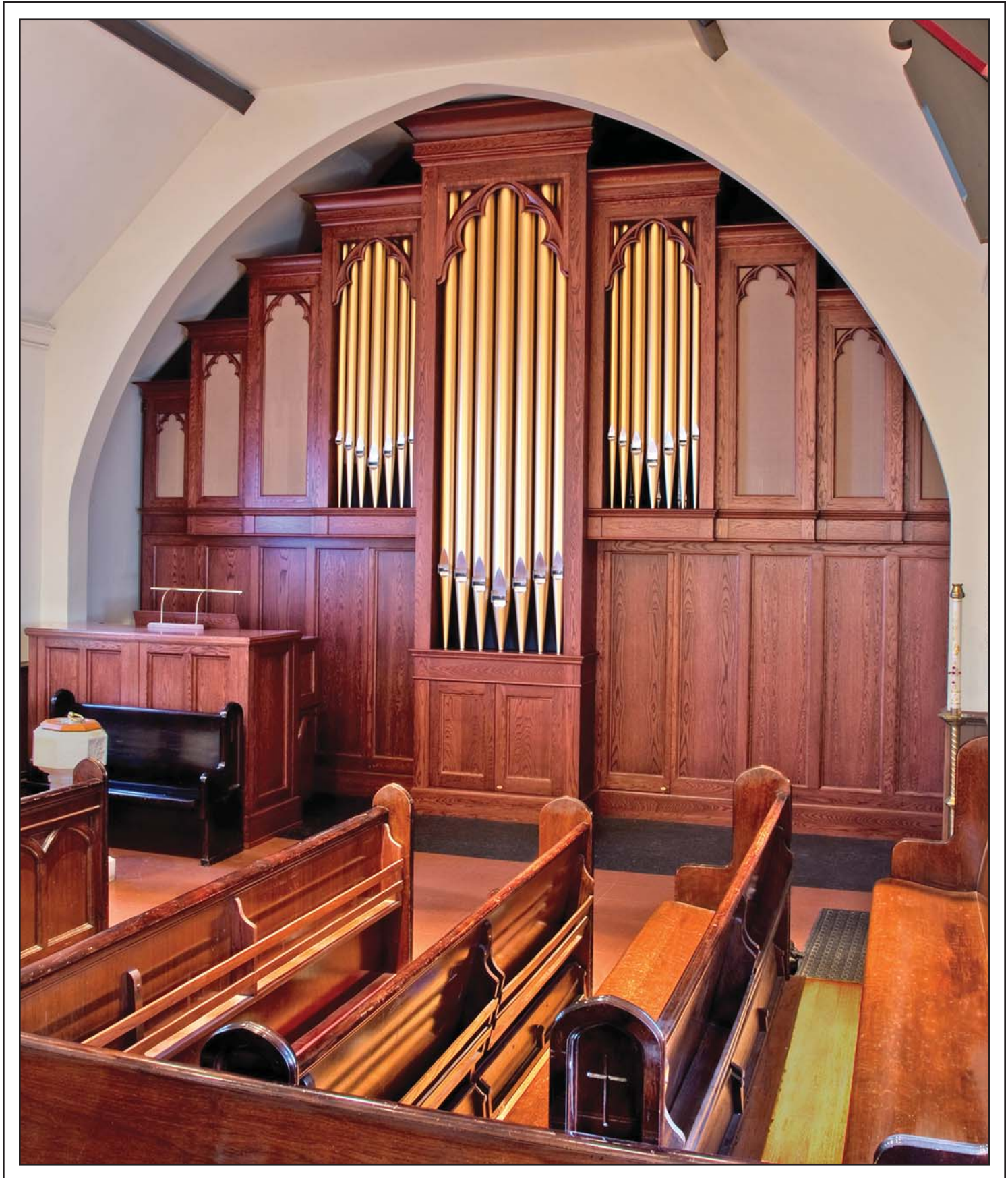


THE DIAPASON

SEPTEMBER 2017



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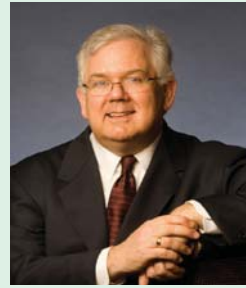
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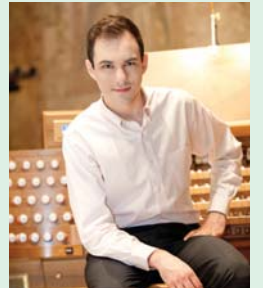
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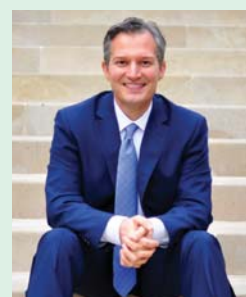
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CONTENTS

FEATURES

1863 E. & G. G. Hook Opus 322, Church of the Immaculate Conception, Boston, Massachusetts, Part 3
by Michael McNeil 20

Church Music Studies in Germany: Reflections on a Semester Abroad
by Hannah Koby 23

NEWS & DEPARTMENTS

Editor's Notebook 3
Here & There 3
Nunc Dimittis 10
Harpsichord News by Larry Palmer 12
In the wind . . . by John Bishop 16
On Teaching by Gavin Black 18

REVIEWS

Choral Music 13
Book Reviews 13
New Organ Music 14
New Recordings 14

NEW ORGANS

28

CALENDAR

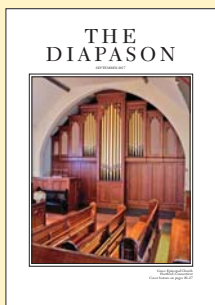
29

ORGAN RECITALS

33

CLASSIFIED ADVERTISING

34



COVER

Schoenstein & Co., Benicia, California; Grace Episcopal Church, Hartford, Connecticut 26

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Editor's Notebook

Summer's End

September: the mark of the end of summer. Many academic programs are now in full swing. Most choir programs will soon resume rehearsals. Vacations and continuing education programs and conventions are mostly a memory for 2017. I trust you found some part of your summer to be restful or restorative in mindset.

As we move into autumn, our activities change, likely becoming much busier! For many of us, we will be attending or conducting rehearsals, teaching, taking classes and lessons, playing recitals—all the activities that will occupy us for the months ahead.

Our "Here & There" section this month contains listings for many of these varied activities. We have been receiving announcements of quite a few recital and concert series for the 2017–2018 season, which we proudly begin to present in this issue. You can mark your calendar for numerous programs throughout the upcoming season!

Resource Directory

Our annual Resource Directory is published in January, and we are already planning for this booklet. If your business should be listed in our Directory, please let us know. Listings are free of charge. But we can't include you if we don't know about you. If your business has been included in this publication for a few or for many years, kindly review your entry to make sure it is correct. If additional appropriate information would be helpful, or if corrections need to be made, please inform us right away. We know that the Resource Directory is a reference tool for our readership for the entire year, so make sure you are included!

Lessons & Carols

Speaking of planning ahead, if your church or educational institution is having a service of Lessons & Carols, presentation of Handel's *Messiah*, Advent recital series, or Christmas concert, be sure to submit this information to us for inclusion in our Calendar section.

Here & There

Events



John Gouwens at Culver Academies carillon (photo credit: Gary Mills)

Culver Academies, Culver, Indiana, continues carillon recitals by John Gouwens, Saturdays at 4:00 p.m.: September 2, 9/30. For information: www.culver.org.



St. Mary's Cathedral, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, presents concerts Sundays at 4 p.m.: September 3, Yooney Han, piano; 9/10, Angela Kraft Cross; 9/17, Ugo Sforza; 9/24, Hans Uwe Hielscher; October

1, Thomas Heywood; 10/8, Christoph Tietze; 10/15, Philip Manwell; 10/22, Emanuele Cardi; 10/29, Raymond Hawkins. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

The Cathedral of St. Philip, Atlanta, Georgia, announces Sunday concerts at 3:15 p.m. followed by Choral Evensong at 4:00 p.m.: September 10, Patrick Scott; 9/17, Sarah Hawbecker; 9/24, Ralph Lyda; October 1, Damin Spritzer; 10/8, Brian Parks; 10/15, Timothy Gunter; 10/22, Atlanta Camerata; 10/29, Spivey Hall Children's Choir; November 12, David Lamb; 11/19, Jason Klein; 11/26, Clara Gerdes; December 3, Advent Procession with Lessons & Carols; 12/17, Christmas Lessons & Carols; January 7, 2018, Chase Loomer; 1/14, Alvin Blount; 1/21, Gail Archer; 1/28, Karen Black; February 4, Alan Lewis; 2/11, Robert Poovey; 2/18, Clayton State Collegium Vocale; 2/25, Christopher Lynch; March 4, Mark Pacoe; 3/11, Jeremy McElroy and Clinton Miller; April 8, Bryan Dunnewald; 4/15, Jason Roberts; 4/22, Stefan Kagl; 4/29, David Henning; May 6, Georgia Boy Choir; 5/13, Caroline Robinson; 5/20, Bruce Newick. For information: www.stphilipscathedral.org.

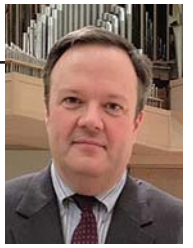
The Cathedral Church of St. Paul, Detroit, Michigan, announces choral Evensong services for the 2017–2018 season, Sundays at 4:00 p.m.: September



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

10, 9/24, October 8, 10/22, November 12 (Service of Thanksgiving and Act of Remembrance), 11/26, December 3 (Advent Procession), 12/17 (Lessons and Carols), January 14, 2018, February 11, 2/25, March 11, 3/25 (Passiontide Concert), May 10 (Evensong for Ascension). For information: www.detroitcathedral.org.

Campbellsville University, Campbellsville, Kentucky, announces its 10th Annual Noon Concert Series with organ recitals at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help Catholic



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In this issue

Our cover feature this month is the new organ for Grace Episcopal Church, Hartford, Connecticut, crafted by Schoenstein & Co. of Benicia, California. Jack Bethards, president and tonal director of Schoenstein, provides a fascinating outline of how this "symphonic church organ" of three manuals, 18 ranks was conceived for a sacred space seating only 112 persons.

We conclude Michael McNeil's in-depth look at the historic and monumental 1863 E. & G. G. Hook Opus 322, formerly located in the now-closed Church of the Immaculate Conception, Boston, Massachusetts. For the first two parts of this series, see our July issue, pp. 17–19, and our August issue, pp. 18–21. Hannah Koby, a senior undergraduate organ and church music major at Valparaiso University, reflects on her summer study abroad program in Rottenburg am Neckar, Germany.

Larry Palmer, in "Harpsichord News," continues his discussion of recital programming and program notes. He alerts us to the passing of two notable European figures, Elizabeth Chojnacka and Luigi Ferdinando Tagliavini. We also provide a brief obituary for Tagliavini in our "Nunc dimittis" section of "Here & There." (And another tribute to Tagliavini is expected for a future issue of THE DIAPASON.) In "On Teaching," Gavin Black returns to his discussion on helping students choose fingering after a month's diversion on other topics. John Bishop, in "In the Wind . . .," discusses organ case design, in particular, those inspired by the Werkprinzip concept wherein the organ "is arranged in clearly defined divisions that can be easily identified by viewing the façade." In our new series of choral reviews begun last month, our reviewer for September is Derek Nickels, organist and director of music for the Church of the Holy Comforter, Kenilworth, Illinois. ■

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com.

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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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► page 3



Ransdell Chapel, Campbellsville University, Campbellsville, Kentucky

Church: September 12, Nevalyn Moore; October 3, David Lamb; November 14, Mark DeAlba; February 6, 2018, James Sperry; March 6, John A. Deaver; April 10, Wesley Roberts. In addition, recitals are offered at 8:00 p.m. in Ransdell Chapel: January 30, Wesley Roberts; February 27, Kevin Vaughn. For information: www.campbellsville.edu.



St. Paul's Episcopal Church, Cleveland Heights, Ohio, Holtkamp organ

James Higdon, lecture and masterclass on the works of Jehan Alain; 9/24, James Higdon, recital of the works of Alain on the Holtkamp organ; 9/29, "Blow Ye the Trumpet in Zion," hymn festival with Richard Webster and brass, percussion, and organ with the choirs of St. Paul's; October 1, closing concert with Karel Paukert & Friends performing works by Bach, Ligeti, Liszt, Alain, and Frank Wiley. For information: www.stpauls-church.org.



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

Madison Avenue Presbyterian Church, New York, New York, announces its 2017–2018 concert season, Sundays at 3:00 p.m., except where noted: October 1, Andrew Henderson performs organ works of Bach and Franck; 10/15, The Romantic Spirit through the Ages, students of Mannes College in piano works of the 16th to the 20th centuries; November 12, Julliard415 performs chamber works of François Couperin; 11/19, Haydn *Harmoniemesse* and Schubert *Mass in G* with the St. Andrew Chorale and Orchestra; December 3, Christmas on Madison Avenue, with the New York City Children's Chorus; 12/17, 4:00 p.m., 13th Annual Carol Sing; January 28, 2018, Meeting of Musical Minds, with the Steinberg Duo (violin and piano); February 11, Steven Vanhauwaert, pianist; March 4, Weather Reports, with the Amuse Singers; 3/18, Margaret Mills, pianist; 3/25, Bach, *St. Matthew Passion*, with the St. Andrew Chorale and Orchestra; Friday, April 13, 7:30 p.m., Manhattan School of Music organ department recital; 4/22, Nadejda Vlaeva, pianist; 4/29, Memories, Dreams, Reflections, with Trio Appassionata; May 6, New York, New York!, with the New York City Children's Chorus. For information: www.mapc.com/music/sams.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2017 series of organ recitals and events: September 15, Frederick MacArthur; 9/23, "Pipes and Pipes," Car Show with tour, organ music, and open console; October 7, children's program with Joyce Painter Rice; December 1, Holiday Open House with organ music; December 2–3, "A Merry Music Hall Christmas," with Ray Cornils and trumpets. For information: www.mmmh.org.

