extraordinary career—how he won his first major contract when in his twenties, and how his imaginative innovations changed the world and music of the pipe organ profoundly and permanently.

Cavallé-Coll watched and listened to people playing wind instruments, and noticed that a trumpet player, for example, blew harder into his instrument to reach higher notes. So he divided his windchests, feeding higher wind pressure to higher notes, allowing solo stops like the Harmonic Flute to achieve a soaring quality.

Before Cavallé-Coll's innovations, changes of registration and dynamics were achieved by changing manuals or physically moving stop knobs. He divided his windchests across the other axis, separating mutations, reeds, and higher-pitched stops from the foundations—sixteen, eight, and four-foot flue stops. He invented the ventill—an air switch operated by the organist's foot—that controlled the flow air to the chest with the reeds and mutations. This allowed the organist to "prepare" combinations of stops that could be added to a registration with a flick of the toe.

As Cavallé-Coll's organs grew larger and more complex, he incorporated the Barker Lever, an ingenious device that pneumatically magnifies the power and travel of an organ's mechanical key action, reducing dramatically the force needed from the organist to play keys that open valves against high pressures, and with multiple couplers engaged. This allowed the effective size of organs to increase. The film tells the scurrilous story of politics and smear campaigns that finally allowed Cavallé-Coll the free use of the Barker Lever, which had been developed by a competitor who controlled its use.

Cavallé-Coll was influenced by the concurrent development of the symphony orchestra. He considered the organ comparable to the symphony, emphasizing the importance of solo voices, the ability to change combinations of sounds instantly, and the entire organ as a single mass of tone, capable of seamless dramatic crescendos through the vast dynamic range. Of course, his organs still had individual manual choruses allowing the long-established "terraced" dynamics of the vast body of organ literature. But his rethinking of the concept and potential of the organ inspired the musicians who played his instruments to create new worlds of expression.

Of more than five hundred organs built by Cavallé-Coll, his greatest achievement was the tremendous instrument at Saint-Sulpice, completed in 1862, still in regular use and widely considered one of the greatest organs in the world. With



Titulaire Daniel Roth at the console at Saint-Sulpice

five manuals and a hundred stops, it was the largest organ ever built, and although it's more than a hundred-fifty years old, it is still as vital, expressive, powerful, and impressive as it was when it was first played. Louis James Alfred Lefébure-Wély was organist at Saint-Sulpice when the organ was completed, and we learn in the film how Cavallé-Coll advocated his music, until he became aware of Jacques-Nicolas Lemmens who was the organ teacher at the Royal Brussels Conservatory. Cavallé-Coll tried to introduce Lemmens to the Paris audience, intending to spare Lefébure-Wély's feelings by presenting him in concert with Lemmens. But the plan backfired, and Cavallé-Coll and Lefébure-Wély had a falling out.

I was interested to learn that Widor studied with Lemmens in Brussels—that would give some insight into Widor's appointment at Saint-Sulpice, replacing Lefébure-Wély. And let's remember that between 1870 and 1971, just two organists served that church—Widor, and Marcel Dupré. I think that single succession of organists and that singular instrument is enough to justify the claim of Cavallé-Coll's unique importance in the history of the instrument.

Cavallé-Coll traveled throughout Europe studying other organs. The film recounts his impressions after visiting the great organ by Christian Müller at Haarlem. He built organs throughout France, in Spain and Portugal, the United Kingdom, the Netherlands, Belgium, Venezuela, and Brazil, among other countries. This was at a time when it took days to travel across France, and weeks or months to cross the ocean.

If Aristide Cavallé-Coll had an iPad and a Facebook page, I bet we wouldn't have had the organ at Saint-Sulpice.

Reviewing a life's work

Some of our contemporary organ companies have impressive opus lists. Taylor & Boody is preparing to build Opus 70, and the Noack Organ Company is working on number 157—a fantastic productive life for a company with a single principal. Cavallé-Coll's workshop was much larger than any that are active today, but nevertheless, I'm staggered to think through the accomplishments of his life. He must have been thinking all the time. And he must have been on the move constantly. France was early outpaced by neighboring countries in the development of railroads, so for much of his career, Cavallé-Coll would have relied on horse-drawn vehicles for his travel. Google Maps tells me that it's 748 kilometers (465 miles) from Montpellier to Paris. It would take about seven hours to make that trip in a modern car on modern highways. What an effort it must have been to run between clients scattered across the country in the mid-1800s.

To supervise the sale, design, construction, and installation of more than five hundred organs was a stupendous achievement. To conceive and realize his inventions, from the circular saw

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NPATTBD (Not paying attention to the beautiful day)

blade to the Ventil, was a creative output unequalled in the history of the craft. And we know that Cavallé-Coll spend much energy promoting musicians, encouraging compositions, and planning concerts.

TTFN, GPP

I've learned to refer to a website called netlingo.com when I come across an initialism that I don't understand. When I received this one in a text message, I knew right away that the first one is "ta ta for now." But the second one wasn't on the list, and it took me some time to figure it out. When I realized it was from an organist who must have been sitting on the organ bench during a service, I guessed correctly, "gotta play postlude." Really? Would that be the same organist who complains that churches don't pay organists well enough? Would that be the same organist who feels disrespected by the clergy? Would that be the same organist who is disappointed because his idea of encouraging the church to acquire a new organ hasn't gained traction?

Texting is a great example of how people fail to concentrate. We've only been texting for a few years—and I admit freely that I do all the time, and consider it a terrific way to stay in touch. Imagine the Organ Clearing House crew working in a distant city, picture them high on a tower of scaffolding, and Bishop needs to ask a question. A phone call would be a nuisance. A text message is like putting a sticky-note on someone's refrigerator. I do that even to say, "CWYHAC" (call when you have a chance).

Yesterday was a beautiful day in Manhattan. It was around seventy degrees, breezy and sunny, and thousands (millions?) of people were out and about. But I'm sure most of them were missing the beautiful day, because when I paid careful attention and counted on my fingers while walking a block or two, I noted that well over half the people were "in their phones." They were texting, talking, e-mailing, probably searching for music, but they certainly weren't paying attention to the beautiful day.

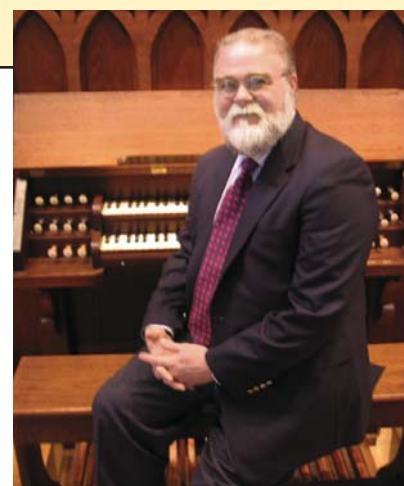
Perhaps the most dramatic result of the texting boom is the rapid increase in highway fatalities. It's amazing to me that people think they can take their eyes off the road and their attention from their driving for long enough to write a note.

Initialism is a new word for acronym. It's new enough that my spellchecker doesn't know it. Initialisms in texting are typically short statements like SHWASLOMF (sitting here with a straight look on my face), ROFL (rolling on floor laughing), or the teenager's staple, PWOMS (parent watching over my shoulder). But there's another that is a noun (the initials of a three-word name for a clinical condition) that's started to turn up as an adjective: ADD—as in, "I'm pretty ADD today." WWST (what would Shakespeare think)?

Our daughter Meg and her husband Yorgos have a beautiful dog named Grace. They got her from a shelter in Greece, before moving to the U.S. last fall. She's part Irish Setter and, we think, part Saluki—which is the ancient Egyptian breed that is seen in many hieroglyphs. When they first had her, they thought they had her trained to stay

off the furniture. But as Meg was studying the art of documentary film making, she got a cool time-lapse camera that sticks to a wall or window with a suction cup. They set it up with a laptop once when they went out, and were amazed and amused to see that in the span of a couple hours, Grace had climbed on and slept on pretty much everything in their apartment. Playing back the film shows a hilarious sequence of her changing her mind. It's indicative of many people I know, who have such short attention spans that I wonder how they ever accomplish anything.

This is why I bring up the work of Galileo, Copernicus, Mozart, Schubert, and Cavallé-Coll. I wonder what we are losing today because so many people are so wrapped up in the complexity of accomplishing nothing. I know a few people who actually stand out of the crowd because they have powerful and long attention spans. They really can sit on an organ bench for hours, practicing hard, without no powered-up phone sitting there waiting to ring. We're increasingly surprised when someone plays



an organ from memory, but it's simple enough—they've done the serious work that it takes to master the music. They've paid attention.

A friend who is organist of a large and prominent church in Manhattan told me recently that he sits at the grand console in the chancel of his church looking out over a congregation full of people who are buried in their phones. He can see the telltale glow in their eyes.

Are you paying attention? ■

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Organ Method XIII

This follows directly from last month's column. For those with little or no prior keyboard experience, I have made this method's exercises simple, direct, and systematic. At the same time, assuming that the student can remember and build on what has come before, the student should be able to take the right approach to practicing the exercises and be able to concoct his or her own exercises to some extent. A student who is already experienced on another keyboard instrument should be able to get something important out of this section, since the feel and sound of playing in chords and multiple voices is critically different on organ from what it is on other instruments.

the more common situation of two or three notes at once in one hand, there are often different fingering possibilities, but not as many choices as when playing only one line in a hand.

2) Hand position, already discussed earlier in this column, can be even more important when playing multiple notes at once than when the hand is playing one line, and can also be more difficult to manage well. In particular, the role of fingering choices for raised keys—sharps and flats—in determining comfortable hand position is crucial. In some passages, the position of the notes necessitates some compromise in hand position. Part of gaining experience and comfort with playing the most complex reper-

4) Playing two or more separate melodies or voices with one hand in a way that sounds to an attentive listener like simultaneous melodies rather than chords is mostly a matter of attentive listening by the player. Exercises designed to address that aspect of playing are essentially listening exercises.

5) In most contrapuntal pieces with more than two voices in the hands, at least one voice migrates from one hand to the other. When this is the case, it almost always means that the piece, or that part of the piece, should be played on one manual; otherwise the sonority of that voice changes at essentially arbitrary times. It is also important that choices about which notes will be played

in one hand is meant to be played legato, that presents fingering challenges, often involving finger substitution—a technique that will be dealt with later. If chords in one hand are meant to be played detached, then more fingering choices are available. Any detached fingering should be practiced first with enough space between the notes that the physical motion from one chord to the next feels easy. Once the gestures have been established, the spaces between the notes can be made smaller without abrupt gestures or tension.

7) Just as it makes sense to practice hands or feet separately, it makes sense to practice individual components of the note picture within one hand separately. Sometimes it also can make sense to



Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



Example 8

Before we look at exercises designed to get each hand used to playing patterns of more than one note at a time, there are a few general points to consider.

1) The clearest physical difference between playing one note at a time in one hand and playing more than one note in a hand, is that the latter places more limits on fingering choices. If you are called upon to play five notes at once in one hand—which is rare but not unheard of—then there is little or (usually) no actual choice about fingering. In

toire is learning how to manage these situations well. If a hand position is not ideally comfortable, then it is important to relax the hand away from that position promptly and smoothly.

3) In a piece of music, or a passage, in which each hand is playing only one note at a time, each hand's part is a musical line or voice or melody. When either hand has more than one note at a time, that texture can be *multiple voices* or it can be *chords*, or it can be some combination of the two.

by which hand be made carefully and sensibly. (In particular, it is important not to assume that every note printed in the upper staff should be played by the right hand, and that every note printed in the lower manual staff should be played by the left hand. These will be the tendencies, but the whole texture should be divided between the ten fingers in whatever way is most comfortable and gives the best musical results.)

6) Chordal passages often present articulation issues. If a series of chords

focus on *listening* to one component of the texture of the part being played by one hand over the other parts.

Examples 1 and 2 are simple exercises with which to begin playing more than one note in each hand.

I have placed these exercises in regions of the keyboard that, for most players, will permit the note patterns to feel most comfortable, with the forearm and hand aligned well. However, as with earlier exercises in this chapter, you should move them around: up or down by octaves, or by other intervals, mixing versions with few or no sharps or flats with versions that have more.

There is an obvious fingering for these exercises. For the right hand: 3/1-4/2-3/1-4/2-5/3-4/2, repeat; and for the left hand: 3/5-2/4-3/5-2/4-1/3-2/4, repeat). However, you should also try different fingerings, for example, playing all of the two-note chords with the *same* pair of fingers, and simply moving the hand smoothly and gently from one chord to the next, or a mixed fingering such as (for the first exercise) 3/1-4/2-3/1-4/2-4/2-3/1 (repeat). In any case, whenever you pick up the same pair of fingers to play the next chord, make that gesture as light, relaxed, and smooth as possible. In particular, do not try to make the space between the chords particularly short: use as much space as you need to allow the gesture to be completely without tension or any feeling that you are "snapping" from one chord to the next.

Keep the tempo slow for now, and do not worry if you hear the two notes of each chord not quite sounding at exactly the same time as each other. This is important: of course in the long run you need to be able to make multiple notes in one hand sound exactly together, and also indeed to make them sound not quite together in ways that you have decided on for musical effect. However, any attempt to ensure that each finger depresses its

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note at exactly the same time as each other finger does —before you have developed a fair level of comfort playing note patterns of this sort—will lead to a touch that is too crisp and too focused on driving each key to the bottom. This can sometimes lead to real physical tension and, in the long run, pain. The good news

are themselves simpler than the exercises and pieces that you have already been playing.

Try playing three-note chord patterns, such as those in Example 5. In this case, the fingering can well be 1–3–5 (or 5–3–1), and the same for each chord. It is important to move from one chord to

into separate hands. Then work out a comfortable, sensible fingering for each section, assuming that it is acceptable to allow a breath or break between each two successive chords: that is, to play detached. Do not worry at this point about *how* detached the chords are, but, no matter how much space you leave between chords, keep your hands light and flexible at all times. Release notes/chords smoothly and gently, and move to the next note or chord calmly. Do not necessarily expect to put the whole hymn together or to put the hands together: that is not the point at this stage, though you may very well return to it later and learn it as a piece, probably with pedal. You can find ample material for this sort of practice in any collection of chorales or hymns. ■

Next month's column will continue this discussion, moving on to techniques for

practicing the art of playing truly independent voices together in one hand.

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com. He writes a blog at www.amorningfordreams.com.

Example 9, OLD HUNDREDTH

is this: any tendency of multiple fingers to play notes somewhat out of kilter with one another will go away naturally and of its own accord as you continue to practice.

If you have studied other keyboard instruments, you might be impatient with the simplicity of these first exercises. However, the touch and sound of the organ are different enough from piano, harpsichord, and clavichord that both the physical act and the listening aspect of playing more complex textures is very different indeed.

After taking a first look at these exercises and moving them around on the keyboard a bit, you should practice them in a couple of different ways that involve breaking them up. For example, play each line (upper note and lower note of each chord) separately, as shown in Example 3. (And similarly for the other parts of the exercise.)

Or stagger the upper and lower notes, as in Example 4. (And similarly for the other parts of the exercise. Don't make this too fast: for this purpose, the rhythm doesn't much matter.)

Note that these deconstructed versions of this two-voice chord exercise

the next smoothly, allowing the breaks between chords to be as long as necessary to keep the motion comfortable. Are there other fingerings that are possible or, perhaps, better? Play around with it. Move these patterns around to other notes and other regions of the keyboard as you have done with other exercises.

This set of exercises can also be broken into component parts—the lower two notes, the outer notes, the upper two notes—or played staggered. You can devise ways of moving from one of these components to the full three-voice texture yourself, as in Examples 6 and 7. Make sure that you use the same fingers for the components that you want to use for those notes when they are put back into the full texture.

An exercise such as that shown in Example 8 combines some of the above:

A traditional four-part chorale harmonization, such as that of OLD HUNDREDTH (shown in Example 9), provides material for continuing to practice moving each hand from one two-voice chord to another.

For the current exercise, you should break this hymn into short sections, and

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In the footsteps of Richard Webster

A church musician's perspective on the Boston Marathon bombings

By Jason Overall

On April 15th, tragedy marred the famed Boston Marathon when two bombs went off at the finish line. Three people were killed and 260 persons injured. Over the next week the nation was transfixed by news of the investigation and manhunt that culminated in the unprecedented lock-down of a major metropolitan area. Many still struggle to make sense of these terrible events. Richard Webster, director of music and organist of Trinity Church, Copley Square, Boston, ran the Boston Marathon, completing the race moments before the blasts. His story provides a compelling context for how church musicians can respond to disaster with hope.

Jason Overall: What is your background as a runner?

Richard Webster: I started running around 1980 when I quit smoking. At first I couldn't run around the block without collapsing in a heap, but I found running to be a cleansing distraction from nicotine craving. Eventually, regular running became a habit. I completed my first marathon in 1995 at age 43. I had read a book on marathon training and followed its instructions. As race day approached, I was not overly confident that I could run 26 miles, but I did it. Crossing the finish line was like walking through the gates of heaven. I was hooked. The race I ran this year in Boston was my 25th marathon. With adequate training, anyone can run a marathon. Runners come in all shapes and sizes.

How often do you run marathons?