St. Paul's Episcopal Church, Cleveland Heights, Ohio, announces its *Ars Organi* celebration of the church's organs by Holtkamp, Hradetzky, and Slajch, and harpsichord by Griewisch: September 15, Jaroslav Tůma performing Baroque music; 9/16, Jaroslav Tůma, paraphrasing Smetana's *My Country*; 9/19, rededication of the Hradetzky organ in the gallery followed by a concert by James David Christie and the Oberlin Conservatory Collegium Musicum; 9/23,

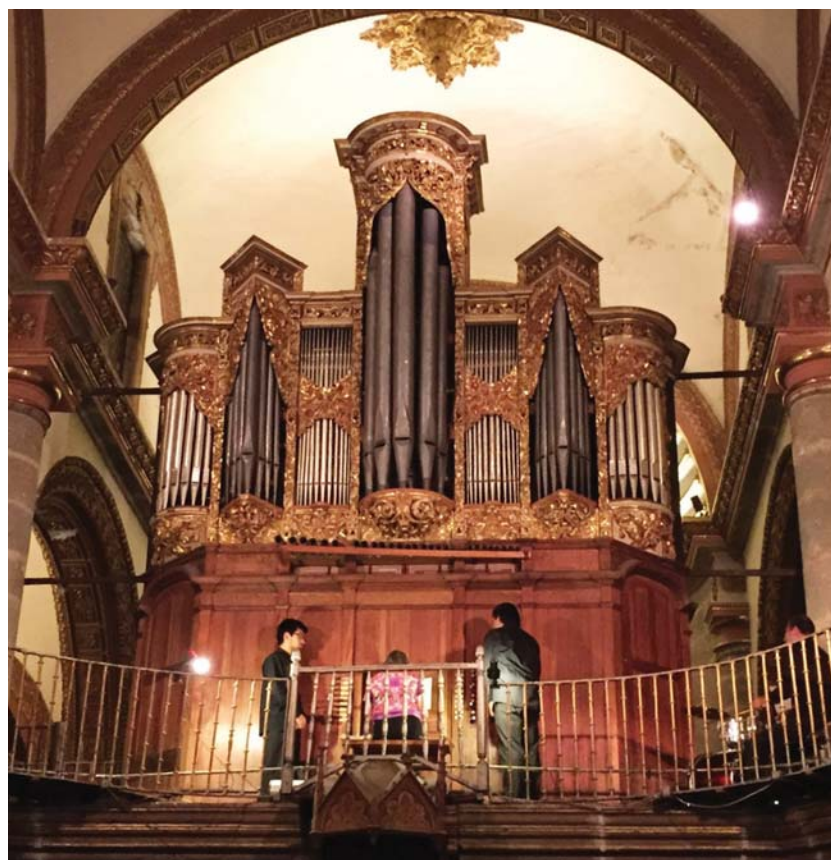


Merrill Auditorium, Portland, Maine, the Kotschmar Organ

Friends of the Kotschmar Organ, Merrill Auditorium, Portland, Maine, continues programs featuring the auditorium's historic Austin organ: September 16, Nathan Laube; October 24, silent film, *Phantom of the Opera*, with Tom Trenney; December 19, Kotschmar Christmas with Cornils 2017, marking Ray Cornils's final performance as municipal organist. For information: www.foko.org.

Loyola University, Chicago, Illinois, announces its 2017–2018 organ recital series, held on the third Sunday of each month at 3:00 p.m. in Madonna della Strada Chapel and featuring the three-manual Goulding & Wood organ: September 17, Rich Spotts; October 15, Jay Yau; November 19, Melody Turner; December 17, Joseph Burgio; January 21, 2018: Thom Gouwens; February

► page 6



The organ in the Cathedral, Oaxaca, Mexico

Instituto de Órganos Históricos de Oaxaca announces its twelfth International Organ and Early Music Festival, February 14–21, 2018, in Oaxaca, Mexico. The eight-day program includes nine concerts on nine restored Oaxacan organs, visits to 12 unrestored organs and their churches in the Oaxaca Valley and the Mixteca Alta, opportunities to play the organs, sampling of local cuisine in the regional villages, and guided tours of the former convent and church of Santo Domingo and the archeological sites of San Martín Huamelulpan and Santa María Atzompa. Recitalists include Andrés Cea Galán (Spain) and Jan Willem Jansen (Netherlands/France). For information: www.iohio.org.mx.

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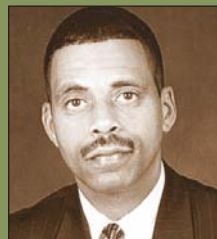
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Melody Steed, organ, Bethany College



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Madonna della Strada Chapel, Goulding & Wood organ

18, Christa Miller; March 18, Jonathan Oblander; April 15, Grant Nill; May 20, Christine Kraemer. For information: www.luc.edu/campusministry/sacramental_life/organ/.

St. John's Episcopal Church, West Hartford, Connecticut, announces its 2017–2018 Music at the Red Door events: September 17, The Nields folk duo; 9/30, Albert Schweitzer International Organ Competition winners recital; October 22, Aaron Krerowicz, lecture on the music of the Beatles; 10/27, Pipescreams! organ recital, with the Hartford Chapter of the American Guild of Organists; December 10, Candlelight Festival of Nine Lessons & Carols; March 10, 2018, Fauré *Requiem*, with the choirs of St. John's Church and St. Paul's on-the-Green Episcopal Church, Norwalk (repeated March 11 at St. Paul's); April 22, Fa-Re-La Duo, piano and cello; May 4, The Yale Whiffenpoofs. Choral Evensong is offered on Sundays at 5:00 p.m. with the parish Adult Choir unless otherwise noted: September 24; October 29 (Youth Choir), January 28, 2018, February 25, March 25, and April 29 (Youth and Adult Choirs). St. John's Pipes Alive! organ recital series is presented Sundays at 12:30 p.m.: January 7, 2018, Scott Lamlein; February 4, James Barry; March 4, Jacob Street; May 6, Ezequiel Menendez; June 3, Susan Carroll. For information: www.reddoormusic.org.

St. Paul's Episcopal Church, Delray Beach, Florida, announces its 2017–2018 season of musical events, Sundays at 3:00 p.m.: September 17, Con Brio String Quartet; October 15, Trillium Piano Trio; November 19, Duo Beaux Arts; December 17, Advent Lessons & Carols; January 21, 2018, Klotz, Calloway, Strezeva Trio; February 18, Serafin Quartet with pianist Roberta Rust; March 18, Bach's *Art of the Fugue* with harpsichordists Michael Bahmann and Paul Cienniwa; April 15, Amernet String Quartet; May 20, Bach arias with Camerata del Ré; June 10, Palm Piano Trio. For information: www.music.stpaulsdelray.org.



Longwood Gardens carillon (photo credit: Larry Albee)

Longwood Gardens, Kennett Square, Pennsylvania, announces its carillon festival, September 22–24, featuring performances on the carillon of 62 bells cast by Royal Eijsbouts of Astén, the Netherlands: September 22, 12 noon, Doug Gefvert; 12:30 p.m., tower open for guests; 1:30, R. Robin Austin; 3:30, Stephen Schreiber; 6:15, Lisa Lonie and Janet Tebbel; 9/23, 12 noon, John Widmann; 12:30 p.m., tower open for guests; 1:30, Jesse Ratcliff; 3:30 p.m., Buck Lyon-Vaiden; 6:15, Julie Zhu; 9/24, 12 noon, Lisa Lonie, with Sycamore Muse, mandolin and guitar; 12:30 p.m., tower open for guests; 1:30, Ellen Dickinson; 3:30, Joey Cotruvo; 5:30, Janet Tebbel with Darlene Kelsey, soprano. For information: www.longwoodgardens.org.

Christ Church, Easton, Maryland, announces its 2017–2018 season of events: September 22, Weston Jennings; October 29, Michael Britt, silent film accompaniment, *The Hunchback of Notre Dame*; November 19, Annapolis Chamber Players; December 10, Advent Lessons & Carols; January 21, 2018, Monte Maxwell; February 11, The American Boychoir; March 18, Trio Galilei; April 22, Suspicious Cheese Lords; May 20, Wes Lockfaw with the Christ Church Brass. For information: www.christchurcheaston.org.

VocalEssence announces its 2017–2018 year in the Twin Cities, Minnesota, region, the group's 49th season: September 24, Finlandia Forever, celebrating 100 years of Finnish independence; November 10, Bach and Bluegrass Jamboree with guests Monroe Crossing; 11/11, Bach's *Mighty Fortress* ► page 8



St. Albans International Organ Competition, the civic reception for competitors (photo credit: Steve Hamill)

The 29th St. Albans International Organ Competition concluded at London's St. John's Smith Square on July 22, after nearly two weeks of competition and festival events in venues around the city of St. Albans and London. The First Prize for Interpretation and the Audience Prize were awarded to **Thomas Gaynor**, currently pursuing his Doctor of Musical Arts degree and the Artist's Certificate at the Eastman School of Music, Rochester, New York. He is a member of THE DIAPASON's 20 Under 30 Class of 2016. Second Prize for Interpretation and the Peter Hurford Bach Prize were awarded to **Ágoston Tóka** from Hungary. The Philip Moore Prize for the best performance of the commissioned new work was presented to **Lotta-Sophie Harder** from Germany. The Douglas May Award was presented to **Sora Yu** from South Korea.

The top Tournemire Prize for Improvisation was not awarded. Special prizes in the Improvisation Competition were presented to **Christian Groß** from Germany and **Shihono Higa** from Japan. The members of this year's jury, who included several winners from previous generations, were Sophie-Véronique Cauchefeur-Choplin (France), Leo van Doeselaar (the Netherlands), László Fassang (Hungary), David Goode (UK), Naomi Matsui (Japan), Pier Damiano Peretti (Italy/Austria), and William Porter (United States).



Newly elected officers of the Associated Pipe Organ Builders of America

The Associated Pipe Organ Builders of America elected new officers at their annual meeting held in Chicago, Illinois, on April 28–29. Pictured left to right are: John-Paul Buzard, Buzard Pipe Organ Builders, secretary; Seth Marshall, Organ Supply Industries, treasurer; Randall Dyer, Randall Dyer & Associates, Inc., president; and Andrew Forrest, Orgues Létourneau, vice president.

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Quire Cleveland (photo credit: Beth Segal)

Quire Cleveland announces its 2017–2018 season, the organization's tenth: October 5–6, works of Henry Purcell, Cathedral of St. John the Evangelist, Cleveland, Ohio, and Lake Erie College, Painesville, 10/29, Sing You After Me: Wondrous Rounds and Canons, Holy Trinity Lutheran Church, Akron; December 15–17, Carols for Quire from the Old and New Worlds, Trinity Episcopal Cathedral and St. Peter Catholic Church, Cleveland; April 27–29, 2018, Let the Heavens Rejoice: Celebratory Psalms for Voices and Instruments, Cleveland and Akron; May 12, The Land of Harmony: American Choral Gems, Holland Theatre, Bellefontaine. For information: www.quirecleveland.org.

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► page 6

Community Sing, celebrating 500 years of the Protestant Reformation; December 2, 8, 9, 10, VocalEssence Welcome Christmas, marking the 20th anniversary of the organization's national carol competition; 12/9, Star of Wonder, a family holiday program; January 13, 2018, Together We Sing Festival; February 18, VocalEssence Witness: Of Such I Dream, marking the 100th anniversary of the Harlem Renaissance; April 21, Rutter Returns, with John Rutter conducting; 4/22, Community Sing with John Rutter; May 6, VocalEssence Choralia, to benefit VocalEssence Community Engagement Programs; 5/22, VocalEssence Cantare Community Concert. For information: www.vocalescence.org.



Washington National Cathedral

Washington National Cathedral, Washington, D.C., announces Sunday afternoon organ recitals: September 24, Benjamin Straley; October 1, George Fergus; 10/22, Jacob Reed; November 5, Jeremy Filsell; 11/19, Kipp Cortez; 11/26, Matthew Michael Brown; February 11, 2018, George Fergus and Benjamin Straley; 2/18, Ryan Hebert; March 11, Anthony Williams; 3/18, Jeremy Filsell; April 1, Easter Day organ recital; 4/8, James Kealey; 4/15, Axel Flierl; 4/22, Jamila Javadova-Spitzberg; 4/29, Joseph Ripka; May 6, Aaron Goen; 5/13, Jeremy Filsell; 5/27, Mark Thewes and Chad Pittman; June 3, Chuck Seipp and Randall Sheets, trumpet and organ; 6/10, Robert Knupp; 6/17, Michal Markuszewski; 6/24, Tyler Boehmer; July 4, Independence Day Concert. For information: <https://cathedral.org/music/organ/>.



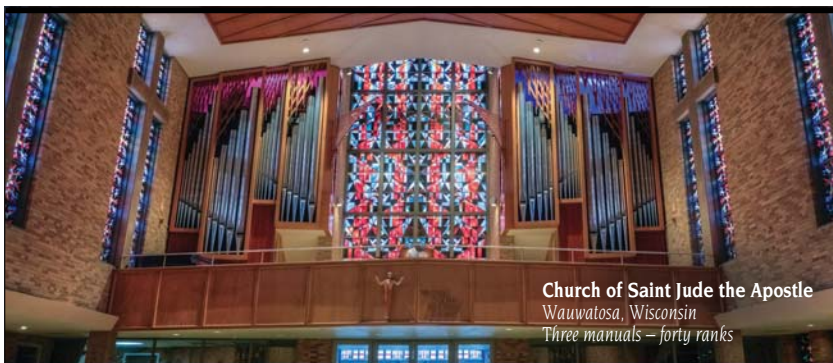
St. Chrysostom's Church, Fisk organ

St. Chrysostom's Episcopal Church, Chicago, Illinois, announces its 2017–2018 season of musical events: September 25, Choral Evensong; October 6, A French Feast, featuring Jason Moy, harpsichord, Taya Tarazevich, Baroque flute, Anna Steinhof, gamba; October 27, Bach's *Clavierübung*, Part III, with Michael Costello, Richard Hoskins, David Jonies, Brian Schoettler, and Roger Stanley; November 11, Third Coast Baroque, performing music of Bach, Handel, and Scarlatti; December 3, Advent Lessons & Carols; 12/17, Caroling with the Carillon; January 14, 2018, 125th anniversary Evensong; February 9, Richard Hoskins with guest vocalists and instrumentalists; February 23, Café Zimmerman, with Jason Moy and friends; April 22, Choral Evensong; 4/24, Jory Vinokour, harpsichord, and Anna Reinhold, mezzo-soprano; May 20, David Schrader performs Mendelssohn's six organ sonatas. For information: www.saintc.org.



1860 E. & G. G. Hook Opus 288, St. John's Catholic Church, Bangor, Maine

St. John's Organ Society of Bangor, Maine, is celebrating its 25th anniversary with its Maine Historic Organ Institute, October 24–28. A benefit for the society, this institute will feature concerts, lectures, master classes, and a guided tour of 19th-century pipe organs by E. & G. G. Hook and George Stevens in Maine. The faculty includes Kevin Birch, Margaret Harper, Christian Lane, Jonathan Moyer, and Dana Robinson. For information: <http://hookopus288.org>.



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People



Benjamin Straley

Benjamin Straley will present a recital at the Church of Christ, Congregational, Newington, Connecticut, sponsored by the church and the Greater Hartford Chapter of the American Guild of Organists, September 22, 7:30 p.m., marking the 50th anniversary of the church's M. P. Möller Opus 10306. Straley is organist for the Washington National Cathedral and a member of THE DIAPASON's 20 Under 30 Class of 2015. Included on the program is the world premiere of *Jubilare Deo* by English composer Philip Moore. The church commissioned Moore with funding provided by the Marjorie Jolidon Fund of the Greater Hartford AGO Chapter.



Wayne Wold

Wayne Wold, director of music and organist for First Lutheran Church, Ellicott City, Maryland, presents Reformation 500 Hymn Festivals: September 24, 4:00 p.m., St. Martin's Lutheran Church, Annapolis, Maryland; October 1, 4:00 p.m., First Lutheran Church, Ellicott City, Maryland; 10/8, 3:00 p.m., Good Shepherd Lutheran Church, Frederick, Maryland; and 10/29, 4:00 p.m., Trinity Lutheran Church, Hagerstown, Maryland.

Publishers

Breitkopf & Härtel announces a new publication: *Missa in C Major*, K. 257, by Wolfgang Amadeus Mozart, has been edited by Franz Beyer. Composed in 1776–1777 and known as the “Great Credo Mass” or “Missa longa” as was designated by Mozart's father, Leopold, this work is now available in Urtext edition in full instrumentation as a study score (PB 5615, €12.90). Orchestral parts are available for sale. For further information: www.breitkopf.com.

Editions Walhall announces release of Volumes III and IV of the four-volume set, *Anonimi Toscani: Sonate per Organo*, music for organ by anonymous Tuscan composers of the 18th century. Edited by Jolando Scarpa, this music from the Ricasoli Collection of the University of Louisville, Kentucky, is a document of central Italian organ music of

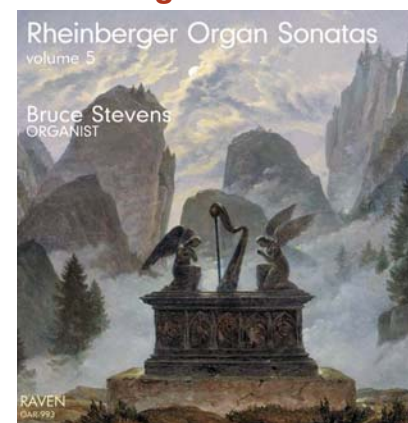
the second half of the 18th century. The musical forms represented include free toccatas, fugues, and liturgical versets for Masses and other religious services. Volume I, EW457, €23.50; Volume II, EW535, €24.80; Volume III, EW985, €23.50; Volume IV, EW989, €23.50. Also available, Claudio Merulo, *Toccate D'Intavolatura D'Organo, Libro primo e secondo à cembalo*, a facsimile of these works first published in Rome in 1598 and 1604 (S1043, €34.50). For information: www.edition-walhall.de.



Come, Ye Thankful People, Come

The Lorenz Corporation announces a new publication: *Come, Ye Thankful People, Come*, by Michael Helman (70/2033L, \$18). This collection contains organ arrangements of hymns of thanksgiving as well as two original works. Hymn tunes featured include ASH GROVE, NUN DANKET ALLE GOTT, ROYAL OAK, ST. GEORGE'S WINDSOR, and THAXTED. For information: www.lorenz.com.

Recordings



Rheinberger Organ Sonatas, Volume 5

Raven announces a new CD by **Bruce Stevens**, *Rheinberger Organ Sonatas*, Volume 5 (OAR-993). Like the other volumes in the series, the new CD includes three sonatas of Josef Rheinberger played on three historic American organs. Volume 5 includes Sonata No. 7 in F Minor, op. 127, Sonata No. 9 in B Minor, op. 142, and Sonata No. 13 in E-flat, op. 161. The organs recorded on Volume 5 include the 1868 E. & G. G. Hook Opus 472 of three manuals, which was restored, rebuilt, enlarged, and relocated by the Andover Organ Company to Christ Episcopal Church, Charlottesville, Virginia, where Sonata No. 7 was recorded. Sonata No. 13 was recorded on the 1860 E. & G. G. Hook Opus 288 of three manuals in St. John's Catholic Church, Bangor, Maine. Sonata No. 9 was recorded on the 1898 George Jardine & Son Opus 1248 of two

► page 10

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Joseph Peter Fitzer

Joseph Peter Fitzer, born February 6, 1939, in Chicago, Illinois, died July 21. In 1970, he received a doctorate degree from the Divinity School of the University of Chicago, with concurrent study at the School of Music of De Paul University, also in Chicago. He authored two books on nineteenth-century Catholic thinkers, particularly Johann Adam Moehler, as well as numerous articles for *THE DIAPASON* and *The American Organist* magazines. He served on the faculty of St. John's University, New York, from 1970 until 1988, teaching philosophy of religion and modern church history, and also as organist and choirmaster of churches in New York, North Amherst,

Massachusetts, and Chicago. Fitzer was married to Susan Pollack Fitzer (died 2012), to Mary Molina Fitzer (died 2005), and to Mary Gifford. Joseph Fitzer is survived by his wife, Mary Gifford, his son, Paul Fitzer, and two granddaughters, Katherine and Elizabeth Fitzer.



Michael D. Friesen

Michael D. Friesen, 63, died June 19 in Denver, Colorado. He was born August 12, 1953, in Cheyenne, Wyoming, where he attended local schools. He attended Valparaiso University, Valparaiso, Indiana, graduating in 1975 with a Bachelor of Business Administration in marketing degree. In 1977, he earned the master's degree in international business from the University of South Carolina. As part of his degree work, he interned with Air France in Paris, using his weekends to visit the great organs of Europe by train. He later attended Roosevelt University, Chicago, Illinois, where he earned a master's degree in public administration around 1991. In 2001, he completed a master's degree in American history at Northern Illinois University, DeKalb.

After working in international marketing with the Addressograph Multigraph Corporation, Friesen began a career as a civic administrator. After developing an award-winning recycling program for the Village of Hoffman Estates, Illinois, he served as assistant village manager for Algonquin, Illinois, and village manager for Lakewood, Illinois, and later, Meade, Colorado.

Michael Friesen was married to Susan Werner Friesen from 1978 until 2001. They have one daughter, Elizabeth Ann.

Friesen had a life-long love of the pipe organ, beginning with organ lessons from his mother, Evelyn Friesen. He continued his organ studies while at Valparaiso University. He had developed his own master list of organbuilders by the late 1970s, compiled from *THE DIAPASON*, *The American Organist*, and *The Tracker*, a list from which he planned to visit every builder's shop. During their honeymoon, the Friesens visited three organbuilders' shops, and each family vacation included a visit to at least one new builder.

Michael attended his first Organ Historical Society convention with Susan in 1980, in the Finger Lakes region of New York. They were charter members of the

Chicago-Midwest Chapter of the OHS, establishing the chapter's journal, *The Stopt Diapason*, for which they were the first editors and publishers. Friesen's extensive research on the history of Chicago pipe organs in the 19th and 20th centuries was and remains highly respected; issues of *The Stopt Diapason* are archived at the chapter's website and are still regularly used by researchers in their work today. When the OHS held its first convention in Chicago in 1984, most of the research for the convention handbook was carried out by Michael Friesen. He was a frequent contributor of articles to *THE DIAPASON*, *The American Organist*, and *The Tracker*, as well as articles on pipe organ history for the journals of the Denver Historical Society and the Colorado Historical Society. He served as consultant for new mechanical-action organ projects, as well as relocation and restoration projects for historic pipe organs. He was active in projects commissioning new music compositions, especially "Introit Psalm and Alleluia Verse," composed by Richard Wienhorst for the Friesens' wedding, published by Chantry Press. He was dean of the Denver Chapter of the American Guild of Organists from 2010 to 2011.

Michael Friesen is survived by his former wife, Susan Werner Friesen, his daughter, Elizabeth Ann Roscoe (Avery), three grandchildren (Matthew, Julia, and Benjamin), his mother, Evelyn Friesen, two sisters, Sandra Henson (David) and Janice Kuske (Kevin), one brother, Douglas Friesen (Anna-Marie), five nephews and three nieces, three great nieces and three great nephews. A memorial service was held June 24 at St. John in the Wilderness Episcopal Cathedral, Denver, Colorado.



Luigi Ferdinando Tagliavini (photo credit: Martin Goldray)

Luigi Ferdinando Tagliavini, an Italian organist, harpsichordist, musicologist, teacher, and composer, died July 11 in Bologna, Italy. He was born October 7, 1929, in Bologna. He studied organ, piano, and composition at the conservatory in Bologna, and later studied organ with Marcel Dupré at the conservatory in Paris, France. He graduated from the university at Padua in 1951. He taught at universities and conservatories in Bologna, Bolzano, and Parma in Italy and Freiburg in Switzerland. He was a guest instructor at various universities in the United States, including Southern Methodist University, Dallas, Texas. He regularly taught organ courses at Haarlem, the Netherlands, and at Pistoia, Italy. He served as organist of the Basilica of San Petronio, Bologna, sharing duties with Liuwe Tamminga. With Renato Lunelli, he founded the journal *L'organo* in 1960. An active performer, he presented recitals throughout Europe and the United States. Tagliavini was a recognized authority in historical performance practice for the Baroque organ and harpsichord, and was a strong supporter of the historic organ movement in Italy. He was a prolific recording artist, earning several awards for his LP and CD discs. He was awarded several honorary degrees, including a doctorate in music from the University of Edinburgh and a doctorate in sacred music from the Pontifical Institute of Sacred Music in Rome. As a musicologist, he published numerous papers and edited critical editions of music.

A look at the life and contributions of Luigi Tagliavini is planned for a future issue of *THE DIAPASON*. Also, see comments on Tagliavini's work at Southern Methodist University in Larry Palmer's "Harpsichord News" in this issue. ■

► page 8

manuals in St. Peter's Catholic Church, Haverstraw, New York. For information: www.ravencd.com.

The Twin Cities Chapter of the American Guild of Organists announces a new DVD release: *A Guide for Organ Committees*. This DVD is intended as a resource for those planning to install an organ, whether in a house of worship, a concert hall, an educational institution, or another venue. The video tells the story of the installation of the Glatter-Götz/Rosales pipe organ at Augustana Lutheran Church in West St. Paul, Minnesota. Viewers experience what is required for a successful new organ project in terms of the leadership and skills of the organ committee and

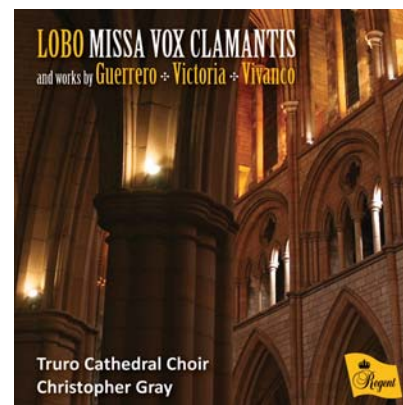


Augustana Lutheran Church, West St. Paul, Minnesota, Glatter-Götz/Rosales organ

how the congregation is engaged in the process. They also realize the ongoing impact this instrument has in the lives of the congregation and the community.

The production includes interviews with directors of the Glatter-Götz and the Rosales firms as well as Augustana Lutheran Church staff, musicians, congregation members, organ committee members, and guest organist John West. For information: www.tcago.org.

Regent Records announces release of a new CD, *Lobo—Missa Vox Clamantis* (REGCD491), featuring works by Duarte Lobo, Tomás Luis de Victoria, Francisco Guerrero, and Sebastián de Vivanco. It is the first recording of Spanish and Portuguese polyphony from the Truro Cathedral (UK) Choir,



Lobo—Missa Vox Clamantis

directed by Christopher Gray. Included are two major Mass settings by Victoria (*Missa simile est regnum caelorum*) and Lobo (*Missa Vox Clamantis*), along with Vivanco's eight-part *Magnificat* and motets by Victoria and Guerrero. Available from the Organ Historical Society catalog: www.ohscatalog.org.

Organbuilders

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois, has signed a contract to design and build its Opus 46, a new organ for Central United Methodist Church, Fayetteville, Arkansas. The three-manual instrument will have 44 independent speaking stops



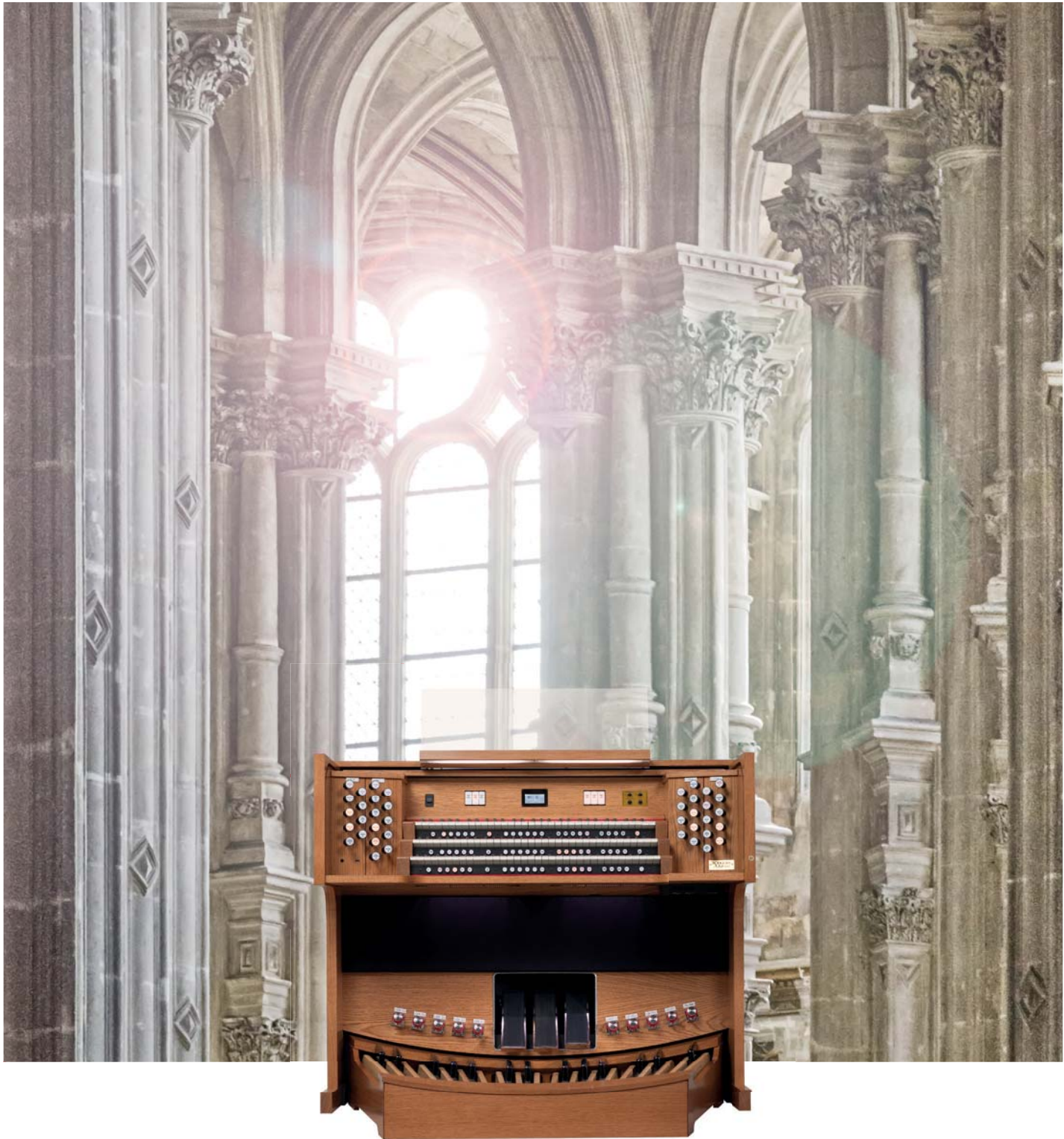
Buzard Opus 46 Signing

and 54 ranks of pipes in the following divisions: Great, Swell, Solo, and Pedal. A substantial portion of the Great division (flutes, strings, and reeds) will be placed in its own expression box, which may be independently coupled to any other division to increase registrational flexibility. The action will utilize electrically operated slider and pallet windchests. The organ is part of the congregation's renovation and expansion project. The organ's visual component has been designed to honor the classical nature of the building's architecture and features the large pipes of the 8' stops and a portion of the 16' Pedal Diapason. Completion is scheduled for December 2018. For information: www.buzardorgans.com.

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Recital programming: Program notes

Seated one day at the harpsichord, I was weary and ill at ease because the mid-July deadline for this column was approaching too rapidly, and my mind, in its summer mode, seemed frail as a lily, too weak for a thought as I searched for a topic. And then, a miracle: the printed program from my harpsichord recital at the 2012 East Texas Pipe Organ Festival fell out of a score. Rereading it brought not only a wave of nostalgia, but also a sense of continued satisfaction at both the balance and variety of the chosen pieces, selected painstakingly to present contrasting musical styles as well as offering a bit of respite to the ears of the festival participants who heard a number of organ recitals each day.