Usually two a year—Chicago in October and Boston in April. I run Chicago in order to qualify for Boston, an elite race open to those who have run a previous marathon under a certain time, based

on your age. I turned 60 just prior to the 2012 Chicago race, which meant that my qualifying time for Boston went up by 10 minutes. As my husband says, "you don't have to get faster, just older."

Have you found a spiritual dimension to running?

Absolutely. I empathize with those who call the great outdoors their "church." Being in the glory of nature, even on a bad day, doing what God designed your body to do, is hard to top. If your body is the "temple of the Holy Spirit," then exercise of any kind is basic housekeeping. There is a deep spiritual component to running. As Eric Liddel said in his *Chariots of Fire* sermon, "When I run, I feel God's pleasure." For me, running is meditation. As a composer, some of my best ideas result from a long run when the mind is receptive, empty. I never run with music, earbuds, or paraphernalia. I love the silence. My footfalls and the wind in my ears are music enough.

What is a typical weekly schedule for your running?

I would love to run daily, but a church musician's schedule is so wonky that some days it just doesn't happen. If I put it in my calendar, like a rehearsal, then I'm more likely to do it. I try to run four to six times a week. A day or two off each week is good. Your body needs to rest, repair and restore itself. In the months leading up to a marathon, one long run a week (8 to 20 miles) is key.

Are there parallels between running and musicianship? Has your musicianship benefitted from running?

Exercise, especially the aerobic kind, increases blood flow. More blood through the brain improves

concentration, something vital to musicians. Running has increased my stamina in general. This week I've been directing the Grand Rapids Choir of Men and Boys in recording sessions for a new CD. I stand for hours, waving my arms, doing all I can to help this fine choir achieve its best. I don't tire. Being a distance runner steels you. It gives you endurance.

What were your expectations before this year's Boston Marathon?

The best day of the entire year in Boston is Patriots' Day, the third Monday in April, commemorating Boston's role as the cradle of the Revolution. It's the day of the Boston Marathon, the world's oldest and most prestigious marathon, something our city is rightly proud of. As a state holiday, businesses and schools are closed. Everyone has the day off. From the starting line in Hopkinton to the finish line in Copley Square, throngs turn out to cheer the runners and enjoy the race. It's a 26-mile long party. On Patriots' Day Boston truly becomes that "city on a hill" for all the world to see. The energy, enthusiasm and electricity flowing back and forth between the runners and the fans is hard to describe. It's like really good church. I find it to be incredibly spiritual.

I usually run marathons in costume. It's more fun and it jizzes up the fans. Kids particularly love it. I've run as the Easter Bunny, Paul Revere, Abraham Lincoln (in 2009 for his 200th birthday), Robin, J. S. Bach (to raise funds for the Bach Week Festival in Chicago), Robin Hood, Cat in the Hat, and a bumble bee. This year, to raise funds for the Trinity Boston Foundation, we held a costume contest. "See Richard run... as an Angry Bird, the Pope, or Prince William." Votes were cast by making contributions to the Foundation. Prince William won handily. The costume was handsome—a red military jacket and sash, à la Prince William on his wedding day. I had a framed photo of Kate Middleton dangling from my neck and wore a big crown so fans could see me coming. All in all, it was a heady mix of fun, adrenaline, and enthusiasm, and for a worthy cause.

Did you have any goals?

No. Unlike Chicago, which is a flat course, Boston is notoriously hilly. Heartbreak Hill is only one of many "ups and downs" in this race. A "personal best" in Boston is as elusive as the Holy Grail. I'm always happy just to finish. Last year's race, when it was 88 degrees, I ran in 4:30. This year I lopped off nearly a half hour, finishing in 4:03.

Runners, especially marathoners, rely on their fans to help get them through the race. I knew I'd see one of my choir



Richard Webster

members at Mile 11 in Natick. She was there with a banana, a swig of water and a hug. Mile 13 is the "Wellesley gauntlet," with thousands of Wellesley College women hanging over the police barricade screaming and begging for kisses from runners. So inspiring. So fun. At Mile 19 a group of Trinity choir folks awaited me, near the beginning of Heartbreak Hill. One of my tenors jumped into the race. For the next two miles, he ran with me, sticking by my side until we had crested Heartbreak Hill. Thanks to Mark, I forgot about the agony of those two relentlessly uphill miles. A gaggle of friends had gathered at Coolidge Corner, Mile 23.5, cameras and iPhones poised. Their wild cheering jizzed me up so much that I ran the rest of the race. Usually the agony of the last 3-4 miles is so acute that I can't run continuously. It's more a mix of running, walking, and hobbling. Lots of runners resort to this toward the end. For me, this time was different. My Mile 26 was the second fastest mile of the entire race. Inexplicably, I just kept running and crossed the finish line several minutes before I should have. Was it the Holy Spirit? Coincidence? The fans? The costume? I don't know.

Did you have friends waiting for you at the finish line?

I did, but I didn't know it. Just after finishing, I spotted one of my choristers and her father in the crowd in front of Old South Church. I went over to the barricade for a quick hug and chat. Soon after leaving them, the first explosion went off a half block away. I will never forget how loud it was. It doesn't surprise me that some who were close to the blast suffered hearing damage. At this point you think, "Is this a stunt? Fireworks? Something electrical?" Utter bewilderment. When the second blast struck, further down Boylston Street, you knew something was terribly wrong. Suddenly, chaos was everywhere. Sirens. Medical personnel careening toward the scene with stretchers. Emergency vehicles appearing out of nowhere. Choirs of sirens. Race volunteers moving the finishers away from the scene. A cluster of us were standing around trying to figure out what was going on when another runner who had just crossed the finish line, his forehead bloody, staggered up to us. Choking on his words, he said, "I can't believe I saw limbs lying in the street." We began to cry. How could this be happening? As this group of strangers wept, race volunteers surrounded us, asking, "How can we help? Can we call a relative for you?" That was futile, of course. Cell phone service was completely down. In the face of evil, the impulse is to overwhelm it with kindness and compassion.

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Richard Webster as Robin



Richard as J.S. Bach



Royal Richard

People were desperate to find a way to help, to bring relief to the suffering. In the weeks following, this response did not abate. Boston has felt like the Kingdom of God. Goodness, gentleness, and generosity are everywhere. Traffic is less aggressive; crowding onto a rush hour subway more deferential. Our city responded by saying, "The last word will not be evil, but kindness and mercy."

Some days later, the same chorister and her father with whom I had spoken at the finish line on race day said to me, "You saved our lives. We had been standing where the first bomb went off, waiting to see you finish. When you crossed the finish line, we left to go find you. Had you not finished when you did, we would have still been standing at that spot."

How do you make sense of that? Maybe God gave me what it took to run faster than usual in order to spare their lives. But what about those who were not spared? These are hard spiritual questions with no facile answers.

What elements of your spirituality or musicality have nourished you during this time?

It has been a difficult time at Trinity. Our church is near the finish line. For ten days, the Copley Square area was closed as a crime scene. No one could get near the church. We were in exile. Where would we worship the following Sunday? The Church of the Advent graciously invited us to join them. Liturgically, our two churches are famously different. The two congregations worshipping together would have been something to behold. Temple Israel also reached out to us, offering their beautiful, modern building in the Longwood Medical area. "Come and hold your services here," they invited. Not only did these kind people open up their building, they demonstrated radical hospitality, laying on coffee hour, serving as ushers, directing us to the restrooms. The chief Rabbi publicly welcomed us. We celebrated the Eucharist before the Torah ark in the Jewish temple. Who would ever have thought? Their only request was that we not bring crosses into the building. Roughly 900 people worshipped in a space as un-Richardsonian Romanesque as one could imagine. With a choir of eighty, a grand piano and flute, we were good to go. There was a lightness, grace, and holiness to it all. The congregation belted the hymns as never before, much to the amazement of the Jews, who blogged

about "how those Christians really sing!" No one there will ever forget that service. The psalm appointed for Good Shepherd Sunday was Psalm 23. "Yea, though I walk through the valley of the shadow of death, I will fear no evil, for thou art with me." What more needs to be said?

The Trinity choirs have been a unifying thread through these trials. The day after the attacks, a choir dad e-mailed, "My daughter insists that the Choristers go ahead with rehearsal today. She is adamant that they be together. If they can't go to Trinity, then why not rehearse at Mr. Webster's house?" A 10-year old gets it. When you're the choir, you come together to do your job. You have a mission. Two days after the bombings, with the church still closed, our Wednesday Evensong morphed into an open-air service at the police barricade two blocks from the church. Colin Lynch led the choir, and clergy offered prayers for the healing of our city. Though our church building was closed, the community of faith carried on. Trinity finally reopened the following Wednesday. The first public service was Evensong with the Choristers. TV cameras rolled. It was another step in a painful, uncharted, redemptive journey that no one could have foreseen.

At a time like this clichés are helpful because they convey truth. Life is precious. Life is a gift. It can be taken away or altered in an instant. Thank God for it every day, and tell those you love that you love them. Tell them often.

You express yourself so eloquently through your compositions. Can you envision responding to these events through your music?

I don't know yet. Here's another irony. The day before the race was a Sunday, known in Boston as Marathon Sunday. It's a big day in the city churches, with scores of out-of-town runners on hand. At Trinity we bless the athletes during the services. I had composed a new anthem, *Have you not known? Have you not heard?* based on Isaiah 40, to be premiered that day. The text includes, "They shall run and not be weary. They shall walk and not faint." It had been commissioned by Stephen J. Hendrickson, a parishioner whose partner, David McCord, was about to run his first marathon. The energetic music weaves in the famous theme from *Chariots of Fire*. The Trinity Choir gave it a rousing first performance. Given the following day's events, the piece has acquired a particular poignancy.

Are there other aspects of this that you would like to share?

There is no doubt that evil exists. We saw it in twelve horrifying seconds in Boston. But evil is everywhere, every day. Though there was injury and death on Patriots' Day, there is violence in the streets of Boston, Chicago, Baghdad, and Damascus every day. We who claim the faith of Jesus are called to respond to the world's brokenness passionately, with courage, mercy, and healing.

This article also appears in the October issue of The Journal of the Association of Anglican Musicians.

Richard Webster, FRSCM, is director of music and organist at Trinity Church, Copley Square, Boston. He is also music director of Chicago's Bach Week Festival, and president of Advent Press (www.advent-press.com).

Jason Overall is president of Goulding & Wood Organbuilders (www.gouldingandwood.com), where he works in tonal design and project development. He also serves as organist and choirmaster of St. James Episcopal Church in Knoxville, Tennessee, where he oversees a thriving music program in an urban parish.

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Second Annual Church & Organ Tour

April 27, Hamilton, Ontario, Canada

By Ross Stretton

In 1980, I was appointed organist and director of music at Queen Street Baptist Church in St. Catharines, a position I held for 18 years. In 1998, I was appointed organist and director of music at Lundy's Lane United Church in Niagara Falls. During those years, I conducted 23 organ and church tours throughout Ontario and New York State. These tours generated a lot of interest and I easily filled two buses for each fall tour and maintained a very long mailing and waiting list.

When I was appointed as organist and director of music at St. Paul's United Church in Oakville in 2010, I was strongly encouraged to restart these tours. In the spring of 2012, the congregation of St. Paul's toured four major churches in downtown Toronto, an experience of sights and sounds enjoyed by all that attended. We were warmly welcomed by the clergy and organists at Metropolitan United Church, Yorkminster Park Baptist Church, Timothy Eaton Memorial United Church, and St. Clement's Anglican Church.

On April 27, 2013, a lovely Saturday morning, one bus and twelve cars (approximately 80 people) set out for our second annual tour of Waterdown, Dundas, and Hamilton. This was made possible by the terrific support of members of the Hamilton RCCO who played in these churches.

The School Sisters of Notre Dame Chapel (built in 1956) is in Waterdown, in a beautiful countryside setting hidden away. The Yvonne Williams stained glass windows were beautiful as the morning sunlight came through. Organists and organ students had an opportunity to play the fine Casavant organ (Opus 2507—three manuals, 30 stops, 29 ranks, installed in 1959) in the gallery.

We then arrived at St. James' Anglican Church in Dundas. Our hosts were Chris Dawes, Alan and Dorothy Gregson, and



The Cathedral of Christ the King, Hamilton, Ontario, group photo

Richard Birney-Smith. The new Leslie Smith pipe organ was demonstrated by Richard—indeed a wonderful sound in this worship space. St. James was built in 1925 and the cornerstone was laid by the Bishop of Niagara at that time. The church was totally destroyed by fire in January 1978 and re-opened and dedicated in April 1980. An electronic organ had served the congregation up to the time of the arrival of the new organ. The new Leslie Smith organ (Opus 6) was installed at the front of the church in 2008, consisting of three manuals, 31 stops, and a total of 2,297 pipes. This organ originated as a 1913 Karn-Warren in the sanctuary of the now closed Church of St. James-the-Apostle in Hamilton. Although eleven of its voices are authentic to the original organ, and its matching Arts and Crafts style cases now house the Great and Solo divisions at the baptistery end of the church, with the exception of one pedal chest the entire mechanism is new and custom built for St. James. The pre-existing Karn voices have been augmented by the addition of both new and vintage pipework, including a rare free-reed Cor Anglais.

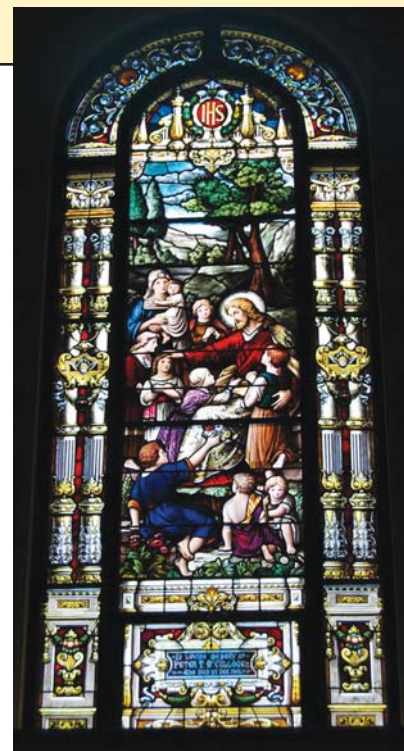
The unusual characteristic of the organ, inspired by St. James' famous acoustics, is its placement in four cases around the sanctuary: two at the baptistery (south end) and two at the chancel (north end).

Our next stop was the Cathedral of Christ the King, where our group was welcomed by Robert Corso, director of music, who gave us a guided tour. We were given an extensive and most interesting tour of the cathedral to appreciate the architecture and windows, and also a demonstration and short recital at the great Steinmeyer organ in the gallery. This organ (Opus 1570) was installed after the cathedral was completed in 1933. Built in Ottingen, Bavaria, it contains 85 ranks, 67 stops, and approximately 5,000 pipes. In 1990, a new four-manual console was installed by R. A. Denton & Son of Hamilton, Ontario, built by R. A. Colby, Johnson City, Tennessee (temporarily used by the Mormon Tabernacle in Salt Lake City, Utah during their organ console rebuild in the late 1980s).

Central Presbyterian Church in downtown Hamilton is the largest Presbyterian church in the region. The church was built in 1908, and on June 14 that year, when it opened, Casavant Opus 321 organ was already installed. The Echo division was added by Casavant in 1917, a new console in 1950, and the organ was tonally revised and overhauled in 1982 and 1999 by Alan T. Jackson, Toronto, for Casavant Frères. In 2008, the console underwent solid-state conversion by Robert Hiller for Alan T. Jackson. In 2010, the Echo division was revised and cleaned by Robert Hiller for Alan T. Jackson. Paul Grimwood, director of music at Central, was host for our lunch break, followed by a mini-recital and organ demonstration.

Our tour group marveled at the array of beautiful stained glass windows at Melrose United Church. Rev. Liz Mackenzie welcomed everyone warmly. After a brief talk about the history of the church, some of the organists had a chance to play the fine Casavant organ (Opus 1360) in the chancel. This instrument consists of 38 stops, 42 ranks and 3,017 pipes. There were some alterations to the organ in 1978 by the Keates Organ Company of Acton, Ontario. At this point, our group sang that wonderful evening hymn, "The Day Thou Gavest, Lord, Is Ended," with Andrew Adair at the organ. We thank David Buckley, director of music at Melrose, for allowing us the chance to see and play the organ.

Our day ended at Christ's Church Cathedral, with Michael Bloss as host.



Window at Central Presbyterian Church, Hamilton, Ontario



Christ's Church Cathedral, case of 3-manual Casavant



Leslie Smith console, St. James Anglican Church, Dundas, Ontario

A thrilling performance of Bach's "Jig Fugue" filled the chancel and nave from the console of this fine Casavant organ (Opus 1048).

Originally a Johnson organ, this Casavant was installed in 1924 with three manuals. It was rebuilt by the Dubay Organ Company of Burlington, Ontario, in 1962, and again in 1998 by Alan T. Jackson of Toronto. At that time a new principal chorus and mixtures were added to the Choir division. The organ now has 59 stops, 65 ranks, with 3,898 pipes. One of the members of the cathedral staff spoke about the history of the cathedral and the stained glass windows. We thank them both for their time and warm welcome.

Future tours are planned for the Niagara area in 2014, as well as tours to London, Buffalo, New York, Guelph-Elora, and Rochester, New York. ■

Photo credit: Doug McConnell
Ross Stretton is organist and director of music, St. Paul's United Church, Oakville, Ontario, Canada.

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The Organ: A Dangerously Inexpressive Musical Instrument?

By Alan G. Woolley

Abstract

Whether mechanical organ actions allow organists to control the way in which they move the key and thus influence the transients has been discussed for many decades, and this is often given as their main advantage. However, some physical characteristics of mechanical actions, notably pluck, make it difficult for the player to control the key movement and thus vary the transient. This project looks primarily at how organists use rhythm and timing to play expressively, but also provides some evidence about whether transient variation is significant. Rhythmic variation can be through the use of deliberate “figures”, or the player may be unaware that they are making such variations. These variations in style lead to clear groupings of the pressure rise profile under the pipe and thus limit the amount of transient control possible. This is supported by informal listening tests. It also considers other factors that might lead to transient variation that are outside the player’s direct control.

Introduction

This paper presents results from a project funded by the UK Arts and Humanities

Research Council at the University of Edinburgh and is based on papers presented at ISMA 2010 (International Symposium on Musical Acoustics) in Australia¹ and Acoustics 2012 in Nantes.² The organ has been described as a “dangerously inexpressive” musical instrument.³ The project set out to investigate the extent to which organists use rhythm and timing to achieve expression on mechanical action pipe organs rather than varying the transient by the way in which they move the key, although it inevitably also considered the latter. Transient control is widely considered a basic factor of organ playing but this is not universal, and a number of prominent organists and builders, such as Robert Noehren,⁴ disagree. However, there is little published research about this or whether other mechanisms may be important for expressive organ playing.

This project originally started because of the construction of a number of large organs in the UK that have dual mechanical and electric actions. The curators of these organs reported that the mechanical consoles were hardly ever used, suggesting that any advantage was not overwhelming. It also implied that there may be significant unnecessary expenditure

and also the possibility that either or both of the actions were compromised.

The PhD work that preceded this project concluded that players did not vary the way in which they moved the key to the extent that they thought they did.⁵

Background

The bar (groove) and slider windchest has existed more or less unchanged for some 600 years even down to the materials generally used.

The one characteristic that defines the nature of the touch of a mechanical pipe organ action is **pluck** (being analogous with the feel of the plectrum plucking the string of a harpsichord). It is also called “top resistance”. Pluck is caused by the pressure difference across the closed pallet (H) in Figure 1, which is a modification of an illustration by Audsley of a cross section of a bar and slider windchest.⁶ The bar is the channel on which all the pipes for one note are planted. The sliders (S) are movable strips, traditionally of wood, that determine which ranks of pipes receive air from the groove, by lining up holes in the slider with corresponding holes on the top of the groove. They move

perpendicularly to the plane of the diagram. With the pallet closed, the pallet box (ABDH) contains pressurized air whereas the groove contains air at atmospheric pressure. The net force of the pressurized air on the bottom of the pallet has to be overcome in order for the pallet to start opening. As soon as the pallet starts opening as the tracker (attached to N) moves downwards, the pressures on either side of the pallet start to equalize and the additional force reduces very quickly (Figure 3). The feeling has been likened to pushing a finger through a thin layer of ice.

When a note is not sounding, the pallet is kept closed by the force exerted by the pallet spring (G) and the air pressure against its lower surface. As a force is applied to the key, the various action components bend (key levers, backfalls), twist (rollers), stretch (trackers) and compress (cloth bushes), etc., until sufficient energy is stored to overcome the force keeping the pallet shut. Figure 2 shows a 200g key weight on a key of the model organ in Edinburgh just before the pluck point, with the pallet still closed. The key is depressed by about 40% of its total travel. Any further movement will result in the pallet immediately opening by a similar amount before the key has moved significantly further—the pallet “catches up” with the rest of the action.

The need to keep the playing force and repetition rate within acceptable limits means that the action can never be made completely rigid, and it will always act like a spring to some extent. The basic characteristics of the movement of a key through to the sounding of the pipe are illustrated graphically in Figure 3.

The low frequency variation in the pressure at the beginning of the note is due to the delay of the pressure regulator, described more fully later, and the high-frequency component throughout is due to the pipe feeding back into the groove. The most important features of Figure 3 are:

- The key moves a significant distance before the pallet starts to open and catches up with the rest of the action ~ 40%

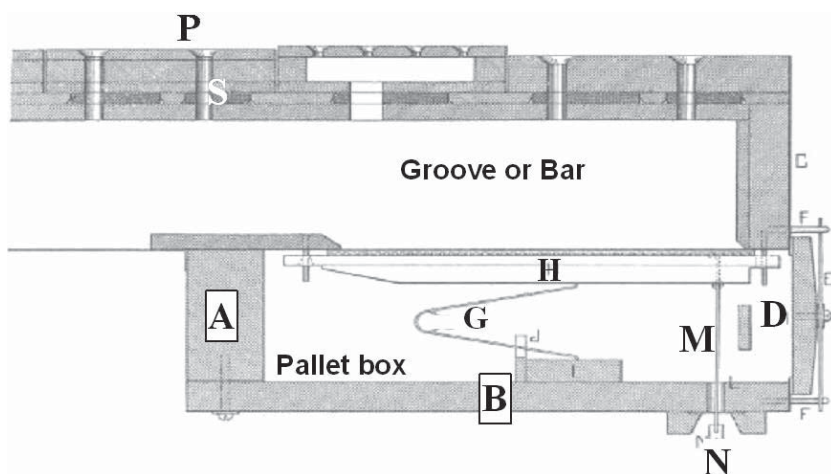


Figure 1. Cross section of a bar (groove) and slider windchest adapted from Audsley, Figure CLIX. The significant parts are: N connected to the tracker from the key and pulling open pallet H via tracker M, compass spring G providing the closing force on the pallet, pallet box containing pressurized air, bar connecting all pipes played with one key, slider S shown open so that the pipe, planted in tapered hole P, will speak when the pallet is opened.



Figure 2. Flexibility in the action just before the pluck point demonstrated by placing a 200g key weight on the key head. Model organ, University of Edinburgh

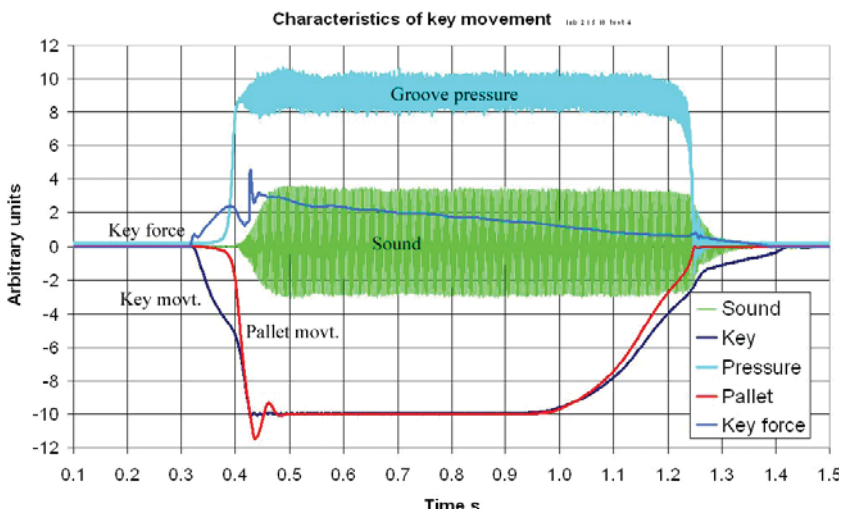


Figure 3. Graph showing key movement (dark blue), pallet movement (red), wind pressure immediately under the pipe foot (light blue), force applied to key head (mid blue) and sound recording (green) for a representative “slow” note on the model organ, University of Edinburgh. To a constant time scale, but arbitrary units of magnitude

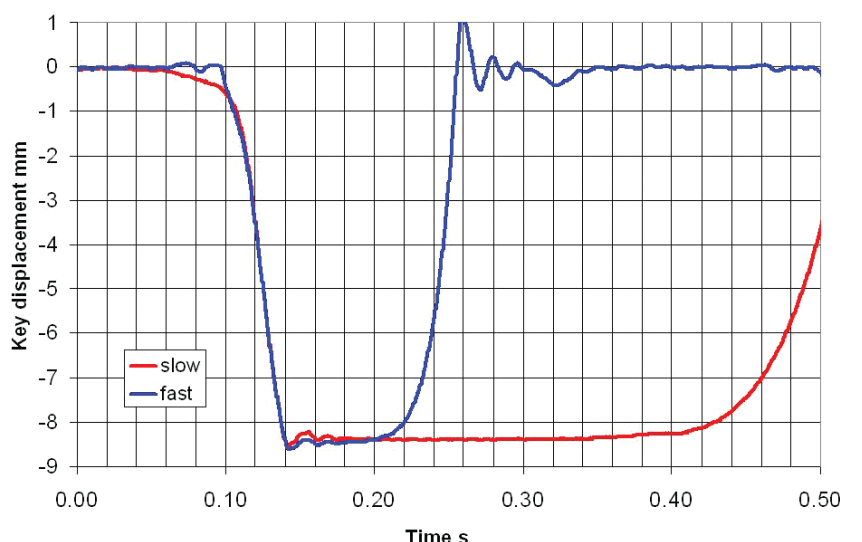


Figure 4. Key movement from two performances of the same theme. The player was asked to vary nothing but the speed of key depression, which he thought varied by a factor of five. Ahrend organ, Reid Concert Hall, University of Edinburgh

Pipe organ mechanical action

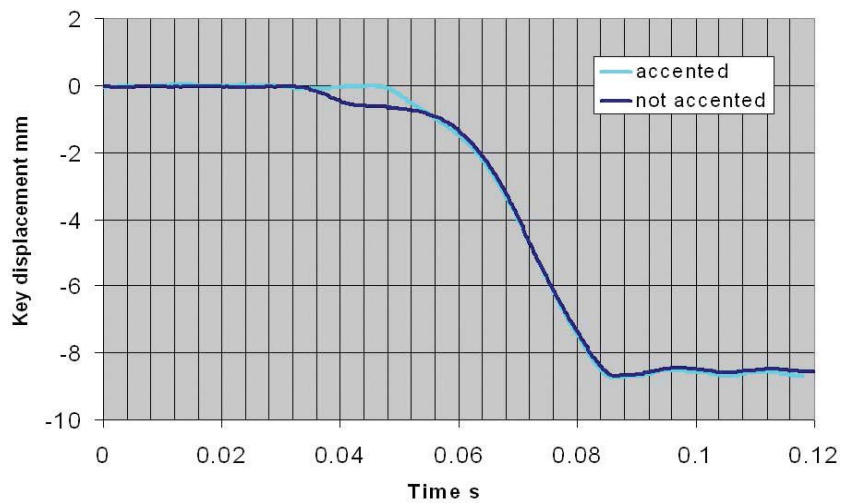


Figure 5. Graph comparing the same notes from two performances of the same sequence but with one accented by being “hit harder” (light blue). Ahrend organ, Reid Concert Hall, University of Edinburgh

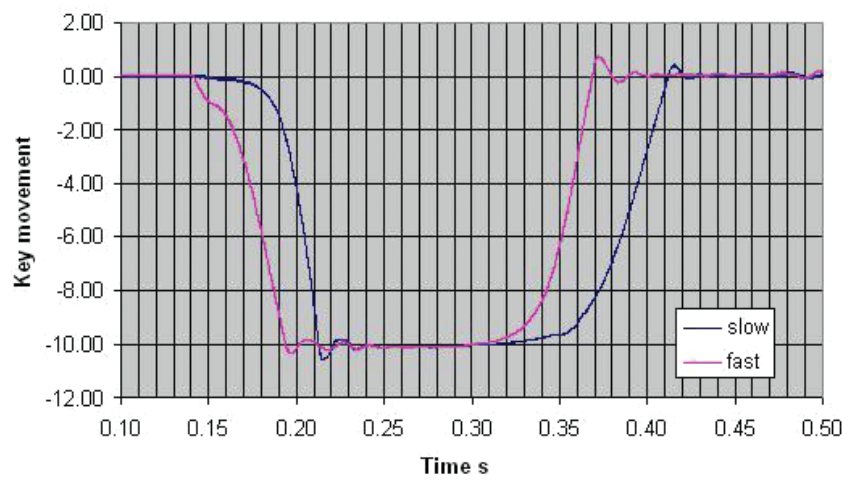


Figure 6. Two notes were played an octave apart, one with a “slow” (pink) and one with a “fast” (blue) key movement in order to establish the point at which the player perceived the note as starting. Ahrend organ, Reid Concert Hall, University of Edinburgh

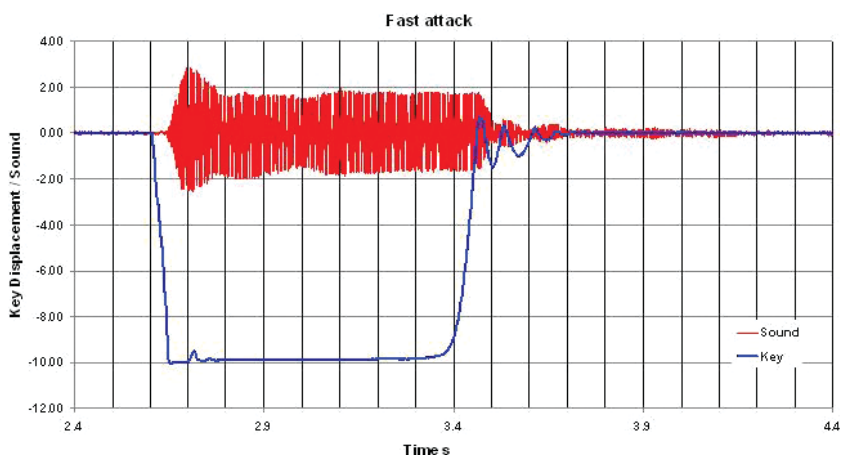


Figure 7. Canongate Kirk, Edinburgh. Key movement and sound recording for a “fast” key attack.

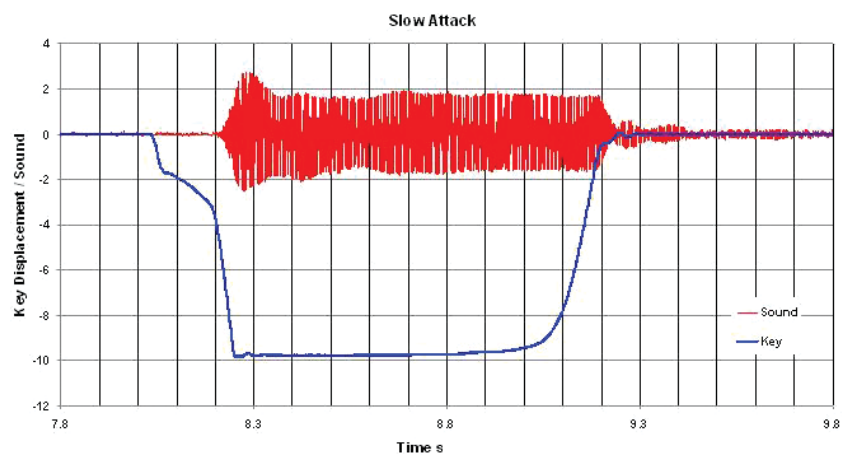


Figure 8. Canongate Kirk, Edinburgh. Key movement and sound recording for a “slow” key attack.

- The key slows down due to the increasing resistance as the action flexes (rollers twisting, washers compressing, levers bending, etc.)

- As the resistance due to pluck is overcome, the key increases in speed of movement, as it is not possible to reduce the force being applied by the finger in the time available

- The air pressure in the groove starts to rise at the same time as the pallet starts to open

- The force applied to the key increases until just after the pluck point, when it

reduces, although not suddenly. This is probably due to the airflow through the pallet opening applying a closing force to the pallet

- The force increases suddenly as the key hits the key bed

- The air pressure reaches a peak early in the pallet movement (after about 45% pallet travel)

- The pallet starts to open at about 40% of key travel and the pressure in the groove reaches a maximum at about 57% key travel. This is the only part of the key movement that could affect the

transient, but during this movement the pallet is out of control of the key because it is still catching up with it

- There is a delay before the pipe starts to speak

- The key is on the key bed and the pallet is fully open before the pipe has reached stable speech

- There is a delay before the pallet starts to close when the key is released (probably due to friction)

- Later in the release movement the pallet starts to close in advance of the key movement (due to air pressure)

- The pallet is firmly seated before the key has returned to its rest position (in this case the key has 23% travel to go)

- The sound envelope does not start to diminish until the point at which the pallet closes

- During the key release, the force is gradually reduced but the key does not start returning until the force due to the pallet spring is greater than the force applied by the finger

- There is slight increase in force as the pallet “snaps” shut due to the flow of air through the opening. This helps to reduce leaks around the closed pallet, but would also make it very difficult to control the pallet in the final stage of travel.

The time of travel of the pallet from starting to open to fully open is typically around 30ms (0.03 seconds). Reaction times in sporting events are generally around a best of 100ms.⁷ This implies that the player is unlikely to be able to respond to pluck and reduce the force being applied by the finger.

These effects were noted in every organ measured, to a greater or lesser extent, depending on the size and rigidity of the action and the magnitude of pluck, and even on a light, suspended action the effect is significant.