Some vignettes about the unusual logistics required to present this program at Trinity Episcopal Church in Longview on my 74th birthday may be found in THE DIAPASON's *Harpsichord News* column published in February 2013 (page 20). If any readers are curious, I refer them to that issue, which also contains Neal Campbell's thoughtful commentaries on the entire 2012 festival. What follows in this month's column has not appeared previously in THE DIAPASON. These are my "notes to the program." I present them now as examples of brief word pictures intended to aid a listener's understanding of music that, for many, was probably being heard for the first time. As for the selections, I specifically tried to choose at least some works by composers who might be familiar to organists, while offering a variety of musical styles, durations, and tonalities both major and minor.

The program notes

Introduction to the Program: The Italian composer Giovanni Maria Trabaci wrote in the *Preface to Book II* of his *Pieces 'per ogni (all) strumenti, ma specialmente per i Cembali e gli Organi'* [1615]: "the harpsichord is the lord of all instruments in the world and on it everything may be played with ease." ["il Cimbalo è Signor di tutti l'istromenti del mondo, et in lui si possono sonare ogni cosa con facilità."]

While I am not totally convinced of the ease of playing offered by some of these contrasting selections from the contemporary and Baroque repertoires, I do suggest that each one of them has musical interest. The pieces by John Challis and Duke Ellington are probably unique to my repertoire since they remain unpublished.

The program

A Triptych for Harpsichord (1982)—Gerald Near (b. 1942). In addition to writing a wonderful *Concerto for Harpsichord and Strings* for me to premiere at the American Guild of Organists national convention in the Twin Cities in 1980, Gerald responded to my request for a new work to play at a recital for the Dallas Museum of Art's major El Greco exhibition in 1983. The three brief contrasting movements suggest bells ("Carillon"), an amorous dance ("Siciliano"), and a homage to the harpsichord works of Domenico Scarlatti and Manuel de Falla ("Final").

Sonate pour Claveçin (1958)—Bohuslav Martinů (1890–1959). During the final year of his life, in response to a

commission from the Swiss harpsichordist Antoinette Vischer, Martinů composed this compact, but major, *Sonate*. Essentially it is a piece in one movement with three sections: the first and last are kaleidoscopic, filled with brief colorful musical ideas; the second is gentle and nostalgic, as the homesick expatriate composer makes short allusions to two beloved iconic Czech works: the *Wenceslaus Chorale* and Dvorák's *Cello Concerto*. While quite "pianistic" in its demands, the *Sonate* also allows brilliant use of the harpsichord's two keyboards in realizing both Martinů's magical sonorities and his occasional use of bitonality.

"Chaconne in D Minor" (*Partita for Solo Violin*, BWV 1004)—Johann Sebastian Bach (1685–1750), arranged for harpsichord solo by John Challis (1907–1974). One of Bach's most-often transcribed works, this particular setting for harpsichord by the pioneering American early instrument maker survives only in a manuscript submitted for copyright (on Bach's birthday in 1944), now preserved in the Library of Congress, Washington D.C., Challis also was an early advocate of variable tempi in Baroque music, serving as a mentor in that respect to organist E. Power Biggs, who proudly owned one of the builder's impressive large pedal instruments.¹

A Single Petal of a Rose (1965)—Duke Ellington (1899–1974), edited in 1985 by Igor Kipnis and Dave Brubeck, and by Larry Palmer in 2012. Edward Kennedy Ellington responded to Antoinette Vischer's request for a piece by sending her a piano transcription of his *A Single Petal of a Rose*, a work already dedicated to the British monarch Queen Elizabeth II. When American harpsichordist Kipnis asked if I could point him to Ellington's unique work for harpsichord, I referred him to the facsimile of Ellington's manuscript published in Ule Troxler's book *Antoinette Vischer*, which details the works to be found in the Vischer Collection at the Sacher Foundation in Basel, Switzerland. (See "The A-Team," THE DIAPASON, February 2017, pp. 12–13.) Years later, Kipnis sent me his one-page transcription for harpsichord, an arrangement made in collaboration with his friend, the jazz great Dave Brubeck. To fit my hands and harpsichord I have made some further adjustments to their arrangement of this lovely, gentle work.²

La D'Héricourt; La Lugeac—Claude-Bénigne Balbastre (1727–1799). These are two of the most idiomatic of French harpsichord works from the eighteenth century, and none is more so than the one honoring M. l'Abbé d'Héricourt, Conseiller de Grand' Chambre. With the tempo marking "noblement," this composition stays mostly in the middle range of the harpsichord, a particularly resonant glory of the eighteenth-century French instruments. In contrast, the boisterous, "music-hall" qualities of *La Lugeac* suggest that it may be named for Charles-Antoine de Guerin, a page to King Louis XV. Known subsequently as the Marquis de Lugeac, the former page became secretary and companion to the Marquis de Valery, the king's representative to the court of Frederick the Great. The American harpsichordist and conductor Alan Curtis, who edited Balbastre's keyboard works, noted that "few Italianate jigs—Scarlatti not even excepted—can match the outrageously bumptious and attractive *La Lugeac*."

"Lambert's Fireside," "De la Mare's Pavane," and "Hughes' Ballet" (from the collection *Lambert's Clavichord*, 1926–1928)—Herbert Howells (1892–1983). The composer was the next to youngest

person pictured in a 1923 book of *Modern British Composers* comprising 17 master portraits by the photographer and clavichord maker Herbert Lambert of Bath. As a tangible expression of gratitude for this honor, Howells requested 11 of his fellow sitters each to contribute a short characteristic piece to be presented to the photographer. All acquiesced, but one year later, only Howells had composed anything for the project, so he wrote the additional 11 pieces himself. Issued in 1928 by Oxford University Press, *Lambert's Clavichord* was the first new music for clavichord to be published in the twentieth century. Several questions regarding names found in the titles as well as a few printed notes that were suspect led me to schedule a London interview with the composer during a 1974 trip to the UK, a meeting that led ultimately to my commissioning the *Dallas Canticles*, as well as a respectful, unforgettable friendship with the elderly master.³

Toccata in E Minor, BWV 914—J. S. Bach. The shortest of the composer's seven toccatas for harpsichord, the *E Minor* consists of an introduction (with an organ-pedal-like opening figure insistently repeated six times); a contrapuntal "poco" Allegro; a dramatic recitative (Adagio); and a driving, perpetual motion three-voice fugue. Musicologist David Schulenberg (in *The Keyboard Music of J. S. Bach*; Schirmer Books, New York, 1992) noted the close similarity of the fugue's opening and some subsequent passages to an anonymous work from a Naples manuscript ascribed to Benedetto Marcello. While it was not unusual for Baroque composers to borrow from (and improve upon) existing works, the amount of pre-existing material utilized in this particular fugue is greater than normal; however, as Schulenberg concludes, "[Bach] nevertheless made characteristic alterations." I would add that in no way do these borrowings detract from the visceral excitement of Bach's propulsive and dramatic conclusion.

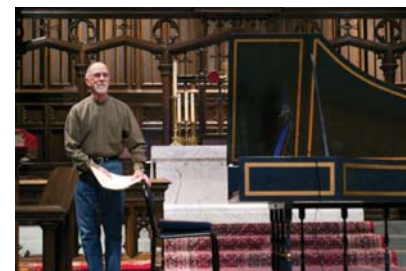
Heads up: Registration for the 2017 ETPOF

According to the East Texas Pipe Organ Festival website there is still an opportunity to register (at discounted prices) for the star-studded programs planned for this year's festival. But do not delay: the opportunity for savings expires on September 15. Visit: <http://easttexaspipeorganfestival.com>.

Recent losses

Elizabeth Chojnacka (born September 10, 1939, in Warsaw) died in Paris on May 28. Celebrated for her virtuosic keyboard technique, Chojnacka was known primarily as an avid and exciting performer of contemporary harpsichord music. Her renderings of all three of the solo harpsichord works by Ligeti are highly lauded, and the composer honored her by dedicating the third, *Hungarian Rock*, to her.

Luigi Ferdinando Tagliavini (born October 7, 1929, in Bologna) died in that Italian city on July 11. Organist, harpsichordist, scholar, and instrument collector, Luigi was well known to us in Dallas, having been a guest at Southern Methodist University on several occasions. Most memorably, he was part of the so-designated "Haarlem Trio" organized by Robert Anderson as a week-long postscript to the 1972 American Guild of Organists convention in Dallas. The three major European visiting artists for that event—Marie-Claire Alain, Anton Heiller, and Tagliavini—each gave daily masterclasses for the large number of participants who remained in Dallas



Larry Palmer addresses the audience (photo credit: William Leazer)

for a second week of study with these annual leaders of the Haarlem Summer Academies in the Netherlands, resulting in what may be the only time in Southern Methodist University history that the organ department achieved a financial surplus rather than a deficit!

Two vignettes from that stellar week have become an unforgettable part of Dallas's musical history: Luigi's chosen workshop topic was the organ music of Girolamo Frescobaldi, and he had assigned to the prize-winning finalists from the AGO Young Organists' Competition all of the pieces contained in that composer's liturgical settings for organ, known as *Fiori Musicali*. One of the finalists who had not won an AGO prize left Dallas in high dudgeon. Unfortunately, this participant had been assigned the very first piece in this set of "Musical Flowers." Professor Tagliavini began his afternoon class with a brief overview of the work's history and importance, and then peered over his glasses as he announced, "And now we will hear the first piece, Frescobaldi's 'Toccata avanti della Messa'."

The total lack of response became embarrassing; there was no respondent. So our guest teacher moved on to the next piece. And thus it was that each afternoon session began with the same question from Luigi: "And who will play the 'Toccata avanti della Messa'?"—always followed by total silence. A stickler for completeness, on the fifth and final day of the course Luigi made his usual query, again to no avail. So with his same smile and slight lisp he intoned, "Then I shall play the 'Toccata avanti della Messa'!" And so he did with total mastery and grace. And all was well within the Italian Baroque solar system, for Frescobaldi's *magnum opus* was, at last, complete in Dallas!

The second vignette, equally Luigi-esque, occurred when Dr. Anderson, always volatile and energetic, and I were awaiting Tagliavini's arrival to play an evening organ recital for the workshop audience. It was scheduled to begin at 8 p.m. and by five minutes before that hour Dr. Anderson was pacing the corridor near the door to the Caruth Auditorium stage. With less than two minutes to spare, Luigi ambled down the hallway. Bob called out, "Luigi, hurry!" To which the unflappable Italian stopped walking, carefully placed his leather briefcase on the floor, and, with his characteristically kindly smile, said, "Why, Bob? Has the recital already begun?" ■

Notes

1. For further information see my essay, "John Challis and Bach's *Chaconne in D Minor*," in *Music and Its Questions: Essays in Honor of Peter Williams*, edited by Thomas Donahue (Organ Historical Society Press, 2007); and my CD recording of the Bach transcription on *Hommages for Harpsichord* (SoundBoard 2008).

2. Concerning *Lambert's Clavichord*, see my chapter on Herbert Howells in *Twentieth Century Organ Music*, edited by Christopher Anderson (Routledge, 2012).

Comments are welcome: address them to lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

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Choral Music

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Advent and Christmas are two seasons when many congregations yearn for rituals and traditions of familiarity. The short liturgical period of Advent that is so rich with a multitude of anthems appropriate for the season is frequently a time when many choral directors return to classic standard bearers of this busy time. The following four anthems are intended to offer new insights and interpretations of traditional and familiar texts for a variety of performance ensembles.

Lo, He Comes with Clouds Descending, arranged by Robert Benson. SATB, congregation, and organ, CanticaNOVA publications, #4211, \$2.35 (E).

Cincinnati-based composer Robert Benson has written an affective and accessible hymn-anthem based on Charles Wesley's powerfully rich text for the First Sunday of Advent, "Lo, he comes with clouds descending," matched with Thomas Olivers's tune HELMSLEY. Although a setting by Sir David Willcocks found in *Carols for Choirs 3* only elaborates the final fourth stanza, Benson provides a compelling setting of all four stanzas in his arrangement. While the congregation and treble choir participate on the first and last stanzas, the second stanza ("Ev'ry eye shall now behold him") begins with a clever two-part canon for the first half of the tune before dividing into a four-part a cappella conclusion. The third stanza is preceded by a graceful modulation to the relative minor for a very effective use of text and harmony for "Those dear tokens

of his passion." The final verse includes a soaring soprano descant independent of the accompaniment that brings the anthem to a satisfying conclusion.

Never Weather Beaten Sail, Richard Shephard. SATB with some divisi, The Royal School of Church Music, A0012, \$2.30 (E).

Richard Shephard's setting of Thomas Campion's venerable text for the Third Sunday of Advent is a wonderful alternative to the accompanied setting by Charles Wood and Charles Hubert Hastings Parry's classic Victorian a cappella setting from his *Songs of Farewell*. The two stanzas of text are set homophonically in a hymn-like fashion with overlapping phrases that are easily accessible to the average church choir. While the four-part writing is consistent throughout, there are a few places where the four-part texture expands to brilliantly illuminate the text (i.e., "Glory there the sun outshines" at the second half of the second stanza).

Rejoice and Let Your Lights Appear, arranged by Ryan Kelly. SATB with some divisi, solo, opt. handbells or keyboard, trumpet, Augsburg Choral Library, #1506426181, \$1.95 (E-M).

Ryan Kelly (assistant professor and associate director of choral activities at West Chester University of Pennsylvania) has arranged and adapted the Advent text "Rejoice, rejoice, believers, and let your lights appear!" to the tune WILHELMUS from the *Nederlandsch Gedenckelack* of 1626 in a very creative setting for SATB choir, solo, 16 handbells or keyboard, and trumpet. The composer has provided specific instructions

on the performance of the work with and without the instrumentalist parts. While the meter fluctuates between duple and triple meters, the melody is very accessible and is reinforced by the accompaniment in all three stanzas. The soprano descant on the final stanza is reinforced by the trumpet part.

There is no Rose, Gerald Near. SATB and organ, Aureole Editions, #AE005, \$1.50 (M).

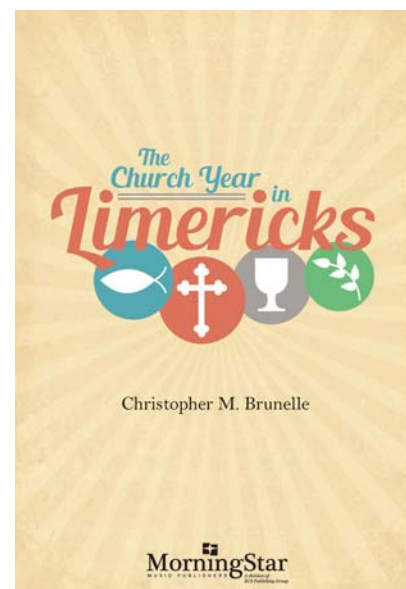
The anonymous Marian Medieval text for the Third and Fourth Sundays of Advent is evocatively set by Gerald Near in this very ethereal and gently dissonant setting. The first four verses of poetry are presented in unison by the respective SATB sections sparsely accompanied with open fourths and fifths. The unaccompanied final fifth verse in four-part harmony gently dissolves into an accompaniment of added ninths and elevenths. While written in English, each verse ends with a Latin phrase: vs. 1, Alleluia, vs. 2, Res miranda ("a wonderful thing"), vs. 3, Pari forma ("of the same form"), vs. 4, Gloria in excelsis Deo: Gaudeamus ("Glory to God on high: Let us rejoice"), and vs. 5, Transeamus ("Let us go").