Initial work

Some tests were carried out with the University of Edinburgh organist, Dr. John Kitchen, playing the 1978 Ahrend organ in the Reid Concert Hall. This has a very “light” suspended action (50g key force, 50g pluck, Hauptwerk, middle C Principal). In the first exercise he played an improvised theme and was then asked to repeat it, varying nothing but the speed of key movement. The measurements of the key movements are shown in Figure 4, in which the curves are superimposed on the main part of

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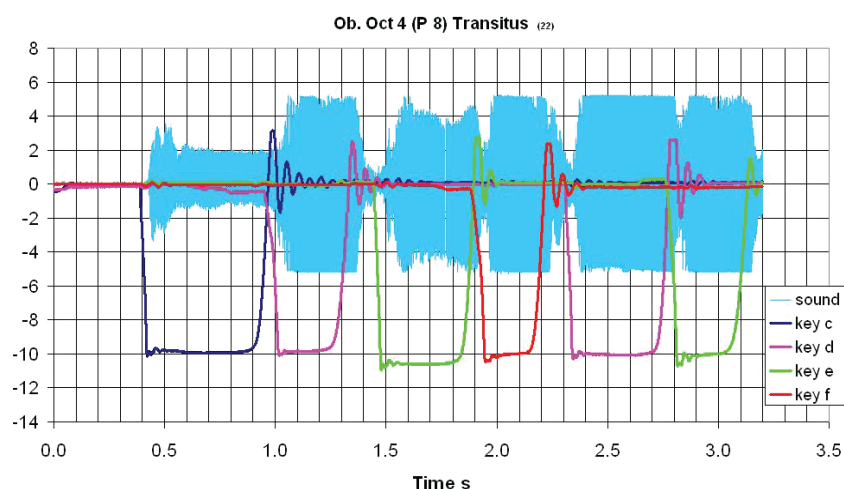


Figure 9. Graph showing the key movements and sound recording for a theme played using the *Transitus* Rhetorical Figure. Örgryte Church, Göteborg

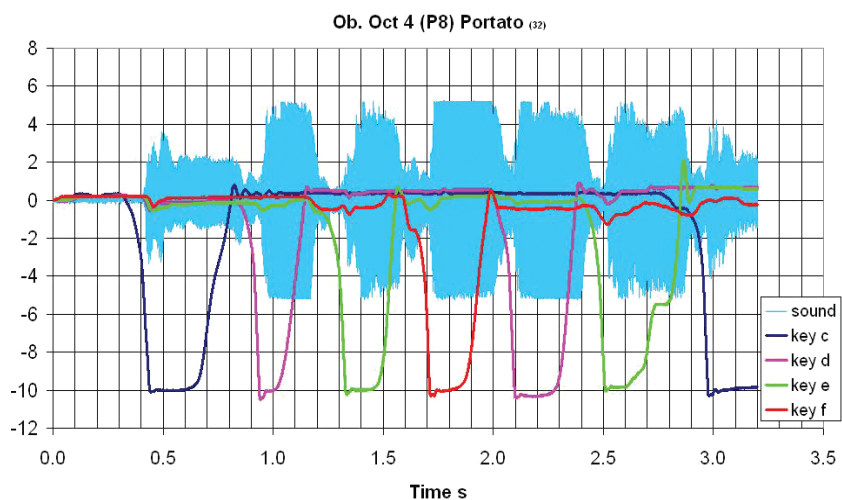


Figure 11. Graph showing the key movements and sound recording for a theme played using the *portato* rhetorical figure. Örgryte Church, Göteborg

the key movement rather than the pluck point.⁵ Kitchen felt that he had moved the key “five times faster” the second time (black curve) and changed nothing else. In fact, the time from the key starting to move to hitting the key bed in the fast note was about half the length of the slow note, with all of the difference at the beginning. Figure 4 does not show that the overall tempo was also faster with the fast key movement, but it can clearly be seen that the fast attack has resulted in a significantly shorter note. Even on this relatively rigid action, the effect of pluck is apparent at the beginning of the key movement at about 0.8mm key travel.

In the next exercise Kitchen tried to accent a note by “hitting it harder.” Figure 5 shows that again with the non-accented movement the effect of the flexibility of the action is apparent, but the majority of the movement is very similar in both cases.

In the two previous examples, the main part of the key movement has been superimposed. Since the relative timing of the pluck point varies, a further test was designed to indicate the point at which the player perceived the note to start. He was asked to play in the two manners from Figure 4 one octave apart simultaneously. Figure 6 shows the two notes to the same time reference and indicates that the player perceived the start of the note to be the point at which the key started to move. This introduces a timing difference between the two notes of approximately 30ms as the pipes will not start to speak until after the pluck point at a displacement of approximately 10% of travel. The “slow” note will sound after the “fast” note and is also slightly longer by about 10ms. The differences between the shapes of the beginnings of the key movements are discussed later. It is interesting that the notes do not end simultaneously.

A further exercise was carried out at the Canongate Kirk in Edinburgh (Frobenius 1998, IIP20). A simple visual examination (confirmed by informal listening tests) shows that distinctly different key movements are not reflected in the sound profiles. Figure 7 represents a “fast” attack and Figure 8 represents a “slow” attack as perceived by the player. As observed throughout, the “slow” attack also resulted in a longer note.

Rhetorical figures

A frequent comment by organists was that even if it were possible to vary the way that they moved the key at the start of a piece of music, it was not possible to maintain these variations throughout a piece. Dr. Joel Speerstra is studying rhetorical figures at the University of Göteborg, based on his research into clavichord technique. These are physical gestures that can be maintained throughout a performance and are based on rhetorical figures in German baroque music described by Dietrich Bartel.⁹

Examples of Speerstra’s figures are listed below with his descriptions,¹⁰ along with graphs of some of these showing the key movements, pallet movements, pressure rise in the groove, and sound recordings. The measurements taken showed that phrasings closely followed the descriptions given, and some examples are shown below.

Transitus (Figure 9)

“You are standing a certain amount of the weight of your arm on a stiffened finger with a relaxed elbow, and moving from the first finger to the second without completely engaging the muscles of your arm that would lift it off the keyboard. This technique makes it easy to control heavy actions, and you would expect this kind of paired fingering to have fast attacks for both notes and a

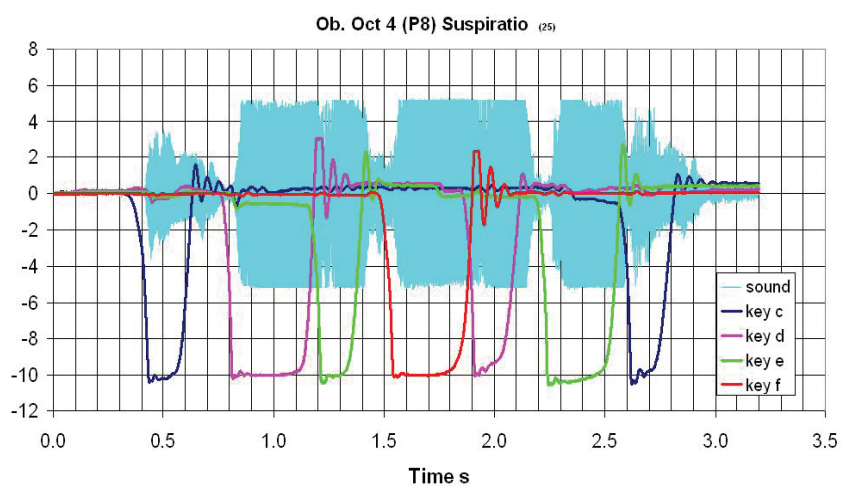


Figure 10. Graph showing the key movements and sound recording for a theme played using the *Suspiratio* Rhetorical Figure. Örgryte Church, Göteborg

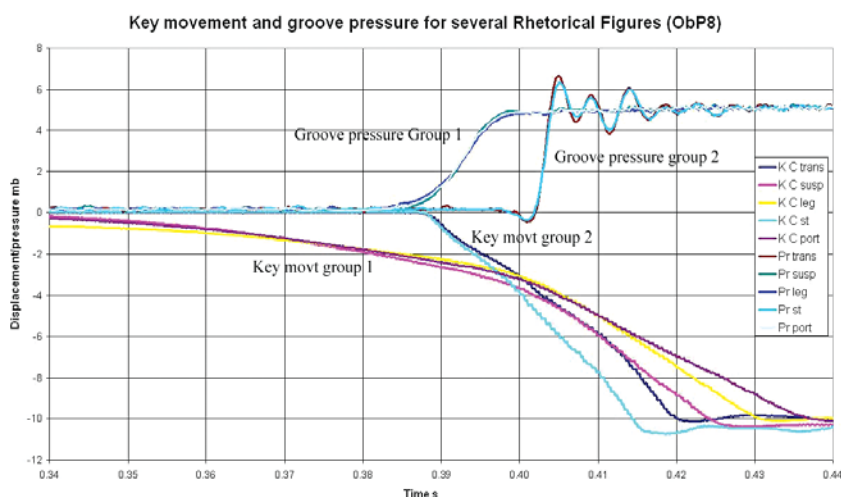




Figure 12. Graph showing key movements (K) and pressure in the groove (Pr) for the first note of a theme played with the rhetorical figures *suspiratio*, *legato*, and *portato* (Group 1) and *transitus* and *staccato* (Group 2). Pressure curves aligned to highlight similarity. Örgryte Church, Göteborg

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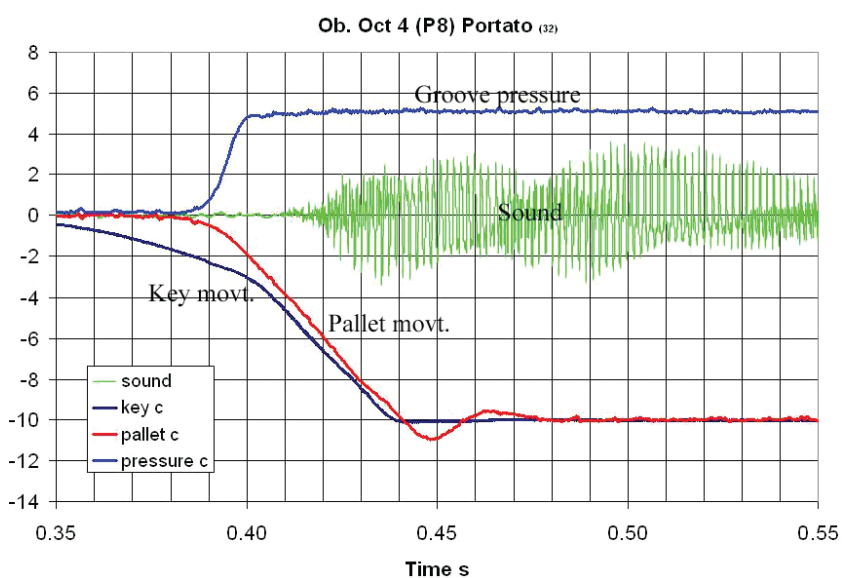


Figure 13. Key and pallet movements, pressure in groove and sound recording of a note played using the Portato Rhetorical Figure

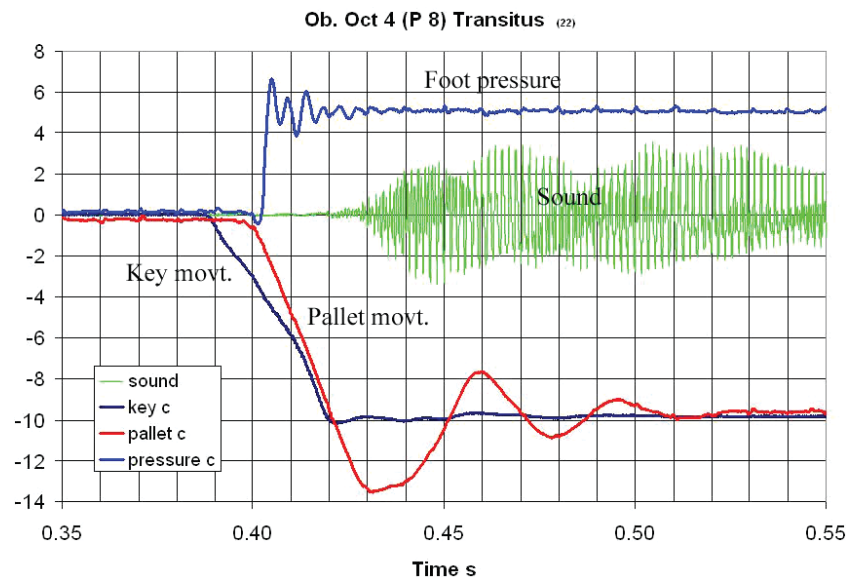


Figure 14. Key and pallet movements, pressure in groove and sound recording of a note played using the Transitus Rhetorical Figure

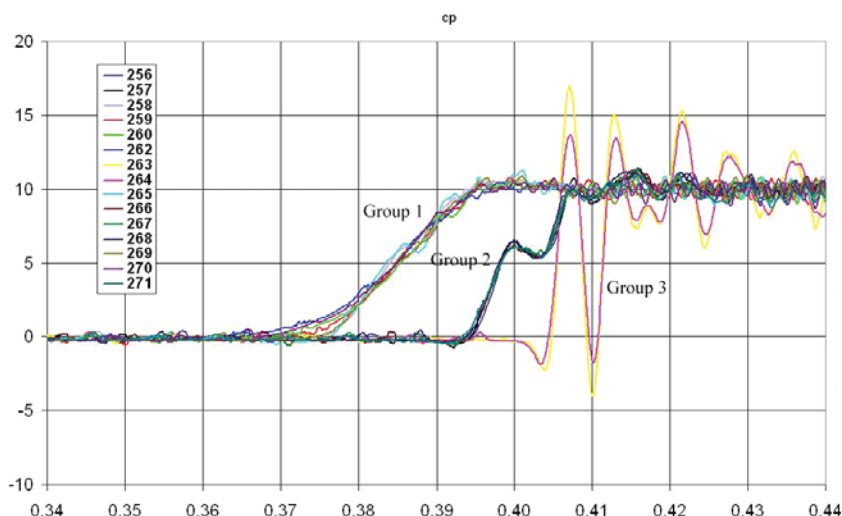


Figure 15. Graph to show groupings of the pressure rise immediately under the pipe foot of a theme played in a number of expressive styles as listed in Tables One to Three. Student CP on the Casparini copy in Christ Church, Rochester, NY

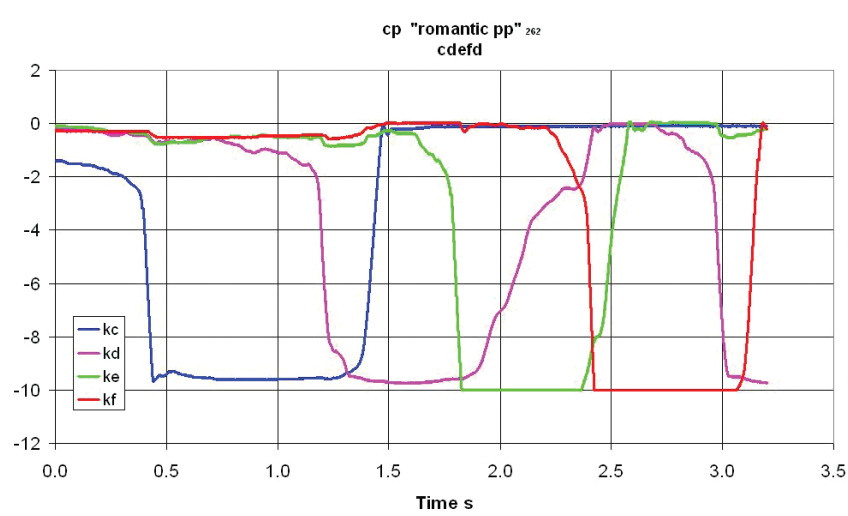


Figure 16. Graph showing the key movements of student CP playing in a style described as "Romantic pp." Casparini movements in Christ Church, Rochester, NY

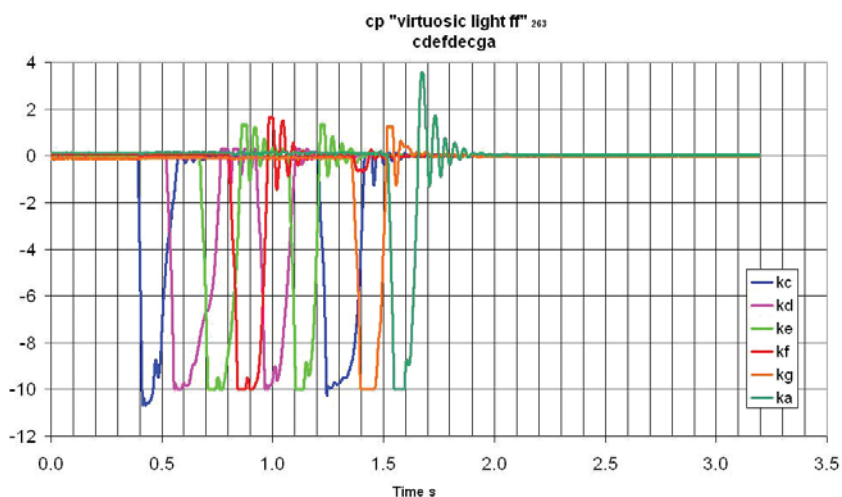


Figure 17. Graph showing the key movements of student CP playing in a style described as "Virtuosic Light ff." Casparini copy in Christ Church, Rochester, NY

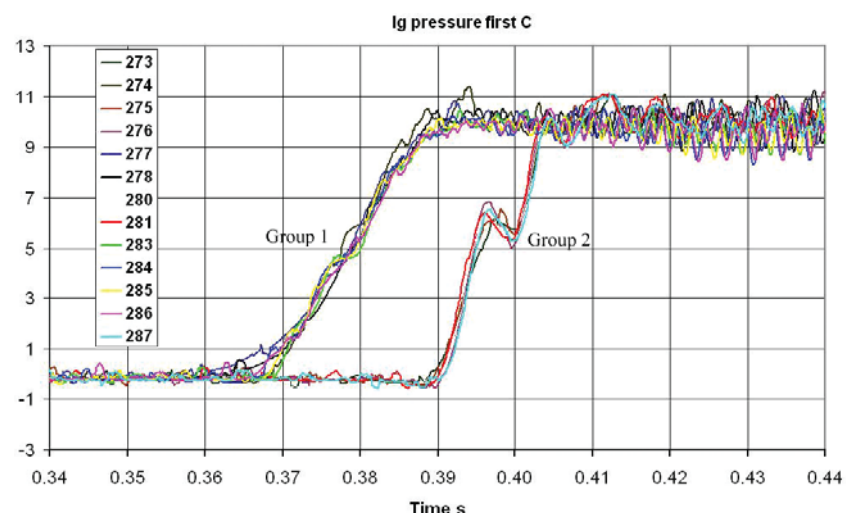


Figure 18. Graph to show groupings of the pressure rise immediately under the pipe foot of a theme played in a number of expressive styles as listed in Tables Four and Five. Student LG on the Casparini copy in Christ Church, Rochester, NY

longer first and third note a shorter second and fourth note and, hopefully, as slow a release as possible after the second and fourth note."

The releases of the second and fourth notes are not significantly different from others.

Suspiratio (Figure 10)

"It is a figure that starts with a rest followed by three notes, so the first note is now an upbeat, and I would expect that there is a faster release after the first note, and the second and third would form a pair much like the first and second in the transitus example."

Portato (Figure 11)

"Portato [uses] separated notes but with slower attacks and releases."

To these can be added more familiar styles such as legato and staccato, although these may benefit from being more clearly defined. Whenever players were asked to play fast attacks, they also played shorter notes.

Measurements were made of Speerstra playing in these styles on the North German organ in the Örgryte Church in Göteborg (built in the style of Arp Schnitger by the Göteborg Organ Art Centre [GOArt] as a research instrument). The key movement (middle C, D, E, F), pallet movement (C, D) and pressure in the groove of middle C (measured by removing the Principal 8' pipe) were measured, as well as sound recordings being made. All magnitudes are to an arbitrary scale.

Figure 12 shows all of the key movements and pressure profiles for the

rhetorical figures described above. Despite the low number of data points, it can be seen that there are two groups of key movements and two very close groups of pressure rise profiles. The graph has been produced to show the two groups superimposed within the group but separated between the groups. If the player perceives the note starting at the point at which the key starts moving, there will also be time differences between the start of the notes as in Figure 6 above. There is an initial pressure drop in the "faster" group. Full listening tests have not been carried out, but initial tests across a wide range of musical levels did not indicate consistent differences in flue pipe transient between styles, although highly trained ears will detect subtle changes that others may not be

able to. Reed pipes were not included in this study, although clear control of the final transient of some of the solo reeds was apparent when played in isolation.

This organ is unbushed and there is a considerable range of noise response from the action—from almost silent to distinctly audible in the church, depending on the performer's technique. This noise can mask the attack transient of the pipe, particularly close to the console. This issue was also encountered later in Rochester, and Speerstra considers that playing in a way that causes excessive noise is both undesirable and avoidable. John Kitchen also stated that he played in a style that minimizes the action noise on the Ahrend organ in Edinburgh. This avoidance of excessive action noise may limit variations in key and thus pallet movements.

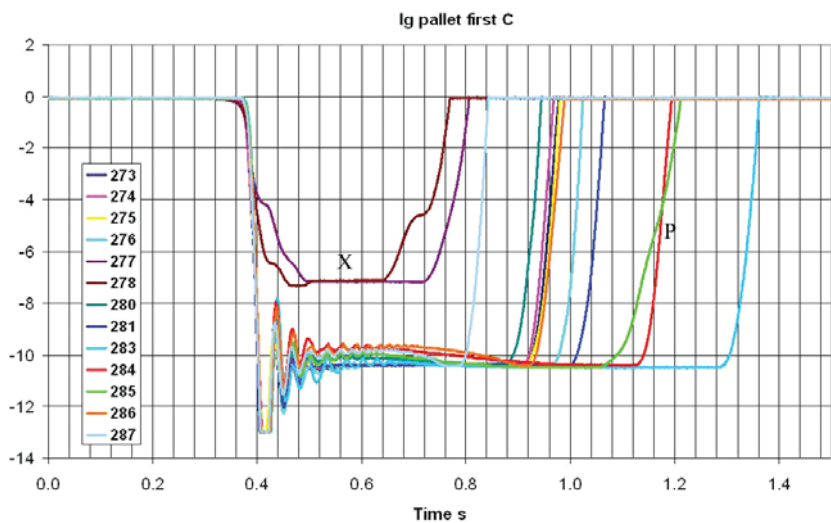


Figure 19. Pallet movements of the first note of a theme played by student LG in a number of expressive styles. There is considerable variation in the length of the note but little variation in the speed of movement during the critical phases just as the pallet opens and closes. Descriptions are given in Tables Four and Five. The curves marked with P were played on the plenum and not a single stop.

Excessive noise on key release may also mask the release transient.

An example from each group is shown in the following graphs. Figure 13 illustrates an example from Group 1 and shows a relatively gradual start of the key movement, the first in the sequence. The accent is on the second note of the sequence.

Figure 14 shows a comparable note from Group 2. The key initially accelerates quickly and shows a distinctly different form of movement from Figure 13. The accent is on this note.

The initial movement of the key is fundamentally different, and tests on the model at Edinburgh indicate that in the case of the portato playing style, the finger was in contact with the key at the start of the movement, whereas in the transitus example, the finger started its movement from above the key and thus was moving with significant speed when it contacted the key, causing a much greater acceleration of the key.

Measurements were also made on the copy of the Casparini organ of 1776 from Vilnius, Lithuania, built by GOArt in Christ Church, Rochester, New York, for the Eastman School of Music (ESM). A number of doctoral organ students played in styles of their choice that they considered resulted in variations of expression, including different transients. They used their own descriptions of these styles; some of these were long and descriptive and cannot be incorporated onto the graphs. The pressure was measured directly under the pipe foot using a device made by the ESM organ technician Rob Kerner, and is not directly comparable with the previous example. The groupings of pressure rise profile have again been superimposed to highlight the similarities, and the time scale does not represent a constant start point of the note. All recordings are of the same theme used in the previous exercise.

Figure 15 shows the measurements from the first student, CP. There appear to be three distinct groups. The initial gradient of the first group shows some variation, but again, initial listening tests did not consistently identify differences even between the two extremes. The other two groups are more closely matched. It is not clear why there is a pressure reversal in group 2. Note again the initial pressure drop in group 3 and the extreme pressure variation. It is not yet clear what differentiates group 3 from the others. There were significant variations in the overall tempo, length of individual notes, relative lengths of adjacent notes, and overlap of notes.

The student's description of each of the styles is shown in the following tables:

Table 1. Descriptions of playing styles in Group One, Figure 15. Student CP

259	Classical Mendelssohn
260	Romantic <i>pp</i>
262	Romantic <i>pp</i>
265	Baroque, two beats per measure
269	Bach 1st inversion suspiratio
270	Legato

Table 2. Descriptions of playing styles in Group Two, Figure 15. Student CP

256	One accent per measure
257	One accent per measure
258	Classical Mendelssohn
267	Baroque, one beat per measure
268	Baroque, two beats per measure
271	Harmonized

Table 3. Descriptions of playing styles in Group Three, Figure 15. Student CP

263	Virtuosic light <i>ff</i>
264	Virtuosic light <i>ff</i>

Two styles, 265 and 268—Baroque two beats per measure, and 258 and 259—Classical Mendelssohn, fall into both groups one and two, implying a fundamental difference between the two finger movements.

The key movements of the two extreme styles, Romantic *pp* and Virtuosic light *ff*, are shown on page 26. Figure 16 shows Romantic *pp* (262).

Figure 17 shows "Virtuosic Light *ff*" (263) to the same scale. It is unnecessary to state that the overall tempo is different.

Figure 18 shows the measurements of the first note in each sequence from student LG. Here there are two groups for the Principal 8' alone, corresponding with groups one and two of CP's playing. The measurements from the plenum are not readily distinguishable from the Principal alone.

The descriptions of the styles are:

Table 4. Descriptions of playing styles in Group One, Figure 18. Student LG

274	Normal
277	Weight on 2nd
278	Weight on 2nd
283	Plenum equal accents
284	Plenum accent on 1st of pair
285	Plenum accent on 1st of pair
286	As 285 but faster tempo

Three of these are played on the plenum and not a single stop as with the others.

Table 5. Descriptions of playing styles in Group Two, Figure 18. Student LG

273	Normal
275	Paired notes with more weight on 1st
276	As 275
280	Weight on 2nd, 3rd and 4th finger
281	As 280
287	Fast, stronger on 1st

All of the pallet movements are shown in Figure 19. There is little difference in the initial movement, even though there were much wider variations in the key movements (Figures 20–22). There is very little difference in the key releases, but with two exceptions. In the case of examples 277 and 278, "Weight on 2nd" (marked with X on graph 17), there was a distinct elongation of the pre-pluck part of the key movement and the key, and thus the pallet did not reach full travel. As the pallet stopped at exactly the same point in each case (the key stopped at very slightly different points), it seems probable that there was high friction at this point. The attacks of these two key movements produced a shallower gradient at the start of the pressure rise, although informal listening tests did not indicate that this variation was sufficient to produce an audible difference with the single stop used in this test. The key and pallet movements for one of these are shown in Figure 20. The two "Normal" playings are split between the two groups, which again suggests a very distinct difference between them.

The curves are in sequence of time of closing and are from left to right, using

the numbers in Tables 4 and 5, 278, 277, 287, 280, 274, 273, 286, 276, 281, 284, 285, 283. The consistency in speed of closure is worthy of note. The two curves at P are for the plenum and not a single pipe. It is possible that two non-accented notes marked with X would have closed similarly to the others had the pallet not stopped part way. There is a wide variation in the length of the notes and the overlap with following notes.

Two of the plenum notes in Figure 19 are marked with P at the point at which they cross. One of them shows a slower release of the pallet, whereas the other is similar to the rest of the movements. The key and pallet movements of the slower release are shown in Figure 21. This clearly shows that the pallet shuts before the key is fully released as shown in Figure 3. The key movement slows down when the pallet is no longer being pulled shut by the airflow round it.


Figure 22 is an example of a typical key and pallet movement, no. 275 "Paired notes with more weight on 1st." Note that in all of Figures 20–22 the pallet does not start closing until after the key has started moving, indicating a degree of friction in the action.

Comparing Figure 20 with Figure 22, the weak note in Figure 20 has resulted in an extended pre-pluck movement of the key compared with the strong note in Figure 22. This is not reflected in the pallet movements to the same extent and, as discussed above, may result in timing differences in the sounding of the pipe if the player perceives the note as starting when the key starts to move.

All of the six student subjects demonstrated significant groupings of pressure along the lines of the examples shown above.

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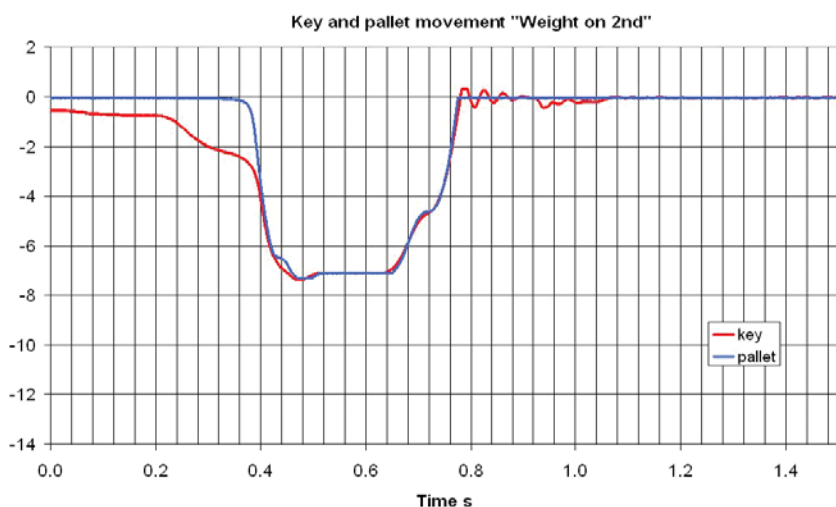


Figure 20. Key and pallets movements for recording 278 “Weight on 2nd”: i.e., this is a weak note. This shows the distinctive curve in the key movement due to the increasing resistance of the flexing action before the pallet opens at about 0.26 seconds. The key and thus pallet have also stopped part way down. This also happened in the other recording of this style and it may be due to high friction at that point in the action.

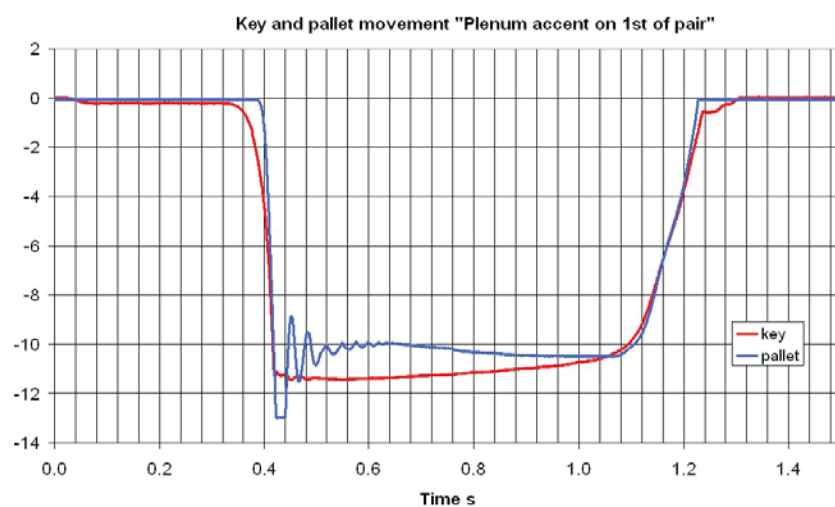


Figure 21. Key and pallet movements for recording 285 “Plenum accent on 1st of pair”: The increased airflow due to the extra pipes speaking has caused the pallet to close before the key has fully returned.