—Derek E. Nickels
*Church of the Holy Comforter
Kenilworth, Illinois*

Book Reviews

The Church Year in Limericks, Christopher M. Brunelle. MorningStar Music Publishers, MS-90-58, 97 pages, \$15.00, www.morningstarmusic.com.

This charming little book delivers exactly what it says. Author Christopher M. Brunelle holds degrees in classics and music; he has taught at St. Olaf College



The Church Year in Limericks

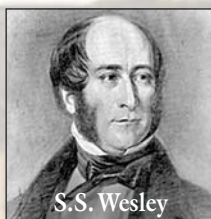
since 2002, his specialty being the poetry of Ovid. Brunelle is also a musician; he has served as director of music at First United Church of Christ in Northfield, Minnesota, and has sung with VocalEssence Ensemble Singers. He enjoys composing limericks ("liturgical wit," as he calls them), which he uses to begin choir rehearsals. This book presents a selection of them (more than 150), covering the church year and more.

Brunelle's sensitivity to the aural qualities of words is evident in his scholarly work; his essay for a classics society, with the punning title "Juvenal's Vowel Movements," details the poet's vowel usage at the end of a hexameter. In this essay, Brunelle notes that "In a limerick, the format demands that the meaning of the final word should be a surprise but

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Reviews

its rhyme must not." Brunelle's expertise with the limerick is evident in this jovial collection, and his introduction also makes clear that this collection is just the tip of his limerick iceberg. Here the limericks (all with titles) are grouped into sections: Prologue, Advent, Christmas, Epiphany, Lent, Easter, Pentecost, Autumn, Communion, Church Life, Scripture, The Choir (the largest group, with 50 limericks), In Praise of Composers (including Attwood, Bach, Pinkham, Menotti, among others), and A Few More. I quote here the limerick "Leo Sowerby":

To polish an anthem of Sowerby
Will the work of one excellent hour be,
And to God, who designed
His masterful mind,
All praise, glory, honor, and power be.

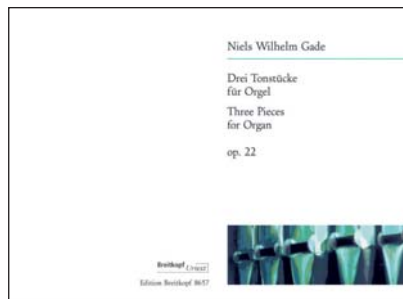
If, like me, you enjoy opening your choir rehearsals with a bit of humor, this book is for you. Even if that is not the case, this book is recommended for its cleverness and wit, which any church musician (or churchgoer) will enjoy. Treat yourself!

—Joyce Johnson Robinson
Niles, Illinois

New Organ Music

Drei Tonstücke für Orgel (Three Pieces for Organ), op. 22, Niels Wilhelm Gade. Edition Breitkopf 8657, €14. Available from www.breitkopf.com.

Niels Wilhelm Gade, born in Copenhagen, began his career at the age of 19 as a violinist with the Royal Danish Orchestra. He studied composition on the side and was a competent organist by age 20. Although his concert overture, which won first prize at a competition held by the Copenhagen Music Society



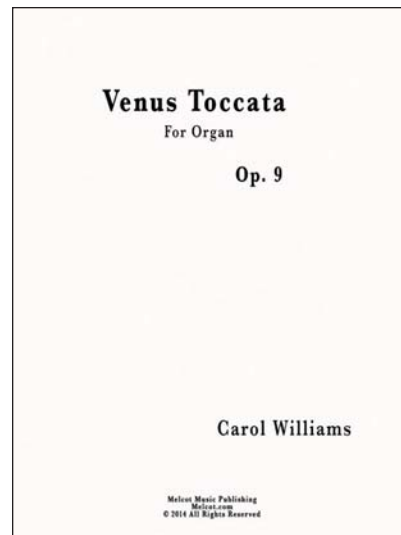
in 1840, was premiered with them, his later *First Symphony* was turned down. As a result, he sent it to Felix Mendelssohn, who was impressed enough to conduct it in Leipzig in March of 1843 to enthusiastic public acclaim. Gade became a friend of Mendelssohn when he, supported by a fellowship from the Danish government, moved to Leipzig, taught at the Conservatory there, and worked as an assistant conductor of the Gewandhaus Orchestra. He conducted the premiere of Mendelssohn's *Violin Concerto in E Minor* in 1845. He was also a friend of Robert Schumann, who admired his music. Gade returned to Denmark in 1848 when war broke out between Prussia and Denmark.

In Denmark, Gade was the most prominent of Danish musicians, founding the Musical Society, establishing a new orchestra and chorus, and working as an organist. He was also joint director of the Copenhagen Conservatory, where he had a profound effect on, among others, Edvard Grieg and Carl Nielsen. This was all in addition to writing eight symphonies, a violin concerto, chamber music, organ and piano music, and a number of large-scale cantatas. Despite working for many years as an organist in Copenhagen, he wrote very few works for organ. His major work for the organ

was his *Three Pieces*, originally intended as most of a four-movement sonata and later reduced to the three pieces we have in this volume.

This collection is quintessential 19th-century music, very similar in style to that of his colleague, Felix Mendelssohn. Strong themes and steady movement dominate the first piece, *Moderato*, in an A-B-A form, which moves faster and louder as the music progresses. The second piece is a contrasting *Allegretto*, conceived for soft 8' stops. An *Allegro* concludes the three pieces, marked *ff* with the fast movement reminiscent of the first piece.

It seems to me that the three movements would work well together as a suite, although they can certainly stand alone. The music is of moderate difficulty and would take some work, but it is eminently enjoyable. I recommend it highly.



Venus Toccata, Opus 9, Carol Williams. Melcot Music Publishing, \$10. Available from www.melcot.com.

When I first played through this piece, I was instantly reminded of that old movie starring Charlton Heston and Sophia Loren, *El Cid*. This will definitely date me, but near the end of the movie when the end of the battle seems near and all is hopeless, the gates of the castle open and El Cid appears mounted on his stallion. The mighty organ plays tutti in one of the most dramatic moments on film. The enemy immediately vanishes down the beach, and the citadel is saved. This music is meant to be played at such a moment! Of course, most of us never have that kind of opportunity to play in a big movie, but since this toccata was written for the tenth anniversary of the Walt Disney Concert Hall organ in Los Angeles, California, it comes very close.

It is also dedicated to Manuel Rosales, voicer and curator of the organ, as well as an amateur astronomer.

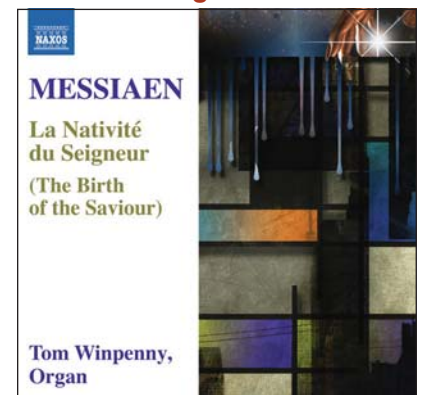
I am not too far wrong in describing the music in this fashion. The composer herself says: "It is a jubilant piece and should be played with much panache. The work should invoke the power of the organ. This Toccata is a bright, positive work like the light that is shed by the planet Venus." Hence the name and the connection to Rosales's special interest.

The music is in A-major and is marked Presto. It has those 16th-note chords alternating between the hands that I find so difficult to master at first. For six measures, A-major dominates, yet in the seventh measure, there is a sudden shift to C-major, which is guaranteed to be a crowd pleaser. Williams knows the power of this measure because she immediately repeats it verbatim. In fact, over the course of the ten pages of the piece, she repeats those heart-stopping moments five more times. What a roller coaster ride!

There are enough changes to the toccata motion that it will keep the organist on his or her toes, but if you want a crowd pleaser, this is it. It is difficult music technically, but not insurmountably so that you cannot learn it in a short period of time. Its power would show off the lungs of the organ and definitely make a memorable encore. I recommend the piece highly. In fact, I am going to start learning it myself!

—Jay Zoller
Newcastle, Maine

New Recordings



La Nativité du Seigneur

La Nativité du Seigneur (The Birth of the Savior), Tom Winpenny. St. Albans Cathedral, Hertfordshire, UK. Naxos 8.573332. Available from www.naxosusa.com.

The organ music of Olivier Messiaen (1908–1992) has long been a staple of the organist's repertoire. Messiaen's personal musical language has set him

NEW! Damir Spritzer Plays the 113-rank Kimball, Denver René Louis Becker, Vol. 3

Damir Spritzer records her third volume of organ music by René Louis Becker (1882–1956), the Alsatian-American composer, teacher, and organist who worked 52 years in St. Louis, Illinois, and Michigan. The recording is the first of the enlarged 1938 Kimball organ at St. John's Cathedral, Denver, its original 96 ranks intact and restored in 2012, now with an antiphonal as planned in 1938 but not installed until 2016, with 17 ranks. The 10 works, all first-recordings, are: Marche Pontificale; Marche Militaire; Marche Nuptiale; Allegro Risoluto; Postlude in F-sharp Major; Sur la Rivière; Meditation; Clair de Lune; Rêve des Anges; Idylle Angélique (duet with Adam Pajan); Pastorella; In Chapel; Song of Joy; Melodie Élégiq

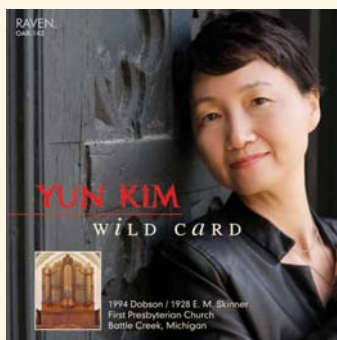
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NEW! Yun Kim Plays Dobson Rebuild of 3m E. M. Skinner

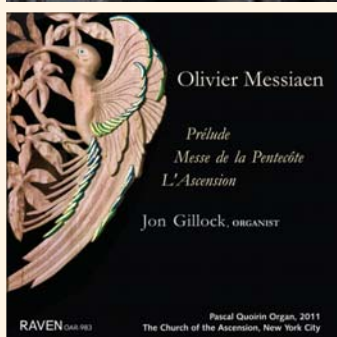
Yun Kim plays the 57-rank Dobson organ at First Presbyterian Church, Battle Creek, Michigan, which incorporates ranks of the church's much rebuilt 1928 E. M. Skinner op. 720, mostly new principal choruses and other new stops and new mechanism. Yun Kim is organist of Christ Episcopal Church, Dayton, Ohio, teacher, and a winner/finalist of AGO competitions and, later, adjudicator of organ competitions.

William Grant Still: Summland, arr. Edouard Nies-Berger
Prokofiev: Toccata, op. 11 trans. Jean Guillou
Robert Ampt: Concert Etude on an Australian Folk Tune *Pub with No Beer*
Iain Farrington: Fiesta! Fast Dance, Conversations, Nocturne, Finale
Brahms: Herzlich tut mich erfreuen **Bach: Toccata** in C, BWV 566a
Vierne: Les Cloches de Hincley; Clair de lune (Pièces de fantaisie)
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apart from other composers for the organ, especially by his use of synthetic musical scales (modes of limited transposition), his unique approach to rhythm (additive rhythm), and his sense of tonal color afforded him by the French symphonic organ. These elements combined with Messiaen's intensely held Catholic beliefs to form music that was revolutionary in its day and that continues to bring new listeners to the instrument.

La Nativité du Seigneur, composed in 1935, is Messiaen's second cycle of pieces for the organ, *L'Ascension* being the first. These works relate the composer's personal interpretation of the birth narrative of Christ. Each movement of *La Nativité* begins with a quotation from the Bible, with all but one from the New Testament, and Messiaen shapes these texts into musical tableaux, creating a compelling series of sonic portraits depicting the events surrounding the Christmas story. Additionally, Messiaen crafts the entire set within the context of the period of Mary's pregnancy, with the nine movements representing the gestation process. Winpenny provides well-written, descriptive notes on each movement to enhance the listening experience.

Winpenny is a rising star in the organ world, and the musical maturity heard on this recording provides the proof. When comparing Winpenny's performances to those of Jennifer Bate, Dame Gillian Weir, Olivier Latry, and Jean-Pierre Lecaudey, all excellent interpreters of Messiaen's music, Winpenny's musicianship and virtuosity equals and occasionally exceeds theirs, though he is considerably younger. His sensitive reading of *Desseins éternels*

and *Jésus accepte la souffrance* demonstrates his musicality in the sensitive pacing of these slower movements. The final selection, *Dieu parmi nous*, is performed with both sure technique and youthful exuberance.

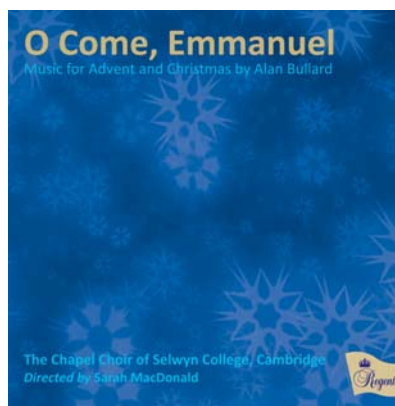
Currently assistant master of the music at St. Albans Cathedral, Winpenny has served numerous churches in England, including King's College, Cambridge, where he was the organ scholar for three years. As assistant at St. Albans, he accompanies the daily choral service and directs the Abbey Girls Choir.

The organ of the cathedral is a Harrison & Harrison from 1962, restored and rebuilt by the same firm in 2009. The seven mutation stops feature prominently as Messiaen's registrations require unusual combinations of such piquant sounds. The organ has vast resources with three manual 16' stops, eleven reed stops, and five mixtures from III to VI ranks, allowing for a broad spectrum of timbres. While the organ lacks some of the intensity of a Cavaillé-Coll, Winpenny makes exquisite use of the instrument. The surprising clarity of the recording (with little reverberation), coupled with the sensitive pacing and the virtuosity of the performance, makes it a worthy addition to the many recordings of this work.

—Steven Young
Bridgewater State University

***O Come, Emmanuel: Music for Advent and Christmas*, Alan Bullard. Regent Records (REGCD456). Available from www.regent-records.co.uk.**

Alan Bullard's new Christmas cantata, the second in a series of three such works for the liturgical year, is



O Come, Emmanuel

performed here by the chapel choir of Selwyn College, Cambridge, under the direction of Sarah MacDonald, and accompanied on the chapel's splendid new three-manual, 40-rank Létourneau organ by Timothy Parson and John Bachelor.

The work, based around the Great 'O' Antiphons of the Advent season and incorporating material from seasonal plainsong melodies (notably VENI EMMANUEL) consists of 18 movements, most of them rather short, and is punctuated with four congregational hymns: The Advent of Our God, Thy Kingdom Come, Joy to the World, and Lo! He Comes with Clouds Descending (with original, rather interesting descants).