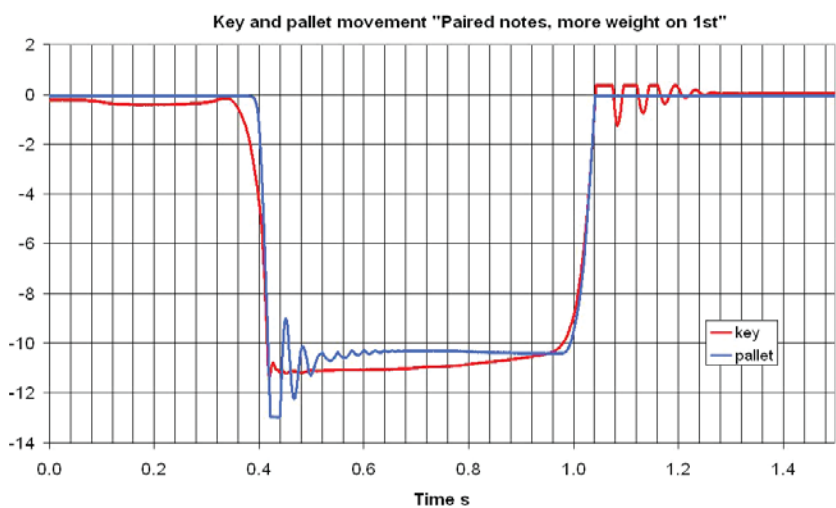


Figure 22. Key and pallet movements for recording 275 “Paired notes, more weight on first”

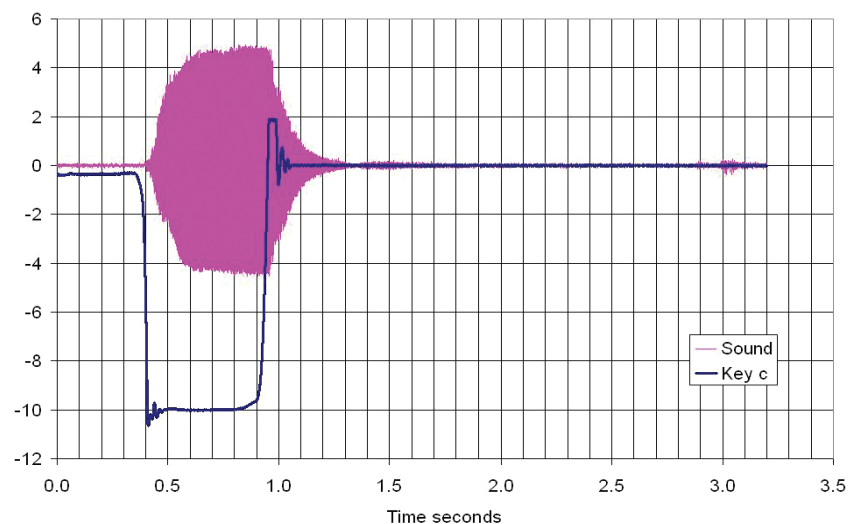


Figure 23. Fast key release. Blue line shows the key movement and pink line shows the sound recording. Örgryte Church, Göteborg

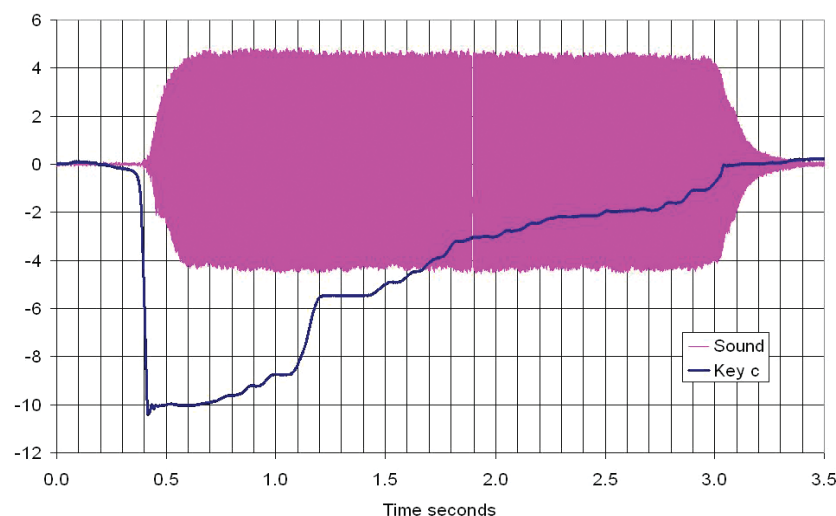


Figure 24. Slow key release. Blue line shows the key movement and pink line shows the sound recording. Örgryte Church, Göteborg

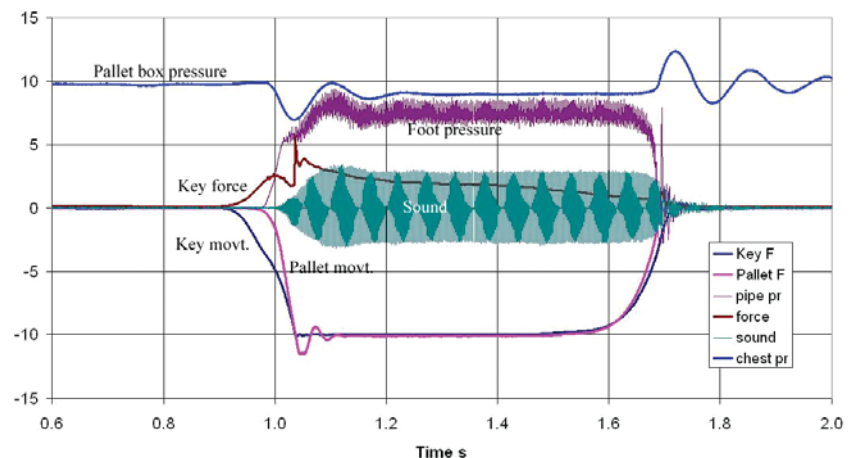


Figure 25. Effect of the variation on the pressure in the wind system due to the playing of a note

Key release

Throughout this project, players have stated that even if there may be reasons why the attack may be difficult to control, it is possible to control the release accurately. There seems little evidence that this is actually the case.

While it is possible to control the initial movement of the key during the release stage because there are no similar effects to pluck, this does not necessarily allow for control of the ending transient. In the same way that the pressure in the pipe foot reaches its peak very early in the pallet opening it starts to reduce very late in the pallet closure. The corollary of pluck is felt as the airflow around the nearly closed pallet starts to “suck” it shut. Due to the flexibility in the action, the pallet closes before the key has returned to its rest position. Also, because the key force reduces due to this effect it is very

difficult for the player to control the last part of the key release.

Some key releases were recorded at Göteborg. A fast release is shown in Figure 23 and a slow release in Figure 24. The blue line is the key movement and the pink line the sound recording.

By editing the steady part of the slow movement out to make the notes the same length just leaving the transients, informal listening tests confirmed that there is no difference in the sound of the transients. The difference between the notes is that the slow release results in a longer note.

Pressure changes in the wind system

In most organs the pressure regulator is remote from the windchest. Any variation in the air supply, such as when a note is sounded, will not be immediately compensated for. There will therefore be an

overall pressure reduction when a note is started and a pressure increase when it is released. This was investigated by Arvidsson and Bergsten at GOArt in 2009.¹¹ This has been extended at Edinburgh to consider how these pressure waves in the wind system might affect pipe speech. Figure 25 shows a single note being played, and it can clearly be seen that the pressure in the pallet box reduces as the pallet opens, oscillates for a few cycles, and then steadies. This is reflected in the pressure measured under the pipe foot and also in the sound envelope of the pipe speech. When the pallet closes there is a corresponding increase in pressure. The variations shown here are around 35% of the steady pressure. These measurements were made on the model organ in Edinburgh and, while the effect will occur in any organ, the magnitude of these effects may be greater than normally encountered. A swimmer system will reduce these effects.

Figure 26 shows the effect of playing a note before the note being measured.

The pipe of the first note, E, was removed so that its sound did not interfere with that of the pipe being investigated. It can be seen that the effect of the release of the first note and of the attack of the second, F, have resulted in an even greater variation in the pressure throughout the wind system, and this is reflected in the outline of the sound recording. Listening tests have not been carried out, but this may lead to an audible difference in the transient of the second pipe.

Many notes being played together will produce large and random pressure variations in the wind system. These effects are also apparent with electric actions.¹²

It should also be noted that since pluck is directly related to the pressure in the pallet box, it will vary in proportion to it. It is thus possible that a momentary change in the magnitude of pluck could influence the time at which a key is depressed—especially if the player is already applying some force to the key.

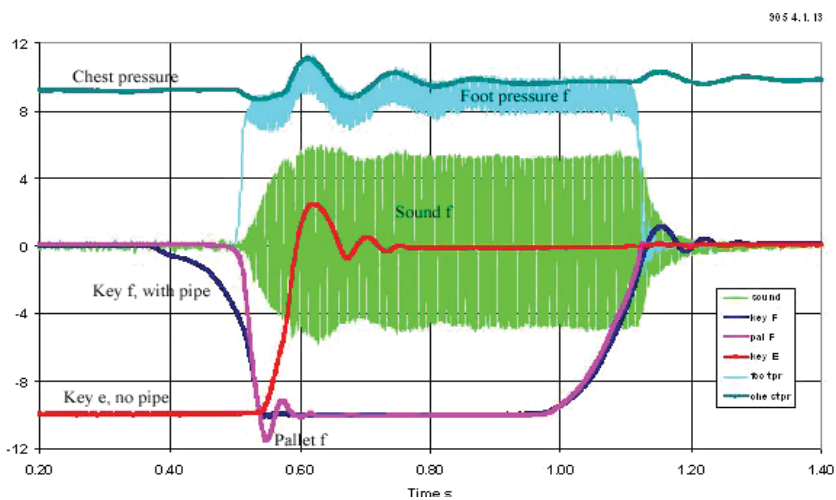


Figure 26. Effect of the variation on the pressure in the wind system due to the release of a note on a subsequent note

Length of transient

In Figures 27 and 28, played on the ca. 1770 Italian organ in the Museum of Art, Rochester, New York, the pipe is slow to speak and starts at the octave and then breaks back to the fundamental.

If a short note is played, as when the player is asked to make a “fast” attack, most of the pipe speech will be at the octave and that is what the listener perceives as the pitch of the note. If a longer note is played, most of the pipe speech will be at the fundamental, and that is what the listener will hear. If the player is expecting a variation in transient, he may associate the different perceived sounds with what he believes are different key movements. In Figure 27, there is also evidence of initial mechanical noise. Note again that the nature of the attack has been reflected in the length of the note.

Conclusion

There is clear evidence that rhythm and timing are critical aspects of organ playing. In some cases they are the result of deliberate and systematic efforts by the player, as in the use of rhetorical figures, and in others the players may be unaware that they are making variations. Analysis of the various performances of the same sequence of notes showed wide variations in overall tempo, relative lengths of notes, and degree of overlap of notes, all of which will affect how it sounds to the listener. These and some other effects like variations of pressure in the wind system are independent of the type of action.

There is some evidence that transient control is difficult to achieve by the inherent design of the mechanical bar and slider windchest. Variations in key and thus, to some extent, pallet movement cause the pressure rise in the pipe foot to fall into distinct groups, the reason for which is still under investigation but would appear to be due to whether the finger starts in contact with the key or is already moving from above the key when it starts the note. Whether these differences result in audible changes is not clear and is likely to vary from organ to organ, and it is necessary to carry out properly controlled listening tests. Action noise may be a factor in informal listening tests. The player cannot react to pluck and any variations in key movement are predetermined.

Many of the characteristics of the bar and slider windchest work against transient control and this may have been one of its advantages—the aiding of clean consistent attacks due to the rapid opening of the pallet when pluck is overcome, but there is clear empirical evidence that players like mechanical actions. The immediate reason for this may be that it provides good tactile feedback. The organist can apply a certain force to the key in the certain knowledge that

the note will not sound, but the force reduces to a comfortable level when the key has been depressed. It may also help reduce the risk of accidentally sounding a note if an adjacent key is brushed.

It is unlikely that the original builders of the first windchests applied theoretical fluid dynamics to the design, and other reasons for its endurance may include:

- Ease of construction
- Reliability
- Ease of repair
- Snap closing of the pallet to give a good seal.

Every organ is different and this project has been limited by the instruments available. While this work may suggest that direct transient control is difficult, this may not be the case on instruments with different characteristics. There are, however, other mechanisms in play that may explain different perceptions of the sound.

This project is continuing and, with the cooperation of our colleagues around the world, it is expected that a clearer understanding of these important issues will emerge. ■

Acknowledgements

My thanks to the Arts and Humanities Research Council, Professor Murray Campbell and Dr. John Kitchen at Edinburgh, the staff and students of GOArt and the Eastman School of Music, Joel Speerstra for his very helpful review of this article, Dr. Judit Angster and Professor Andras Miklos, Laurence Libin, John Bailey of Bishop and Sons in Ipswich, David Wyld of Henry Willis and Sons in Liverpool, and many others.

Notes

1. Alan Woolley, *Mechanical Pipe Organ Actions and why Expression is Achieved with Rhythmic Variation Rather than Transient Control* (Proceedings of ISMA, Sydney and Katoomba, 2010), paper number 2.
2. Alan Woolley, *How Mechanical Pipe Organ Actions Work Against Transient Control* (Proceedings of Acoustics 2012, SFA, Nantes, 2012), paper number 410, pp. 1969–1974.
3. Stephen Bicknell, “Raising the Tone,” *Choir and Organ* (March/April 1997), pp. 14–15.
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7. International Amateur Athletic Association, Rulebook, Chapter 5, Rule 161.2.
8. Alan Woolley, “Can the Organ Control Pallet Movement in a Mechanical Action?” (*Journal of American Organbuilding*, December 2006), pp. 4–8.
9. Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures In German Baroque Music* (University of Nebraska Press, 1997), pp. 57–89.
10. Discussion with author.
11. Mats Arvidsson and Carl Johan Bergsten, *Wind system measurements in the Craighead Saunders organ* (GOArt 2009), unpublished.

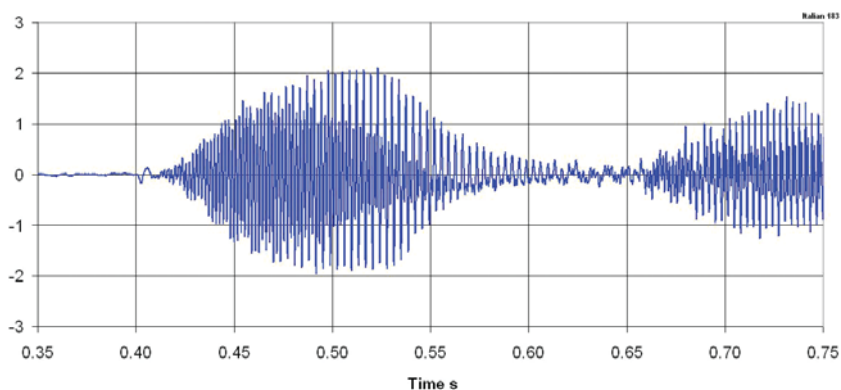


Figure 27. “Fast” attack, Italian organ, Museum of Art, Rochester NY

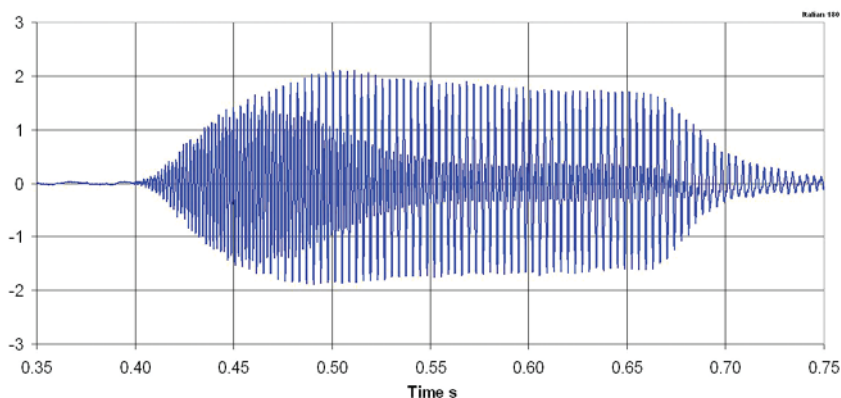


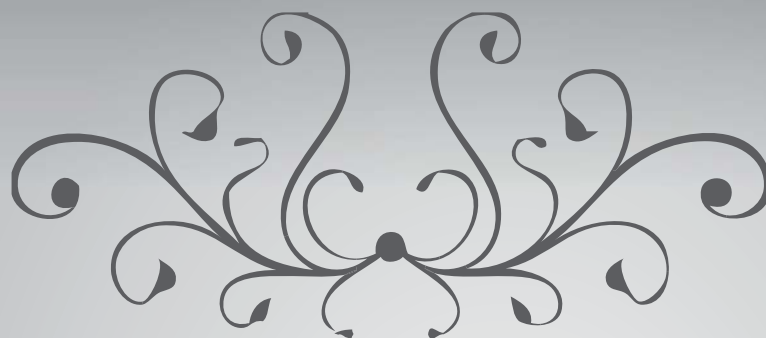
Figure 28. “Slow” attack, Italian organ, Museum of Art, Rochester, NY

12. Alan Woolley, *Transient variation in mechanical and electric action pipe organs* (Proceedings of Meetings on Acoustics, Acoustical Society of America, Montreal June 2013, Volume 19), Paper no 4aMU3.

Alan Woolley obtained a degree in applied physics from the Lanchester Polytechnic in 1976. In 1998 he decided that the organ was more interesting than his current job and was awarded an MA in Organ Historiography from the University of Reading in 2000. This led to researching for a PhD in Music at the University of Edinburgh looking at how

organists actually moved the key. This was awarded in 2006. This work in turn resulted in a further project being funded by the Arts and Humanities Research Council to look primarily at the use of rhythm and timing as a means of expressive playing. This was based in the Musical Acoustics Group of the School of Physics at Edinburgh working with Prof. Murray Campbell and Dr. John Kitchen. He is currently an Honorary Fellow at Edinburgh where the work with Prof. Campbell on actions and airflow in the windchest is continuing.

All illustrations by Alan Woolley



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**Parkey OrganBuilders,
Duluth, Georgia, Opus 14
Providence United Methodist
Church,
Charlotte, North Carolina**

From the builder

In December of 2011, my long-time friend and colleague Irv Lawless informed me that Aeolian-Skinner Opus 1472 would soon be available for relocation. Though the dialogue made clear that the organ's location was not to be revealed, it only took an Internet search to reveal it as the organ located in the Concert Hall of the John F. Kennedy Center for the Performing Arts, home for the National Symphony Orchestra.

My first contact with this organ took place in summer of 1996 during the removal of the organ for a complete renovation of the Concert Hall for both visual aesthetics and acoustical renovations. Jack Bethards was enlisted as the consultant for the project, and Irv Lawless, installer and long-time curator of the organ, was to carry out the removal and re-installation of the organ. Those were early years for our company and it was a thrill to be involved with such a job. Though many of the recommendations of Mr. Bethards and Mr. Lawless were followed for the removal and re-installation of the organ, the Concert Hall had presented several acoustical issues over the years and the organ never achieved its intended success.

The gift for the purchase of the Aeolian-Skinner pipe organ came from the Filene Foundation under the direction of Mrs. Catherine Filene Shouse in memory of her parents and was known as the Great Filene Memorial Pipe organ. The grant was given in 1965 and due to economic inflation, the size of the original organ specification was reduced considerably by the time of its installation in 1971. Many of the delays were due to funding of construction of the Kennedy Center itself. Sadly, despite the corrections of chambers and straight-line egress made for the organ placement, the organ was moved physically further out of the room and the prospects of reverberation chambers offstage proved to only further hinder the acoustics of the room.