The second half of the disc comprises ten carols for Christmas, several of them commissioned by East Anglian choirs—settings of a variety of texts ranging from Bullard's own texts back to Latin hymns via G. K. Chesterton and a couple of traditional Scottish poems. These are: A Babe So Small; A Boy is Born in Bethlehem; The Stars

Looked Down; Hillside Carol; Gracious Gift; This Night; There Is No Rose (a gorgeous 5-part a cappella setting, and the best work in what is a very nice collection of pieces generally); Child in the Manger; The Bright Star; and Merrily Did the Shepherds Blow. They are all well-crafted pieces, each an interesting and worthwhile contribution to the expanding contemporary Christmas repertoire that ever more frequently populates the orders of service of traditional Lessons and Carols services the world over. Any one of them would make an excellent addition to a capable church choir's Christmastide portfolio.

This is a very interesting recording for anyone involved in liturgical church music and looking for fresh Christmas repertoire, or an Advent cantata for an accomplished church choir seeking an alternative to traditional Advent Sequences and Lessons and Carols. The soloists are extremely capable as, technically, is the chapel choir (although for my own taste the vocal tone is a little thin and lacking the maturity that might be found in performances by the better American choral ensembles). The organ accompaniments are sensitive and skillful, making good use of the new organ's tonal range.

The recording quality is excellent, as one would expect from Gary Cole and the team at Regent Records, and the accompanying booklet is informative with complete texts included (which is very helpful, as the sung words are sometimes a little elusive). This is an excellent seasonal gift for a church musician or chorister with an open-mind for new and interesting repertoire.

—James M. Reed
Glasgow, UK

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In the wind...

Keeping up appearances

Fifth Avenue and Madison Avenue in New York City run north and south, parallel to each other a block apart. Together they form one of the world's premier high-end shopping districts starting around 34th Street and continuing north. On Fifth Avenue, the shopping district ends at 59th Street, which is the southern edge of Central Park, a few blocks north of Trump Tower, and on Madison Avenue it continues north to perhaps 86th. That's where you find the shops where people pay more for a handbag than I pay for a car. Saks Fifth Avenue, Shreve, Crump & Low, and Tiffany & Co. are some of the big landmarks. Rolex, Ferragamo, Versace, and Louis Vuitton continue the roster along with a host of lesser but equally dear names. The NBA Sportswear Store and the Disney Store are newer arrivals that cater to a different crowd.

Manhattan's Upper East Side boasts some of the most expensive residences in the world. There's a four-floor, 20,000-square-foot, 16-bedroom place on Central Park South that's listed for \$250,000,000. If you can afford a place like that, you can certainly afford a \$100,000 handbag.¹

The sidewalks in that neighborhood are full of designer people with designer handbags, designer dogs, and designer facelifts, doing their expensive best to show the world who they are. While I expect many of them live in multi-million dollar homes and can actually afford all that, I'm sure there are people spending above the reasonable limits of their disposable income, going deep into holes to keep up appearances.

I'm reminded of an exchange I overheard 40 years ago in an auto parts store in Oberlin, Ohio, when a fellow customer asked the clerk for a CB antenna. The clerk asked what kind of radio he had, and the customer replied, "I don't have a radio, I just want people to think I do." That CB antenna had a lot in common with a \$100,000 handbag.

What you see is what you get.

The pipe organ is the only indoor monumental musical instrument, and the only one with the possibility of having an architectural identity. Of course, many organs are housed in chambers,

separate from the rooms into which they speak. Some of those have façades of organ pipes, while others have simple screens of cloth and wood. I've always felt that there's something dishonest about concealing an instrument behind a grille. I love the feeling of walking into a building and knowing right away that I'm in the presence of a pipe organ. Whether the organ displays a simple fence of pipes with some woodwork surrounding to hold them up, or it has a grand decorated case, either freestanding or projecting from the front of a chamber, the visual information about the instrument is an exciting prelude to hearing it.

We can argue about when the development of the modern pipe organ began, but since I'm the one writing and there's no one else here just now, and since I know I can back this up simply enough just with photos, let's say that things were rolling along pretty well by the middle of the 16th century. By then, many organs had been built that had multiple manuals, stop actions that were easy to operate, and highly decorated architectural cases. An important feature of many of those cases was the fact that one could tell a lot about the content and layout of the organ with only visual information. The layout of the façade directly reflected the number of manuals, the principal pitches, and even the layout of the windchests.

There's typically a Rückpositiv installed on the balcony rail, which is necessarily played by the bottom manual, because the tracker action would go down to the floor behind the knee panel (sometimes called kick-panel) and then under the pedalboard to the balcony rail. There's an impost, the heavy molding that traverses the organ case above the console, forming the transition from the narrow base of the organ to the wider upper case. That upper case contains the Hauptwerk (Great), which includes the central Principal Chorus, the tonal foundation of the organ. The layout of that façade might show that the windchests are arranged diatonically (odd-numbered notes on one side, evens on the other), and it might further show that the trebles of the chests are arranged so major thirds are adjacent to each other. That's when the "C side" (whole tones C, D, E, F#, G#, A#) is split, so one side reads "C, E, G#" while the other reads



The Casavant organ in First Church, Boston (Opus 3140, 1972)

"D, F#, A#." Likewise, the C# side of the organ is split so one side reads "C#, F, A" and the other reads "D#, G, B."

That may seem complicated, but it's a simple reordering of the notes that results in lovely symmetrical visual appearance. Also, in an organ tuned in a historic temperament, when major thirds are adjacent, chords draw beautifully in harmony with each other.

If there are three manuals, the top one might be a Brustwerk (literally, "Breast Work") located above the music rack and below the impost. That division would be based on a higher Principal pitch, and would contain smaller, lighter stops—likely an 8' stopped flute such as a Gedeckt, a single 4', mutations, upper work, and a reed with short, fractional resonators such as a Schalmel or Regal.

The top manual of a three-manual instrument could also be an Oberwerk, a separate division above the Hauptwerk at the top of the case. If there are four manuals, you might have both Oberwerk and Brustwerk in addition to the Hauptwerk and Rückpositiv.

Some people are better at judging measurements than others, but I'm guessing that if challenged, most anyone could tell the difference between 16 and 32 feet. And, you could also pretty easily guess at a succession of lengths, each half as long as the one previous. So you know all you need to know to judge the pitches of the divisions in an organ with classic case design. If you're sure that the largest pipes in the pedal towers are 16-footers, then you can tell that the Principal pitch of the Hauptwerk is 8', the Positiv is 4', and the Brustwerk is 2'. If the Pedal has 32' Principal, the Hauptwerk is 16', the Positiv is 8', and the Brustwerk is 4'. In a four-manual organ, the Oberwerk is likely to be an 8' division, with smaller scales than the Hauptwerk.

Are you not sure you could tell the difference between a 16' or 32' pipe? Sixteen feet is a length or width measurement for a room in an average home. Our bedroom in New York is about 16 feet long. If you could get a 32-footer into your living room, you live in a big house!²

Werkprinzip is a twentieth-century term coined to describe an organ that's arranged in clearly defined divisions that can be easily identified by viewing the façade. This simple and elegant style of organ design evolved from the simplest ancient organs where the keyboard of the Positiv division was on the back of the Positiv case, and the organist had to turn around to play it.

The Hamburger Schnitger

Arp Schnitger (1648–1719) was a prolific organbuilder whose work influenced all of organ history since then. Forty-eight of his organs survive, a great achievement by modern standards. But when you realize that he accomplished all that without electricity, power tools, trucks, or even FedEx, Mr. Schnitger's



The Schnitger organ in Jacobikirche, Hamburg, Germany (photo credit: Jim Steinborn)

output seems staggering. I was introduced to his work as a kid by E. Power Biggs's 1964 recording, *The Golden Age of the Organ*. Biggs was right in choosing that title. Schnitger's organs were the epitome of the high Baroque with thrilling voicing, marvelous complex actions, and stunning architectural cases.

One of his largest organs is in the Jacobikirche in Hamburg, Germany's second-largest city. It has four manuals, 60 stops, and is a terrific example of a classic *Werkprinzip* organ. There are two 32' pedal towers, a 16' Hauptwerk, and an 8' Rückpositiv visible. There are two additional divisions that cannot be identified just by looking at the façade, an 8' Oberpositiv (at the top of the organ), and an 8' Brustpositiv above the keydesk.³

The façades of the Hauptwerk and Rückpositiv cases reflect the windchest layout of major thirds. On either side of the large center towers, there are fields (flats) of façade pipes arranged with the largest in the center, the pipes getting smaller in each direction. I don't know exactly which note is in the center of the flats, but by counting the pipes in the center and side towers, I'm guessing that it's A# (below middle C) on the left, and B (below middle C) on the right. So starting in the center of the lower left flat and going toward one side, the pipes would be A#, D, F#, A#, D, F#—and in the other direction C, E, G#, C, E. To the right of the center tower, starting in the center, you have B, D#, G, B, D#, G#—and in the other direction C#, F, A, C#, F. If you're confused, just think of these sequences as every other whole tone.

What window?

The First and Second Church in Boston, Massachusetts, is located at the corner of Berkeley and Marlborough Streets in the neighborhood known as the Back Bay. The fifth church building on that site was a large stone Gothic structure, built in 1867 with a large rose window and a tall stone steeple. The building housed a large Aeolian-Skinner organ—no coincidence, as William Zeuch, vice-president of Aeolian-Skinner, was organist of the church from 1930 until 1958, and famously played weekly organ recitals on Sunday afternoons to huge audiences.

There's a story about that rose window. Leo Collins was organist at First and Second Church from 1964 until 1997. Shortly after he started there, interested in the newly emerging movement of the return to classic styles of organ building, he assembled an organ committee to research the possibilities of replacing the Aeolian-Skinner with a new tracker organ. Rudolf von Beckerath was invited to propose a new organ, and he traveled to Boston to present his design to the committee. Predictably enough, his drawing showed a tall free-standing organ case with pedal towers in front of the rose window. An elderly and proper

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The Cavallé-Coll organ in St. Sulpice, Paris, France

woman, denizen of the Back Bay, asked him, “Mr. Beckerath, what about our window.” He replied, “We have covered windows lovelier than this.”

That project never happened because the building burned in 1968, leaving only the east wall with the rose window and the steeple. A new building was designed by architect Paul Rudolph that incorporated the remains of the stone edifice. Leo got what he wanted. The church commissioned a fine mechanical-action organ by Casavant Frères (Opus 3140, 1972) with three manuals and 64 ranks.⁴ I assume that the organ was paid for with the help of the insurance settlement after the fire. I first tuned the Casavant organ when I joined the staff of Angerstein & Associates in 1984, and six organists later, I still maintain the instrument.

While it may seem apocryphal, the story about Beckerath and the rose window was told to me by Leo Collins, who was present at that meeting. That’s a good way to lose a job.

A new way to look at it

The Casavant organ at First Church in Boston is a great example of a modern *Werkprinzip* organ. If you’ve been paying attention as you read, you can tell instantly just by looking at the photo that the Pedal has a 16’ Principal, the Great (at the top of the main case) has an 8’ Principal, and the Positiv has a 4’. The modern adaption of the style allows for a large Swell division above the keydesk. You can see that the Great and Positiv are arranged in major thirds: the largest pipes in each of the spiky towers, from left to right, are C, C#, D, and D#. So the “C” tower has C, E, G#, C, E, G#. The next has C#, F, A, C#, F, A. The next has D, F#, A#, D, F#, A#. And the last has D#, G, B, D#, G, B.

Though you can’t see it, behind the shutters, the Swell is arranged in major thirds, mirroring the Great and Positiv.

The arrangement of the Pedal tower is unconventional. There are three towers that start with C, C#, and D, so minor thirds are adjacent. That means that tuning the Pedal is arpeggios on diminished chords. I assume that the three-tower arrangement is for visual effect. The three spiky pedal towers nicely answer the four of the main case. Perhaps Paul Rudolph was involved in that design.

While tuning the minor-third Pedal division is arpeggios on diminished chords, tuning the major-third divisions provokes a parody on the main theme of Johann Strauss’s *An der schönen blauen Donau* (On the Beautiful Blue Danube), which starts with the three notes of a major triad. Altering that theme by playing two adjacent major thirds, with the answering treble triads adjusted accordingly, provides a comical effect—just the right tonic after tuning all the mutations and mixtures in that fully equipped organ.

§

By John Bishop

While I’m talking about pipe organ façades, there’s another interesting thought to share. Many organ cases, both ancient and modern, have large towers in their façades. Some are round or multi-sided in plan, while some are “pointed,” triangular in plan. It’s easy to identify them as purely architectural elements, but they also conserve space within the organ case, as they bear the largest pipes of an organ outside the confines of the case. Giving them rounded or pointed profiles also diminishes the width of the entire instrument. Standing five or seven 32’ pipes next to each other would add up to a lot of additional width.

§

Of course, many wonderful organs have been built with clearly defined internal divisions whose façades don’t reflect the internal design. The massive Cavallé-Coll organ at St. Sulpice in Paris is a good example. There is a massive wood case festooned with a procession of larger-than-life statues that take up so much space that it’s a wonder the sound can get out at all. What appears to be a Rückpositiv is actually concealing the

back of the console. Of course, that’s not a reflection on the quality or content of the organ, just another way to present the instrument as a monumental work of visual art.

I’ve been in many churches where a modest organ is concealed behind a huge case. In some of those cases, the organ is a small, cheaper replacement for a much larger original instrument. But sometimes, the monumental case was designed by the architect of the building, and there was no funding for an instrument of appropriate size. That’s the equivalent of the guy in the auto parts store who didn’t have a radio but wanted an antenna for appearances, or buying a \$100,000 handbag to imply that you live in a \$100,000,000 house. Who’s going to wash the windows? ■

Notes

1. Maybe you think I’m kidding. Google “Hermès crocodile bag” and see what you get.
2. Our standard pitch designations refer to the “speaking length” of a pipe, which is the measurement from the bottom of the pipe’s mouth to its tuning point. Almost all façade pipes are two or three feet longer than speaking length to allow for the height of the



pipe’s conical foot, and any “false length” at the top to allow for a tuning slot at the back. So a 32’ façade pipe is often close to 40 feet long. A standard semi-trailer passing you on the highway is 53 feet long. I’ve been working with pipe organs for more than 40 years, and I still marvel at the idea of a 32’ organ pipe, a thousand-pound whistle that can play one note at one volume level.

3. You can see the specifications of the Hamburg Schnitger organ here: <http://www.arp schnitger.nl/shamb.html>.

4. You can see the specifications of the First Church Casavant organ here: <http://database.organsociety.org/OrganDetails.php?OrganID=23152>.

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Helping Students Choose Fingerings IV

This is my tenth anniversary column, as the first one was published in *THE DIAPASON* of September 2007. It has been a great pleasure all this time, and I look forward to more. I also take this occasion to mention, as I did at the beginning and as I have from time to time, how much I like getting feedback from readers, and how helpful it is. Please keep it coming!

In this column I am returning to the thread about fingering, musing about ways of introducing students to the art of choosing fingerings for themselves. My plan is to outline some thoughts and suggestions about how to make a success out of my own preferred model: one in which we come as close as possible to letting students work things out for themselves from the beginning. In previous columns on this topic I have sketched out what I see as some advantages and some pitfalls of this basic approach, and the same for a contrasting, more “hands on” or interventionist, approach. Here I try to be as concrete and specific as I can about how to maximize the advantages and, especially, avoid the pitfalls of suggesting to students that they operate with as much autonomy as possible from as early as possible.

General ideas or principles

The overall scheme that I use with most students can be described this way. I want the student to have a set of general ideas or principles to work with prior to working out fingerings for pieces in general or for any particular piece, though these can be somewhat flexible. I ask the student to think about, explain, justify, defend, or rethink specific fingering choices that they bring to me. And I want to be on the lookout not so much for fingerings that I would do differently or that I disagree with, as for fingerings that I think have the potential to be physically harmful. (If the principles that I suggest in advance are well enough thought out and if the student remembers them, then this last point should be moot.)

The first and over-riding advance principle is simply this: that fingering matters. It should not be taken for granted that everyone knows this. I have two brief anecdotes. First, I recently spoke to someone I know, an accomplished and committed amateur pianist. She was musing about why certain aspects of her playing were going better recently than they had in the past. As we explored that, she mentioned that she had been paying more attention to fingering over the last couple of years than she had previously. I assumed at first that this meant some refinement about an exact approach to fingering, one that she had found subtly more fruitful than what she had been doing. But it turned out that she meant something more basic. She had not, until quite recently, made a practice of planning out fingering at all, or of writing fingerings into music, or of necessarily always playing a passage with the same fingerings. Furthermore, she remembered that when she was taking lessons in her high school years, a few decades ago, none of her teachers ever particularly mentioned fingering as something to think about or really as something that existed as a subject.

Second, a day or two ago I encountered, poking around at random the way one does, an internet discussion about all sorts of aspects of organ playing: finding repertoire for church, choosing editions, aspects of pedaling, and so on. A couple of posts featured a fervent and well-crafted attempt by one (anonymous) writer to convince everyone else that it was worth paying attention to fingering, planning it, being systematic about it. No one, as far as I could see, was arguing against this, but it also wasn't obvious to everyone or necessarily part of their way of thinking. We might not all realize or remember that this basic point sometimes has to be made, or that it is something about which some students might need to be reminded.

I see that in the cryptic notes that I made for this column over the last couple of weeks I included the line “everyone needs reminders about everything.” I think that that is a good working assumption. I know that I do!

Convincing arguments for systematic fingering

The starting point for convincing (or reminding) students that they should take systematic fingering seriously is simply this: that if you drill or practice or repeat a passage with the same fingering every time, you are making a physical gesture, making it progressively more solid. But if you repeat the same notes over and over again with different fingerings, you are drilling, if anything, contradictory gestures. Some of that practicing actually cancels itself out. This is concrete, basic, and true, and tends to be convincing. In fact, it is usually so quickly and uncontroversially convincing that it feels more like “reminding,” even if the student hasn't thought about it in that specific way before.

It might be worth talking to a student about the distinctions among three connected but different things: 1) working out fingerings in advance; 2) always practicing with the same fingering; and 3) writing fingerings in the score. Clearly no one of these leads inevitably to the others, and they relate in different ways to the project of learning a solid approach to fingering. Writing fingerings in is neither an absolute necessity nor a guarantee that the fingering process will proceed fruitfully. Remembering what fingerings you want to use is necessary. Some people achieve that by writing in everything and reading those markings carefully at first, more subliminally later on, in a way that tracks the note-reading process itself. Some people achieve it by writing in only key or transitional fingerings, or even a random subset of all of the fingerings, just as guideposts. Some people achieve it by just having a really good memory for fingering. All of these approaches are fine if they work. The last one is rare, but I use it myself. I remember fingerings extremely well, but I find written fingerings distracting, so I write in very few indeed, none for most pieces. I should emphasize that this does not mean that I do not use the same fingerings consistently. This approach does not work best for most students or players, but works well for some. It can conceal inconsistent use of fingerings, so that should be monitored. But writing fingerings in is no guarantee

that those fingerings will always (or ever) be followed. One pitfall of writing in all fingerings is that that act itself can seem like learning the fingerings, so that it becomes subconsciously tempting to ignore the question of whether you are really following what you have written.

A student who is fairly new to working out fingerings will probably do well to start by writing in more rather than less, bearing in mind the concerns mentioned above. This makes it easier for the teacher to see what the student has done and to offer feedback, and to observe along the way whether the student is in fact using the intended fingering.

It seems logical that if you write in many or most fingerings, you must have worked them out. And this is true at the extreme: no one is going to lean over the page and write in numbers at random. But it is more than possible to write in fingerings that have been worked out partially, quickly, or with inadequate thought, analysis, or attention. Then the writing can become its own pitfall: once the fingerings are written in they take on a bit of authority, and inertia favors keeping them. It is important for every player to remember that writing fingerings is just a tool. If while you work fingerings out you write them in, even if only to make sure that you don't forget them while working, then you must be willing to erase them just as readily as you wrote them. In fact, just to be safe, you should try to be eager and enthusiastic about erasing! (It is annoying that most pencils can still write long after their erasers have worn away. Make sure that you have a good eraser at all times. No fingering should ever be written in ink.)

What students should bear in mind when starting to write fingering

Our main concern right now is the working out itself—neither the writing, which has no real meaning in itself beyond its service as a tool towards other goals, nor the practicing, although it is the essence of the learning process. So what are some of the thoughts specific to the act of working out fingerings that I want students to bear in mind before starting to work?

1) Hand position. This is always my starting place with fingering. If the hand is comfortable, the chance that a combination of fingers will be able to execute a note pattern comfortably is greatly enhanced. If hand position is good, no fingering can be actually bad, though some can be more appropriate to the situation than others. Good hand position is self-defining: if the hand isn't tense, then the position is fine. However, there is a lot more to say about it than that. The main thing that I point out to students, early and (if necessary) often, is that for the wrists to be turned out is productive of strain and tension. If a fingering choice causes one of the wrists to be turned out more than just a little bit, it is important to rethink that choice.

The second most potent source of tension in the hand is too much stretching between fingers, not so much between fingers 1 and 5 as between other pairs, especially 2 and 5. (Almost all keyboard players are aware of what interval they can reach with 1 and 5. But many of us don't pay attention to what we can reach with 2 and 5 or other shorter segments of the hand. An awareness of the feel of wide intervals with non-thumb fingerings can help us understand the connections between fingering choices and the comfortable use of the hand as a whole.) Hand position is a good place to start in helping students to approach fingering with independence and autonomy, since



Marcel Dupré at St. Sulpice, Paris, France (public domain).

only the player can actually know and experience whether a position is comfortable or not. The rest of us can only guess or predict.

2) Do not play black notes with the thumb. When the thumb plays a black note, it is quite likely that the hand will twist into an uncomfortable position. However, the point of this as a guideline is the comfortable hand position itself, not something primary or critical about not letting the thumbs touch the raised keys. It is also a good way to promote awareness and autonomy. Yes, the student should assume that the thumb will avoid black notes, but should also be on the lookout for those situations in which for one reason or another it would actually be more comfortable to contravene this “rule.” This happens typically with octaves, but can happen for miscellaneous reasons having to do with the notes around a given black note. It is the exception, by a wide margin, but not vanishingly rare.

3) Repeated notes. I have written at great length in the past about why I believe that changing fingers on repeated notes is a good standard practice. This is mostly about the effect of this approach on the shaping of the repeated notes themselves, especially the release of the note(s) to be repeated. But it is also true that the freedom to move, on repeating a note, to any finger other than that which is already holding that note can open up possibilities for the shape of the overall fingering of a passage. Sometimes it really unlocks the whole thing. Students should always be on the lookout for this. In some passages, looking first at moments when a note is repeated, and reasoning the fingering out from that moment, forward and backward, can be fruitful and efficient.

4) Analyze fingering both forward and backward. We often start at the beginning of a passage, with a fingering for that beginning that might be rigorously determined or might be somewhat arbitrary, and construct fingering by going forward from there. However, whenever it is possible to choose a finger for a note based not on what just happened, but on what needs to happen next, that can lead to ease and simplicity. You do have to get to that finger, but the question of how you get there should not be granted automatic priority. That automatic priority is often hard-wired into our thinking. I will occasionally ask a student, “What finger would you play that note with if it were the first note of the piece?” And still they start their answer by saying, “Well, it has to be x,” because they have decided that you can only get to it with x. So then I will intensify the question: “Never mind how to get there. We'll figure that out later. What if it were the first note you ever had to play?” That gets the focus on what comes next, on going on. And the interesting thing is that indeed the “how we get there” is usually easy to solve.

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5) **Don't avoid fingers because of a perceived intrinsic problem with that finger.** Of course this applies mainly to 5, second most to 4. It is common to see a student finger a fairly busy or spread-out passage with all or mostly 1-2-3, just because the outside of the hand seems (or is) weaker or less agile. That can lead to intrinsically awkward fingerings, and actually using the outer fingers is part of the way to get them to work their best. (There are also exercises and other dedicated techniques for that.)

Next month I will continue from here. Meanwhile I want to report, as a sort of tangent or coda, on a couple of random interesting things about fingering that I have bumped into in my preparation for these columns. The first is about Marcel Dupré. He

is, for better or worse, greatly associated in organ culture with the notion of fingering, since his Bach edition was so thoroughly fingered. I encounter, surprisingly often, debates among colleagues about whether his Bach fingerings are good or bad, or perhaps whether they are good, in a sense, but inauthentic, or various other nuances about how to think about or approach them. (This includes whether or not to use his edition at all.) None of this, I hope, overshadows his legacy as a composer. I find it interesting to note that in his own published organ compositions he provided really thorough fingerings only for some of his simpler, or "teaching" works, not for the virtuoso performance pieces. Did this mean that he assumed that players of the more difficult works were intrinsically

able to think about fingering on their own, or that they would have already absorbed his fingering ideas from teaching pieces, or something else?

Second, I have been looking at the version of the Bach *Fantasia*, BWV 922 (no pedal, probably for harpsichord), which was fingered very thoroughly by Johann Gottlieb Preller (1727-1786). Very little is known about Preller, but he is not known to have had any direct connection to Bach. He is also not known to have studied with any of Bach's own students. However, he was born and raised in the same general part of Germany as Bach, and clearly knew of his music, since he copied some of it out. He was 40 years younger than Bach, and grew up in a musical milieu in which Bach was already somewhat old-fashioned. So how do we regard those fingerings? ■

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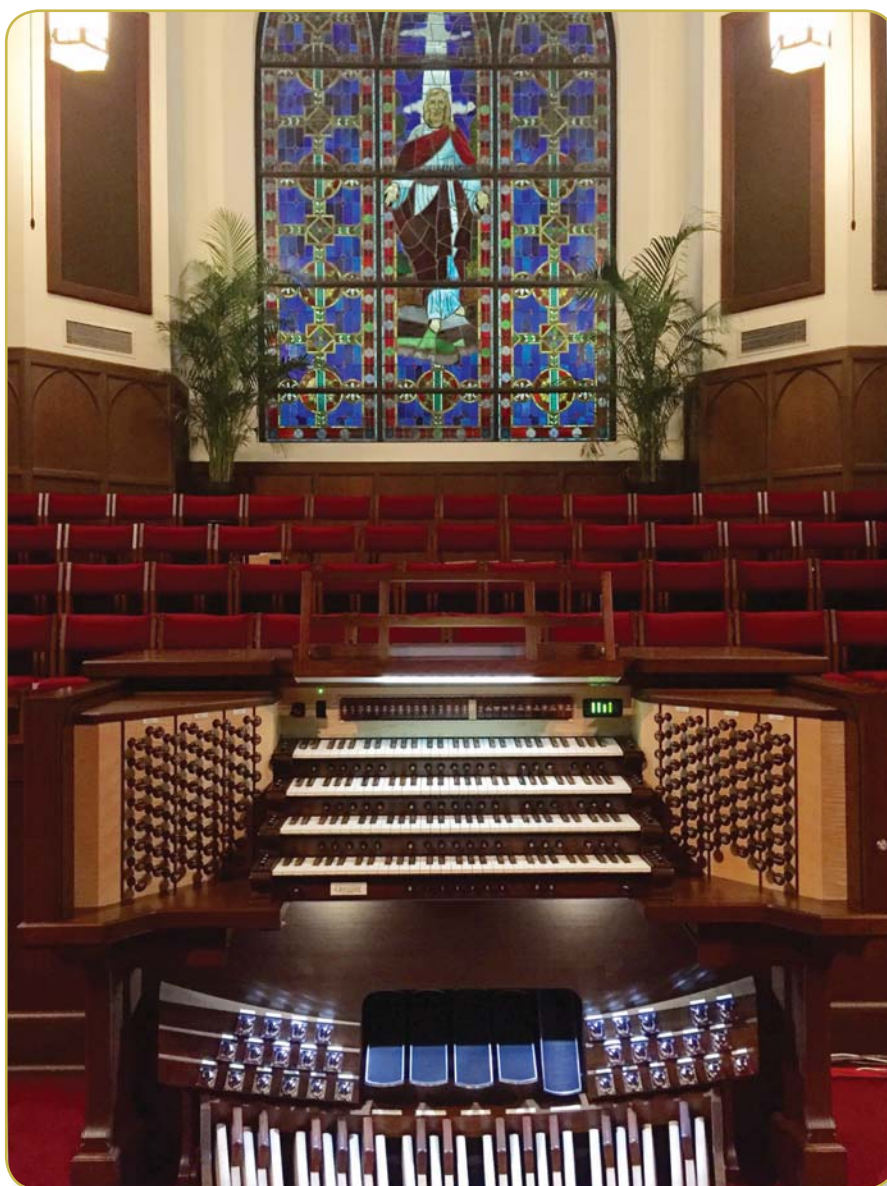
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1863 E. & G. G. Hook Opus 322 Church of the Immaculate Conception Boston, Massachusetts Part 3

By Michael McNeil

Editor's note: Part 1 of this article was published in the July issue of THE DIAPASON, pages 17–19. Part 2 was published in the August issue, pages 18–21.

Re-pitching of the Pedal

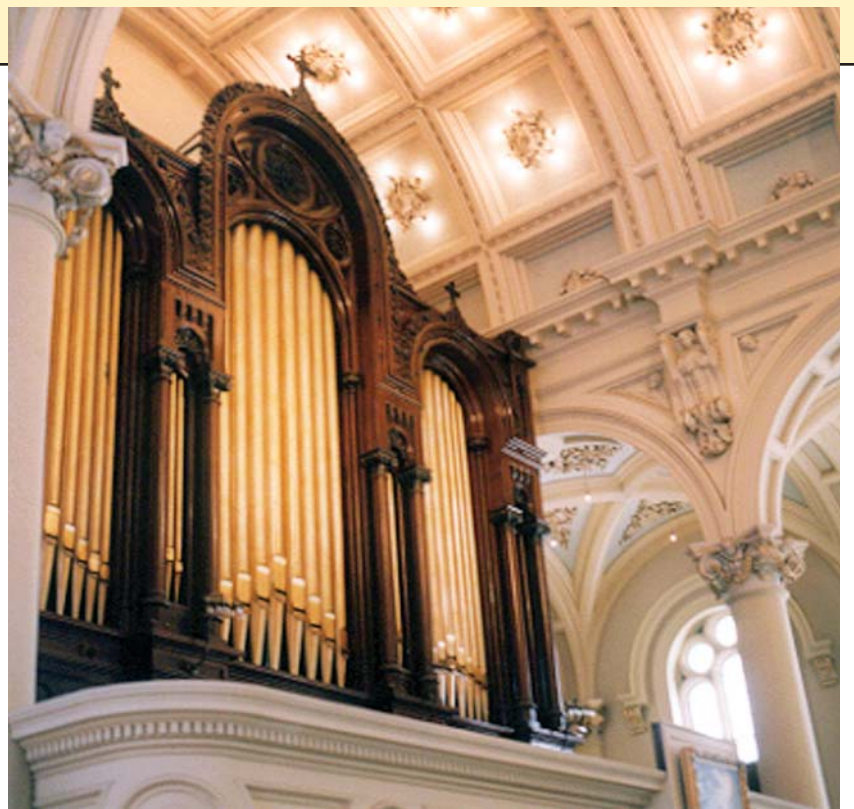
In **Figure 23** we see the C side of the Pedal 16' Trombone in the front row, and the Pedal 16' Open Diapason in the back row. Both stops have their pipes in the original position. Note the crude addition of boards to the top of the Trombone pipes as the means of lowering the pitch from A450 to A435 Hz. Relative to its original voicing, this stop is choked off in power and brilliance. Also note the more professional lengthening of the resonators of the Pedal 16' Open Diapason pipes.