During the re-installation in 1997, I personally noted the peculiar characteristics of the Concert Hall. Sound projection from the performance stage was weak, but while taking photographs of the installation I observed that people speaking in the balconies could clearly be heard and understood at odd locations throughout the room—not the

desired acoustical results of the space. The ultimate attempt to improve the sound projection from the stage into the hall was to hang an acoustical reflecting cloud over the stage area, prohibiting the egress of organ sound even further.

Aeolian-Skinner Opus 1472 featured an extensive specification, including the signature Skinner strings in the Swell and Flauto Dolce and Celeste in the Positiv division. Many reed stops and Pedal stops often duplexed or unified in smaller instruments were complete and straight in this instrument. Conversations among our crew during the re-installation concerned the challenges still confronting the organ and its limited success in the Concert Hall. However, we all agreed the organ offered a substantial range of possibilities as a church instrument. Thus, the decision was eventually made to move another organ into the Concert Hall and relocate Aeolian-Skinner Opus 1472. It was noted, however, that no acoustical changes were made to the Concert Hall for the introduction of the next organ.

As the chapter of life for Opus 1472 with the Kennedy Center concluded, Mr. Lawless contacted us regarding the options of a new home for the organ. Our personal list of clients provided us with three very viable options for Opus 1472 and contacts were made. Responses came immediately from two of the clients expressing an interest in the instrument. Ultimately, Providence United Methodist Church in Charlotte, North Carolina, would become the new home for Parkey OrganBuilders Opus 14—from the core of the instrument of the Aeolian-Skinner Opus 1472.

We were fully aware that the organ was due for mechanical renovations to the chests and winding system and that the chances of finding the perfect "fit" for existing chests would be slight. The console and relay systems had been renovated several years prior and were in excellent condition. The scaling of the organ was perfect for the church of 800 to 1,200 seats rather than the Concert Hall of 2,700+. With that, we explained to the clients the benefits and changes that would ensue to repurpose the organ as a church instrument.

The organ was completely removed from the Kennedy Center in June of 2012 and shipped to our company in Duluth, Georgia (a suburb of metropolitan Atlanta). The stop list was revised to complement the new installation. New cases designed for the Williamsburg-style sanctuary were part of the new installation. The organ was placed on all new electro-pneumatic slider and



Chancel of Providence United Methodist Church

unit wind chests. Some minor changes were made to the stop list to reduce the number of mixtures and replace several reeds for a better match to the new location. The original console was retained and refinished with several upgrades to the current Solid State Organ Systems capture and relay systems.

The organ still reflects many of the strong traits that made the Aeolian-Skinner reputation what it is. The organ possesses colorful, complete principal choruses in each division. The Swell offers a large battery of reeds with no unification. The 8' Vox Regal from the original Aeolian-Skinner installation was retained for the other organ installed at the Kennedy Center. With that, the door was open for a new English-style 8' Vox Humana featuring separate tremolo. Dr. Adam Ward, director of music ministries at Providence United Methodist Church, was instrumental in providing directions for the tailoring of the instrument to be a strong leader in worship music.

Our Opus 14 replaced a much smaller and failing pipe organ that was built and installed by a local Charlotte firm in 1964. The previous organ's design was strongly rooted in the neo-Baroque style of organ building. Our Opus 14 has a much warmer and richer sound, providing a strong foundation to lead congregational singing. The benefits of the concert specification still provide endless potential for the performance of an extensive range of literature.

On the surface, the organ is at most a compilation of wood, metal, and wire constructed in a fashion to create sounds for making music. It is the organist and musicians that lend it life and passion to

make music for the masses. The original organ served as the leader for a national performing arts center and paved the way for many to experience and hear the sounds of the pipe organ. Countless international organists performed at the Kennedy Center on the organ. Every president since 1973 has been in the audience at some point to hear the organ, and it served to ring in the Christmas season for nearly 41 years with performances of *Messiah*. Opus 1472 served as the ambassador for the pipe organ and its music.

Providence United Methodist Church will usher in the next chapter in the organ's history by continuing its strong presence and contributions to music through its ministry in Charlotte, North Carolina. As an active force in missions and community outreach, the church appreciates the history and envisioned the potential in this organ to make an impact on its community in Charlotte. Many of us are glad to see the opportunity for the organ to finally realize its potential of surviving in the "right" location for size and acoustics. The mechanicals, new look, and careful restoration of the pipework have blended together seamlessly for a resoundingly successful organ. The palette of sound will allow organists to paint and weave their magic, and provide support for singing. This will follow the decades of famous organists who have already graced the keys of this organ. Alan Morrison played the dedication recital in September 2013 and provided the Charlotte AGO chapter with a wonderful masterclass during the dedication weekend. Parkey Opus



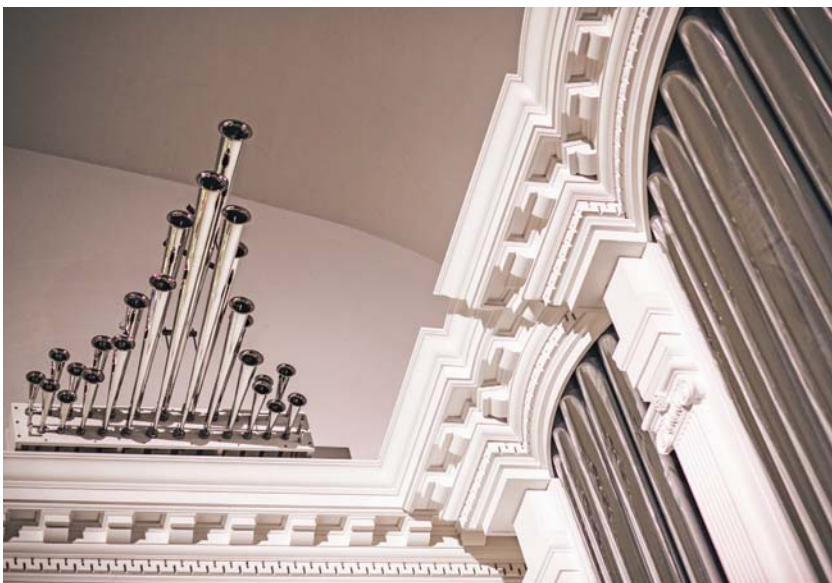
Parkey Opus 14

Parkey OrganBuilders, Opus 14

GREAT (Unenclosed)	
16' Violon (new rank with bass pipes for façade)	61 pipes*
8' Principal	61 pipes
8' Violon	12 pipes
8' Gedeckt	61 pipes
4' Octave	61 pipes
4' Rohrflöte	61 pipes
2' Super Octave	61 pipes
1 1/2' Mixture IV-V	268 pipes
16' Contra Trompete	61 pipes
8' Trompete	61 pipes
4' Klarine	61 pipes
8' State Trumpet (exposed horizontal)	61 pipes
Solo on Great	
Ranks = 15	
Stops = 12	

SWELL (Enclosed)	
16' Pommer	61 pipes
8' Principal	61 pipes
8' Rohrflöte	61 pipes
8' Virole De Gambe	61 pipes
8' Virole Celeste	61 pipes
4' Octave	61 pipes
4' Spitzflöte	61 pipes
2' Blockflöte	61 pipes
2' Plein Jeu III-IV	226 pipes
16' Basson	61 pipes
8' Trompette	61 pipes
8' Hautbois	61 pipes
4' Clarion	61 pipes
8' Vox Humana	61 pipes
Tremulant	
Vox Humana Tremulant	
Swell 16	
Swell Unison	
Swell 4	
Solo on Swell	
Ranks = 17	
Stops = 14	

CHOIR (Enclosed)	
16' Flauto Dolce (ext 8')	12 pipes
8' Spitzprincipal	61 pipes
8' Holzgedeckt	61 pipes
8' Flauto Dolce	61 pipes
8' Flute Celeste TC	49 pipes
4' Principal	61 pipes
4' Spillflöte	61 pipes
2 1/2' Nazat	61 pipes
2' Spitzflöte	61 pipes
1 1/2' Terz	61 pipes
1 1/2' Larigot	61 pipes
1' Scharf IV	244 pipes
8' Cromorne	61 pipes
8' State Trumpet	Great
Tremulant	
Choir 16	
Choir Unison Off	
Choir 4	
Solo on Choir	
Ranks = 15	
Stops = 14	



State Trumpet

14 has proved to be a solid selection to complement the music and worship for the congregation of Providence United Methodist Church.

It is a distinct honor for Parkey Organ-Builders to have led this project. The visual and aural aspects of the instrument and its new look and casework are products of Parkey's experience and understanding of the instrument and the church's space. The pairing of the Parkey expertise with the passion of the church staff and membership for enhancing the quality of music in worship has produced a phenomenal instrument that will remain a cornerstone to the Charlotte community for years to come.

—Phil Parkey

From the director of music

Scottish philosopher Thomas Carlyle wrote: "Listen, and for Organ-music thou wilt ever, as of old, hear the Morning Stars sing together." We at Providence United Methodist Church now have the opportunity to hear the morning stars join their chorus in our worship as we pray, sing, listen, and celebrate the sacrament together. It is a rare and wonderful opportunity and privilege that a church can take on a project as vast as an organ installation. I count myself and our church as fortunate to have had this opportunity to watch what is, in essence, a living and breathing entity take shape in our worship space.

When I came to Providence, I was excited to know that the church was in the process of procuring an organ. While the former instrument had given the church many years of uninterrupted service, it was no longer functioning as a

leader in worship. Through the diligence of our congregation and its unfaltering support of the finest music in worship, we now will be led by an organ that will undergird our song, whisper with our prayers, sigh in our mourning, and offer fanfare for our celebration.

We are thrilled to have the opportunity to preserve an American treasure. Aeolian-Skinner Opus 1472, now Parkey OrganBuilders Opus 14, could have been repurposed in a variety of ways; however, we have taken it, given it a new home that is appropriate in every way for its unique identity—and we are the benefactors both visually and sonically. Parkey OrganBuilders' casework has melded perfectly into our chancel area, looking as if it were original to our room. Furthermore, the commitment to the tonal concepts of the Aeolian-Skinner "sound" have been preserved or, in many cases, restored. It has been exciting to see and hear the progress take place each day.

As we worship at Providence United Methodist Church, we will benefit from the strong support that this instrument will offer. The artistic community of Charlotte will benefit from the musical beauty that will emanate from this organ. Young musicians and old alike will benefit from the education that will be provided by this teaching tool. For the gifts of worship, art, and education, we at Providence United Methodist Church are grateful. We are proud that this instrument will support these endeavors for many years to come.

—Adam M. Ward

Director of Music Ministries
Providence United Methodist Church



View of console and case

Acknowledgements

Dr. Adam Ward—Director of music ministries, Providence United Methodist Church, Charlotte, North Carolina

Dr. James Dorroh—Technical consultant, St. Luke's Episcopal Church Birmingham, Alabama

Irv Lawless—President, Lawless and Associates Pipe Organ Company, Hagerstown, Maryland

David Nelms—Pipe Organ Services of the Carolinas, Monroe, North Carolina

Parkey OrganBuilders staff

Phillip K. Parkey, President and Tonal Director

Josh Duncan, office manager, installation and wiring

Kenny Lewis, voicing

Michael Morris, case and windchest design, installation, tonal finishing

Philip Read, shop supervisor, construction, installation

Mike Quinn, windchest and case construction, winding and installation

Victor Thomsen, case construction and installation

Otilia Gamboa, chest actions, wiring, installation

Aaron Cobb, onsite installation

Dominique Wilson, onsite installation

Charlie Talmadge, onsite installation

Providence United Methodist Church, Charlotte, North Carolina

SOLO (Unenclosed)

8'	Harmonic Flute	61 pipes
16'	Fanfare Trumpet TC	
8'	Fanfare Trumpet	61 pipes
4'	Fanfare Clarion	
	Chimes (retained from old organ, installed with new relay and action)	

Ranks = 2
Stops = 5

PEDAL

32'	Subbass (ext 16')	12 pipes
16'	Principal (part in façade)	32 pipes
16'	Subbass	32 pipes
16'	Violon	Great
16'	Pommer	Swell
16'	Flauto Dolce	Choir
8'	Octave	32 pipes
8'	Violon	Great
8'	Bourdon	12 pipes
8'	Spitzgedackt	32 pipes
4'	Choral Bass	32 pipes
4'	Nachthorn	32 pipes
2'	Hohlflöte	32 pipes
IV	Mixture	128 pipes
32'	Contra Posaune L/2	12 pipes
16'	Posaune	32 pipes
16'	Fagotto	32 pipes
16'	Basson	Swell
8'	Trompete	32 pipes
4'	Schalmei	32 pipes

Ranks = 15
Stops = 20

COUPLERS

Great to Pedal 8
Swell to Pedal 8
Swell to Pedal 4
Choir to Pedal 8
Choir to Pedal 4
Solo to Pedal 8
Swell to Great 16
Swell to Great 8
Swell to Great 4
Choir to Great 16
Choir to Great 8
Swell to Choir 16
Swell to Choir 8
Swell to Choir 4

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128 levels of memory
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8 Divisional Pistons, Swell and Choir
6 Divisional Pistons, Great
4 Divisional Pistons, Solo
8 Divisional Pistons, Pedal, toe
Swell to Pedal Reversible, thumb and toe
Great to Pedal Reversible, thumb and toe
Choir to Pedal Reversible, thumb and toe
Solo to Pedal Reversible, thumb and toe
32' Contra Posaune Reversible, thumb and toe
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New Organs

Fabry, Inc., Antioch, Illinois Immanuel Presbyterian Church, Milwaukee, Wisconsin

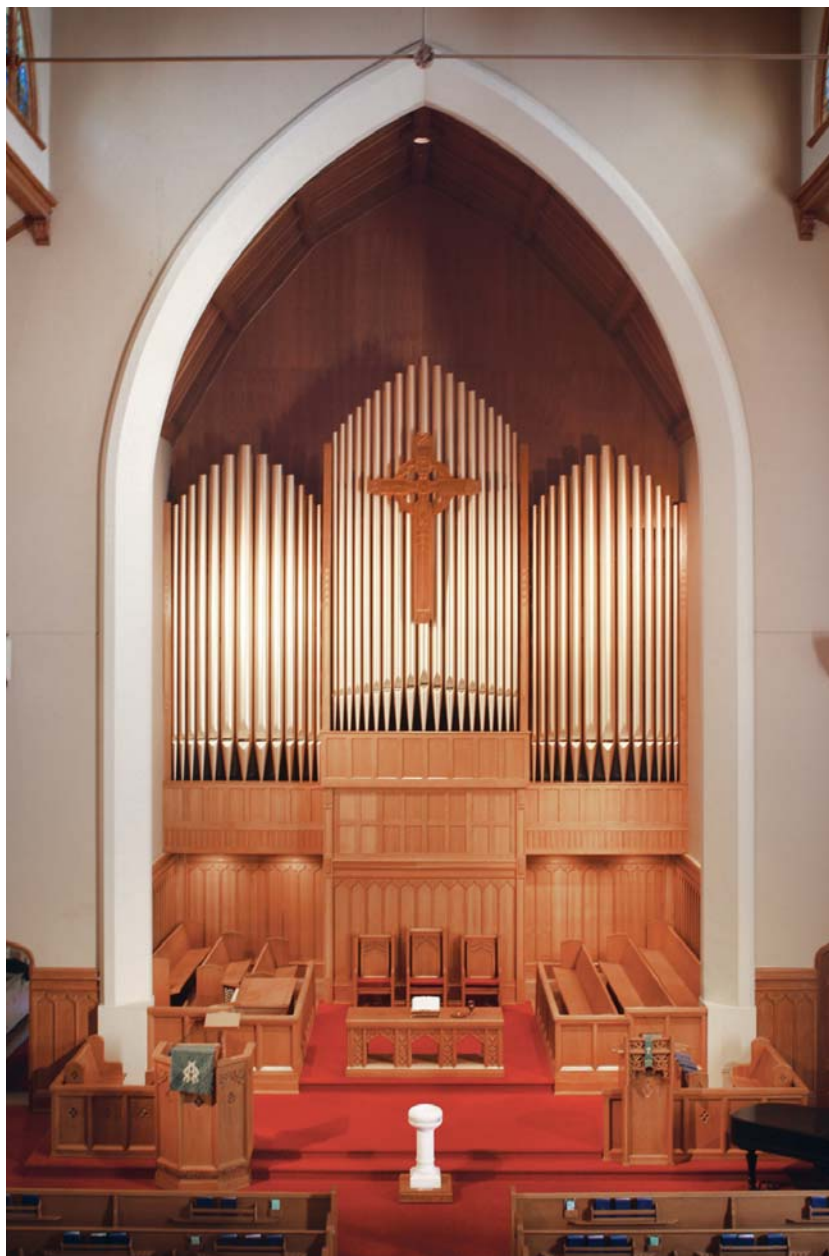
Immanuel Presbyterian Church, located in the historic Yankee Hill neighborhood of Milwaukee, Wisconsin, has long held a place of prominence in both the religious and social lives of Milwaukee. The congregation is a direct descendant of the first congregation to be organized in Milwaukee. Fabry, Inc. has maintained the historic pipe organ, which now comprises 69 ranks, for many years. Fabry, Inc. had already built a new three-manual console that replaced the aging console, which itself was a replacement, and completely re-leathered all of the windchest mechanisms, primaries, stop actions, and pipe pouches.

We were approached approximately two years ago with the idea of recreating the chancel as it once stood, by removing the reredos and erecting a pipe façade. After much discussion, it was decided that not only would we demolish the existing reredos and install the new façade, we would also replicate and install new wainscoting around the chancel that would match the existing sanctuary wainscoting.

David G. Fabry, Kyle Eddington, and Dan Bowman spent countless hours constructing, sanding, and finishing the new woodwork. Pews were removed to the side aisles, the console, pulpit and lectern were protected, the chancel floor was covered with two sheets of plywood, and carpet-protecting mats were rolled out. After removal of the wainscoting in the chancel area, scaffolding was erected to allow removal of the reredos, and we hung protective plastic to help shield the remainder of the sanctuary.

The new wainscoting was designed by David G. Fabry to replicate the original wainscoting still in the sanctuary. After the reredos was taken down, it was revealed that the structure holding the reredos could anchor the new pipe façade. Platforms were constructed at three different levels. Ultimately these would help in the installation and eventual tuning of the new pipes.

The all-new pipe façade incorporates the bottom end of two ranks: a 16' Diapason and a 16' Violone. The remainder of these ranks are housed on the platforms that also hold the façade. The



New pipe façade, Immanuel Presbyterian Church

façade would ultimately hold 43 pipes; all but eight speak.

After the wainscoting and trim work was installed, the final decorative pieces were added and the cross, a Celtic-style design, was lifted and hung from the ceiling. The passageway used to enter the chancel from the rear is now lit with five new lights, increasing the available

light. The chancel furniture was returned and modified to fit the slightly modified chancel. The final installation of the remaining speaking pipes, reservoirs, wind lines, and necessary relay components was completed within two weeks. For more photos of the project, visit www.fabryinc.com.

—Phil Spressart

Fabry, Inc.

Immanuel Presbyterian Church,
Milwaukee, Wisconsin

GREAT

- 16' First Open Diapason (Ped 1st Open)
- 16' Second Open Diapason
- 16' Bourdon
- 16' First Gamba (Ped First Gamba)
- 8' First Open Diapason (Ped 1st Open)
- 8' Second Open Diapason
- 8' Doppel Flute
- 8' Chimney Flute
- 8' First Gamba (Ped First Gamba)
- 8' Second Gamba
- 8' Gemshorn
- 8' Aeoline (TC)
- 4' Octave
- 4' Harmonic Flute
- 2½' Twelfth
- 2' Fifteenth
- 2' Waldflöte
- Mixture IV
- 16' Double Trumpet
- 8' Tuba Mirabilis (Ped 16' Trombone)
- 8' Trumpet
- 4' Clarion
- Cathedral Chimes (25 bars)

SWELL

- 16' Lieblich Gedeckt
- 8' Open Diapason
- 8' Stopped Diapason
- 8' Viole d'Gambe
- 8' Viole Celeste
- 4' Octave
- 4' Flauto Traverso
- 2½' Nazard
- 2' Flautino
- 1½' Tierce
- Mixture III
- 16' Bassoon (1–12 electr)
- 8' Trumpet
- 8' Hautbois
- 8' Vox Humana
- 4' Clarion
- Tremolo

CHOIR

- 16' Violone (1–12 electr, ext Viol)
- 8' Geigen Principal
- 8' Melodia
- 8' Viol d'Amour
- 8' Viol Celeste
- 4' Octave
- 4' Stopped Flute
- 2' Piccolo
- 1½' Larigot
- Mixture II
- 8' Clarinet
- 8' Tuba Mirabilis (Ped 16' Trombone)
- Cymbalstern
- Harp Celesta
- Mocking Bird
- Chimes
- Tremolo

STRING

- 8' Dulciana
- 8' Violin Sardo
- 8' Violin Celeste
- 8' Violin Cello
- 8' Cello Celeste
- 8' Cor d'Amour
- Tremolo

PEDAL

- 32' Contra Bourdon (1–12 electr, ext Gt)
- 32' Lieblich Gedeckt (wired, Sw)
- 32' Violon (resultant, Ped 16' Violon)
- 16' First Open Diapason
- 16' Second Open Diapason
- 16' Principal
- 16' First Gamba
- 16' Violon
- 16' Bourdon (Gt)
- 16' Lieblich Gedeckt (Sw)
- 8' Octave
- 8' Bass Flute
- 8' Violin Cello
- 8' Holzgedeckt
- 4' Fifteenth (ext 8' Octave)
- Mixture III
- 32' Contra Trombone (1–12 electr, ext)
- 32' Bombarde (wired, Gt Db1 Tpt)
- 16' Trombone
- 16' Double Trumpet (Gt)
- 16' Bassoon (Sw)
- 8' Tromba (ext Trombone)
- 4' Tromba (ext Trombone)

Standard intermanual couplers

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 Marion Civic Chorale; First United Methodist, Ocala, FL 3 pm
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Ken Cowan; St. James Episcopal, Alexandria, LA 7 pm
Nathan Laube; First United Methodist, Shreveport, LA 4 pm
Tom Trenney; St. Mark's Episcopal Cathedral, Shreveport, LA 7 pm
 Chicago-area organists; St. Chrysostom's, Chicago, IL 2:30 pm
 La Caccina; First Presbyterian, Arlington Heights, IL 4 pm
Yun Kyong Kim; First Presbyterian, Macomb, IL 3 pm

29 OCTOBER

Jack Mitchener; Union University, Jackson, TN 7:30 pm
Bradley Hunter Welch; Christ Evangelical Lutheran, Athens, OH 7:30 pm
Gregory Hand; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 NOVEMBER

Maxine Thevenot; Belmont United Methodist, Nashville, TN 7:30 pm

31 OCTOBER

Mark Steinbach; Sayles Hall, Brown University, Providence, RI 11:59 pm

12 NOVEMBER

David Enlow, with harp; Church of the Resurrection, New York, NY 8 pm
Andrew Scanlon; Central Synagogue, New York, NY 12:30 pm
 St. Thomas Choir of Men and Boys, with Fretwork; St. Thomas Church, New York, NY 7:30 pm
Wyatt Smith; Church of the Gesu, Milwaukee, WI 7:30 pm
Sarah Carlson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

1 NOVEMBER

Nathan Laube; Lippes Concert Hall, SUNY Buffalo, Amherst, NY 7:30 pm
Julane Rodgers, harpsichord; Christ Church, Bradenton, FL 7 pm
Vincent Dubois; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm
Richard Elliott; Bethel University, St. Paul, MN 7:30 pm

2 NOVEMBER

Tom Trenney, improvisation and service playing classes; Grace Covenant Presbyterian, Richmond, VA 9 am
Tom Trenney, silent film accompaniment; Grace Covenant Presbyterian, Richmond, VA 11 am
John Geib; All Souls Episcopal, North Fort Myers, FL 4 pm

3 NOVEMBER

Fauré, *Requiem*; Grace Church, New York, NY 4 pm
David Baskeyfield; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 4 pm
 Fauré, *Requiem*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
David Higgs; West Side Presbyterian, Ridgewood, NJ 4 pm
 Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm
 Chancel Choir; Providence United Methodist, Charlotte, NC 7 pm
Julane Rodgers, harpsichord; Church of the Redeemer, Sarasota, FL 7 pm
Craig Cramer; Concordia Seminary, Fort Wayne, IN 4:30 pm
Andrew Peters, silent film accompaniment; Grace Lutheran, Clarksville, TN 4 pm
Karen Beaumont; St. John Cantius, Chicago, IL 2 pm

14 NOVEMBER

Christopher Houlihan; Mount St. Mary's Seminary, Emmitsburg, MD 7 pm

15 NOVEMBER

Ken Cowan; St. Bridget Catholic Church, Richmond, VA 7:30 pm
Chelsea Chen; Christ United Methodist, Greensboro, NC 7:30 pm

16 NOVEMBER

Ann Labounsky, workshop; First United Methodist, Brevard, NC 10 am
Thomas Trotter, masterclass; First Presbyterian, Gainesville, FL 10 am

17 NOVEMBER

Paul Jacobs; Hitchcock Presbyterian, Scarsdale, NY 4 pm
Mary Preston; St. Ignatius Loyola Parish, New York, NY 3 pm
 Juice Vocal Ensemble; Madison Avenue Presbyterian, New York, NY 3 pm
Ann Labounsky; Porter Center for Performing Arts, Brevard College, Brevard, NC 3 pm
Jack Mitchener; First Baptist, Athens, GA 3 pm
Boyd Jones; Advent Lutheran, Melbourne, FL 3 pm
Alan Morrison; First United Methodist, Orlando, FL 4 pm
Thomas Trotter; First Presbyterian, Gainesville, FL 4 pm
Nathan Laube; Stambaugh Auditorium, Youngstown, OH 4 pm
Bruce Neswick; St. Luke's Church, Granville, OH 4 pm
Gail Archer; St. Thomas Episcopal, Louisville, KY 5 pm
David Baskeyfield; Independent Presbyterian, Birmingham, AL 4 pm

4 NOVEMBER

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

5 NOVEMBER

Rodney Barbour; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon
Thomas Ferry; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

6 NOVEMBER

Nicholas Basehore; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Craig Cramer; St. Joseph Parish, Chenoa, IL 7 pm

7 NOVEMBER

New York Choral Artists; Avery Fisher Hall, New York, NY 7:30 pm

8 NOVEMBER

Fauré, *Requiem*; St. Vincent Ferrer Church, New York, NY 6:30 pm
 New York Choral Artists; Avery Fisher Hall, New York, NY 8 pm
Dorothy Papadakos, silent film accompaniment and lecture; St. Paul's Episcopal, Greenville, NC 7:30 pm
Frederick Teardo; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

18 NOVEMBER

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

19 NOVEMBER

Boyd Jones; Stetson University, DeLand, FL 7:30 pm
 Estonian Philharmonic Chamber Choir; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Thomas Trotter; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
 St. Olaf College students; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 NOVEMBER

Cathedral Choirs of St. John the Divine with the Oratorio Society of New York and the Manhattan School of Music Chamber Choir; Cathedral of St. John the Divine, New York, NY 7:30 pm

10 NOVEMBER

Daryl Robinson; Grace Episcopal, Elmira, NY 4 pm
Marijim Thoene; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

22 NOVEMBER

James David Christie; Calvary Episcopal, Stonington, CT 7:30 pm

Classified Advertising

POSITIONS AVAILABLE

Apprentice sought to train with and succeed Frederick Hohman as primary Producer/Engineer and/or Director of Artists & Repertoire for the American CD/DVD label PRO ORGAN. Applicant must display strong aptitude for acquiring modern skills in audio and video media production and must possess a base level of knowledge and some practical experience in sacred music, with a focus on classical organ and choral literature. Applicant must be willing to commit to a seven-year apprentice program, the successful completion of which shall culminate with the eventual assumption of label operations in year 2020. Preference given to applicants who are U.S. residents of 30 years of age and younger as of July, 2013. Those interested are invited to send an introductory cover letter by mail or FAX (574/271-9191)—no telephone or Internet inquiries, please—detailing reasons and motivation for pursuing this vocation, along with a brief c.v., including contact information, to: Zarex Corp, F. Hohman, P.O. Box 8338, South Bend, IN 46660-8338 USA.

PUBLICATIONS / RECORDINGS

"Paraphrase on a Christmas Hymn" by William Faulkes (1863–1933) makes the most of "O Little Town of Bethlehem" and "St. Louis." It starts and ends with a bang and makes a noble postlude. michaelsmusicsservice.com; 704/567-1066.

Fruhauf Music Publications is marking its ten-year anniversary. FMP's website offers two new complimentary PDF scores available for download, printing, and performance: a four-verse unison anthem on the hymn, *Picardy*, paired with a bold organ postlude on the same tune. Visit www.frumuspub.net; 805/682-5727 mornings, Pacific Time; P.O. Box 22043, Santa Barbara, CA 93121-2043; e-mail Frumus01@aol.com.

PUBLICATIONS / RECORDINGS

Announcing a new book. Only *His Organs Remain: The Life of New York State Pipe Organ-builder Robert S. Rowland*, by Richard Triumpho. ISBN: 978-0-9717214-8-7, 242 pages; \$24.95 + \$4.00 S&H. Available from: Sunnyside Press, 297 Triumpho Road, St. Johnsville, NY 13452; 518/568-7853.

Raven, America's leading label for organ recordings since 1978, offers one hundred CDs and videos at RavenCD.com. Titles include the 5-disc DVD/CD set about Cavallé-Coll, the acclaimed *Bach Art of Fugue* DVD/CD set with George Ritchie, Ritchie's 11-CD set of the complete organ works of Bach, and recent CDs recorded by Jeremy Filsell (National Cathedral), Scott Montgomery (new 90-rank Reuter), Jonathan Ryan (new Parkey 3m organ, Shreveport Cathedral), Barbara Raedeke (new Juget-Sinclair organ, St. Louis), Jack Mitchener, Adam Brakel, Maxine Thévenot, Harry Huff, Christina Harmon, Carla Edwards, Damin Spritzer, Andrus Madsen, Jonathan Dimmock, James Hammann, Ken Cowan, Daniel Sullivan, John Brock, many more. www.RavenCD.com.

Pro Organo presents Eric Plutz on a new recording, *French Trilogy* (Pro Organo CD 7255). Recorded on the Aeolian-Skinner Opus 1257 organ at Winthrop University, Rock Hill, South Carolina, the program includes *Pienné, Trois Pièces*; Saint-Saëns, *Three Preludes and Fugues*, op. 99; and Vierne, *Deuxième Symphonie*, op. 20. www.proorgano.com.

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 and click on Subscribe to our newsletter. For assistance, contact Joyce Robinson, 847/391-1044, jrobinson@sgcmail.com.

PUBLICATIONS / RECORDINGS

Harpichord Technique: A Guide to Expressivity—2nd edition with CDs, by Nancy Metzger, now reduced 30% at author's website: www.rcip.com/musicadulce.

Historic Organs of Southeastern Massachusetts—New! The long-awaited OHS Convention recording is finally here! This diverse 4-CD collection features stellar performances by 37 different organists, including Brian Jones, Thomas Murray, Peter Sykes, and Barbara Owen. More than just a memento of the convention, this is an important documentation of many historic organs that have never before been recorded, featuring instruments by Beach, Erben, Hook, Hutchings, Jardine, Johnson, and Skinner. Be among the first to own this treasury! The booklet offers detailed information about all performers, organs and composers. For track information and how to order, visit www.ohscatalog.com. Regular Price: \$34.95, member price: \$31.95.

In the Organ Lofts of Paris—A new edition of Frederic B. Stiven's 1923 Parisian study is available, edited and annotated by Rollin Smith. Stiven graduated from the Oberlin Conservatory in 1907 and subsequently served on the faculty. From 1909–11 he studied with Alexandre Guilmant in Paris and each Sunday he visited important churches. Stiven writes charming pen-portraits of his visits with Widor, Vierne, Gigout, and Bonnet, and describes encounters with other organists, as well as singing in the choir of the Paris Bach Society and in a chorus directed by Charles Tournemire. Stiven's original text is illuminated with 68 illustrations and copious annotations by Rollin Smith. Includes Stiven's articles written for *The Etude* magazine: "Systematized Instruction in Organ Playing" and "The Last Days of Guilmant," and stoplists of all organs mentioned in the text. Hardbound; 184 pages. \$24.95; OHS member price, \$19.95. www.ohscatalog.org.

PUBLICATIONS / RECORDINGS

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

Fruhauf Music Publications announces a new work for carillon: *Fantare on Gloria and Air and Fugato on Personent Hodie* (arranged for 4-octave instrument) is available as a complimentary online downloadable PDF score for printing, practice, and performance. Visit www.frumuspub.net's newly refurbished website for easy access, and help to celebrate FMP's ten-year anniversary with the music of bells!

The Diapason 2014 Resource Directory is the most complete listing of products and services for the organ and church music fields. Make sure your ad is included. Contact Jerome Butera, jbutera@sgcmail.com or 608/634-6253.

REED ORGANS FOR SALE

Vocalion, 2 manuals, 30-note pedal, feeders and reservoir reathered, very good condition, Spencer Orgblo Junior, no pump handle. **Shoninger** reed organ with Cymbella bell stop, very good condition. **Estey** Artist, model Z-56, very good playable condition. Oak-cased **Aeolian** 46-note player reed organ, ¾ restored, with 139 rolls. **Aeolian** Orchestrelle 58-note pressurized player reed organ, with 69 rolls, restoration nearly 100% complete. Vermont, 802/244-7098.

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Holtkamp organ, three manuals, 43 stops, built 1973. \$50,000. Contact the Organ Clearing House at 617/688-9290, or john@organ-clearinghouse.com.

1959 Moller Artiste #9458: 3 ranks, detached rocker tab console, walnut case, electric switches, good playable condition; \$5,000 OBO. Steve Beddia 609/432-7876; acorgan@comcast.net.

1986 Rudolf von Beckerath, 2/15 (20 ranks) 162" H, 146" W, 114" D. \$150,000. Organ Clearing House, 617/688-9290, john@organ-clearinghouse.com.

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

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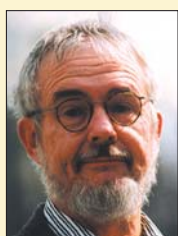
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