Impact of the Solo division

The Solo division was added in 1902 as Opus 1959 of E. & G. G. Hook & Hastings,

placing the windchest over the C# side of the Pedal and Great divisions. **Figure 24** is a view from below up into the bottom of the Solo chest. The Pedal wood Trombone pipe in the center is speaking directly into the bottom of the Solo chest, muffling its tone. The Trombone pipe on the left has been mitered to clear the Solo chest.

In **Figure 25** one can see that the low C# pipe of the Great 16' Trumpet speaks directly into the bottom of the Solo chest. In an effort to restore the tuning and power to the pipe, the entire scroll has been crudely forced open. In **Figure 26** one can see the more normal scroll of the unobstructed low C pipe of the Great 16' Trumpet. The diatonic differences heard in the voicing of many bass pipes are entirely due to the unfortunate placement of the Solo division. The craftsmanship and engineering skills of 1902 were clearly inferior to those of 1863.



The façade of the 1863 E. & G. G. Hook Opus 322 in the former Church of the Immaculate Conception, Boston, Massachusetts (photo credit: Peg Newman, by permission of the Jesuit Urban Center)

The change of pitch

The organ was originally pitched at A=450 Hz. Sometime before 1902 the organ was repitched to A=435 Hz.⁶ The current pitch of the organ, 435.3 Hz at 74 degrees F, was measured in June 2000 with a Widener electronic tuner using the 4' Octave of the Great as the reference pitch, while confirming that this stop was in good tune with itself and the rest of the chorus. The tuning of the organ is quite stable as a result of the use of scrolls in the bass pipes, cone tuning for the trebles, and generous pipe flueways, which do not easily become choked with dust.

Resonator lengths of the reeds

How did this change of pitch affect the timbre of the reed chorus? Raising the pitch of a reed pipe by pushing down on its tuning wire will eventually force it to overblow to its octave. As an overblowing reed pipe's tuning wire is slowly raised and the pitch flattened, the pipe will at some point flip back to its fundamental pitch. This is called the "flip point," and it represents the pitch with the warmest fundamental power. As the wire is raised further, tuning to yet lower pitches, the fundamental will weaken and the harmonics will strengthen in power. The same effect will occur if the resonator is shortened at the flip point. Most reed pipe resonators are adjusted to a length where the flip point is just slightly sharp of the desired pitch—the speech is faster and the harmonic balances are more pleasing with good fundamental warmth and some fire in the harmonics. A good resonator length is not so close to the flip point that it "flips" to the octave when it is tuned on the wire to the flue pipes on the hottest summer days, but it is close to that condition.

With this in mind, the author saw an opportunity to explore the flip points of the Hook chorus reeds. With the exception of the low C pipe, which was added when the organ was repitched to 435 Hz, the resonators of the 4' Clarion were cut dead length with no scrolls and no evidence of having been shortened. This afforded the opportunity to explore the timbre of these stops relative to what they might have been in 1863.

The reeds were tested for flip points at 70 degrees Fahrenheit when the tuning of the 4' Octave was 434 Hz. The pipes were tuned on the wire sharp to

their overblowing octaves, then tuned down carefully to their flip points, and the pitch of the pipe relative to A was measured on a Widener electronic tuner. The table below (**Figure 27**) shows the flip point frequencies for the Great reed chorus and Pedal Trombone.

	16'	8'	4'	2'	1'
Gt 16'	434.2	441.4	434.3	434.5	445.2
Gt 8'		435	444.2	435.8	434.5
Gt 4'			444.1	439.2	449
Pd 16'	437	434.6	432.6		
Pitch @ 70°	434	434	434	434	434

Figure 27

When looking at this table we need to bear in mind that the flip point frequencies need to be higher than the relative pitch of A to which we want to tune the chorus, i.e., these flip points should be significantly higher than 434 Hz. What we find are values ranging from 432.6 Hz to 449 Hz. The direct inference, assuming that the pipes have not been otherwise modified, is that the original chorus was significantly brighter than what we now hear. The dead length reed resonators were apparently not shortened and their tuning wires were used to achieve A=435 Hz, pushing many of the pipes very close to, or even beyond, their flip points. This is a significant offset in the flip point from the original voicing. It is clear that as beautiful and inspiring as it is, we hear a darker approximation of the original 1863 reed chorus in the present organ.

The magnitude of the deficit

The issue of pitch is complicated. **Figure 28** shows a graphic depiction of the problem. The shift in pitch at middle A from 450 to 435 Hz is a change of 15 Hz. The distance between a half step at this pitch is about 25 Hz, and when the pipes were moved up a half step, middle A was then repitched to about 425 Hz. The 10 Hz deficit between 425 and 435 Hz was corrected by retuning the pipes. In the case of the dead length reeds, the tuning wires were simply pushed down to raise the pitch, so we know that the original Hook pipes in the table in **Figure 27** would have "flipped" at frequencies about 10 Hz higher (at middle A) than what we measured in the table. To bring the pipes back to their original timbre at the current 435 Hz, the resonators would need to be shortened on all reed pipes by an amount that would produce

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Saturday, Sept. 16, 4 p.m. — Jaroslav Tůma will paraphrase the cycle of B. Smetana, *My Country*

Tuesday, Sept. 19, 6:50 p.m. — Pre-concert Talk
7:30 p.m. — "Splendors of the Baroque" Recital: James David Christie, assisted by Collegium Musicum of Oberlin Conservatory, Steven Plank, director; Hradetzky organ

Saturday, Sept. 23, 2 p.m. — *Jehan Ariste Alain: The visionary French composer*, Lecture/Master Class by James Higdon, University of Kansas, Lawrence

Sunday, Sept. 24, 4 p.m. — Recital: James Higdon, works by Jehan Alain; Holtkamp organ

Friday, Sept. 29, 7 p.m. — "Blow Ye the Trumpet in Zion," *A Festival of Hymns for the Church Year* with brass, percussion, organ and audience participation; Richard Webster, Trinity Church, Boston, conductor and composer; Choirs of St. Paul's

Sunday, Oct. 1, 4 p.m. — Closing concert: Karel Paukert & Friends; works by J.S. Bach, G. Ligeti, F. Liszt, J. Alain and *Labyrinths* of Frank Wiley; vocal and instrumental ensemble

All events made possible by grants from the Ingalls Foundation and the Charles H. Teare and Clifford K. Kern Music Fund at the Cleveland Foundation.

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Figure 23

about a 10 Hz increase in pitch at middle A. This may be inadvisable as it would reduce the scale of the resonators.

The Pedal Trombone was not moved up a half step, but large flaps of wood were added to drop its pitch from 450 to 435 Hz, covering the tops of its resonators and reducing its power and brilliance (Figure 23). The correction would entail the removal of the flaps and a lengthening of the resonators, which may be also inadvisable, as it would increase the scale of the pipes, an effect opposite to the correction needed for the reed chorus pipes of the Great division.

The flue pipes suffered a similar fate and were retuned 10 Hz higher by one or both of two methods: making the pipes shorter and/or opening their toes. Of the two methods, the opening of the toes had a major effect on the timbre and power of the pipes. The impact of such changes is described in the notes on the 16' Open Diapason and the 8' Open Diapason Forte, with the result that the current balances deviate markedly from the original intentions of the Hooks. The correction would entail a reduction of the toes where they were opened, and a further shortening of the pipes. Since nearly all façade pipes have had their scrolls rolled down to the maximum extent, or even removed, the correction would require deeper cutouts and new scrolls on all pipes, not a simple or necessarily desirable proposition.

Raising the pitch from 435 to 440 Hz would push some reeds beyond the flip point, further darkening the sound, and it would increase the tuning deficit to 15 Hz. Such an increase in pitch would require further deepening of the façade pipe scroll openings, most of which are already at their limit. Further opening of the toes of the façade pipes would make their timbre and power even more imbalanced than their current state. All of these reasons suggest why the organ was never repitched to 440 Hz.

Reflections

The Hook organ was put back into regular service use during the tenure of Fr. Thomas Carroll, SJ, as the director of the Jesuit Urban Center at the Church of the Immaculate Conception. Many notable organists at that time visited the church and played the instrument in concerts that were warmly and appreciatively received.

It is hoped that the research presented in this study will inform those who restore this organ at a future date. Virtually all of the tonal modifications made to this organ resulted from the change to its pitch and the addition of the Solo division; the rest is vintage and very well preserved E. & G. G. Hook.

Serious consideration should be given to the relocation of the Solo division in a manner that does not encroach upon the tuning of the original Hook pipes or limit the sound egress of the original Hook layout. The raw data indicate that the 1902 installation of the Solo division had a major impact on both counts. If the decision is made to remove the 1902 Solo division from the organ, and that conclusion should not be reached lightly, it should be carefully



Figure 24

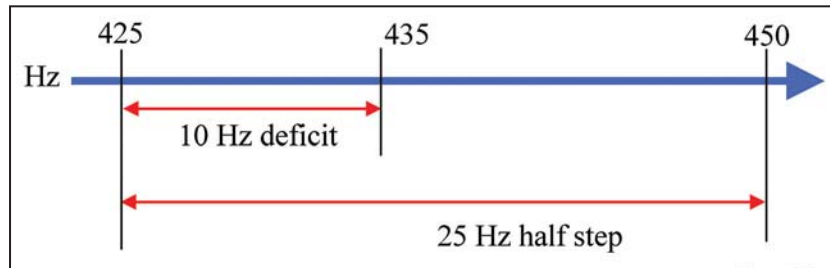


Figure 28

crated and stored, not discarded. It is a part of the Romantic tapestry and history of this organ.

Three possibilities now suggest themselves:

1) Leave the organ at 435 Hz and reposition the Solo division to allow sufficient clearance to the Great and Pedal bass pipes. This preserves the current sound but corrects for the tonal and mechanical damage inflicted by the Solo division installation. It does not address the darker character of the reed chorus or the tonal imbalances of the 16' and 8' Open Diapasons.

2) Same as Option 1, but shorten the manual reed resonators to their original flip points, i.e., about 10 Hz shorter at middle A. Lengthen the wooden resonators of the Pedal Trombone and remove the obstructing boards. Restore the toes of the Diapasons to their original values and further deepen the tuning slots of all façade pipes. This involves significant expense in pipework restoration, it comes closer to the original Hook sound

and power balances, but it permanently and perhaps inadvisedly changes the diameter scales of the many reeds that are cut to length.

Note that most of the scrolls on the reed pipes in Figure 29 (see page 22) are excessively rolled down in an effort to achieve 435 Hz; restoring the original pitch would correct this, so . . .

3) Repitch the organ to its original 450 Hz and move the pipes back to their original positions and voicing, restore the toes of the two Diapasons back to their original values, and restore the tuning scrolls of all pipes back to their original positions. This restores the original sound of the Hook. Repositioning of the Solo division is still essential.

Option 3 would not be the exact sound familiar to those of us who have heard the organ at Immaculate Conception, but it would be faithful to the original intent of the Hooks. The reed chorus would come alive. The author strongly recommends Options 1 or 3



Figure 25



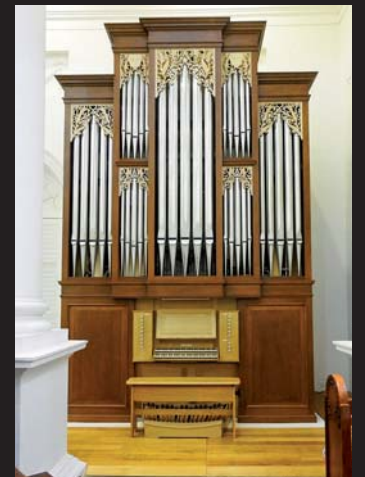
Figure 26

ST GEORGE'S CHURCH, PENANG, MALAYSIA

St George's Church in Georgetown, Penang was built by the East India Company in 1818 and was designed in the Georgian-Palladian style common for public buildings of the period. The church has had organs in the past, but none following the partial destruction of the building in WWII.

The new organ, completed in June, was designed to complement the building and is an entirely mechanical action instrument of two manuals and pedals, with 17 stops. It is sited in the liturgical north east corner of the church.

GREAT ORGAN		SWELL ORGAN		PEDAL ORGAN	
Open Diapason	8	Gedackt	8	Bourdon	16
Stopped Diapason	8	Salicional	8	Principal	8
Principal	4	Voix Celeste	8	Trumpet	8
Fifteenth	2	Principal	4	Great to Pedal	
Furniture IV	1 1/3	Chimney Flute	4	Swell to Pedal	
Trumpet	8	Recorder	2		
Swell to Great		Sesquialtera II	2 2/3		
		Oboe	8		
		Tremulant			



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Pipe organ documentation

over Option 2. Repitched to 450 Hz, the organ will not be compatible with orchestral instruments tuned to 440 Hz, but neither is the present organ compatible at 435 Hz, and the pipework will clearly not support 440 Hz. The argument can be made that we have a great many organs tuned to 440 Hz in our concert halls, while we have very few large Hook organs in their original state designed for superb acoustics like those of Immaculate Conception. Hook Opus 322 presents us with a unique challenge: it has been passed down to us in superb condition by the careful attention of the Lahaise family, and it may be the best opportunity we have to hear a large, well-preserved Hook chorus of Civil War vintage designed for a stunning acoustic.

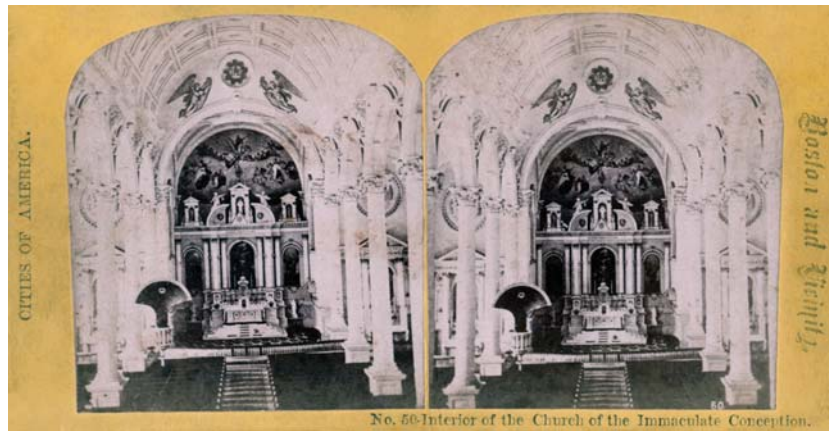
The importance of the choice we make of the restoration options pales in comparison to the decision of the site of the organ's new home. Much of this organ's fame was the result of its placement in the stunning acoustics of the Church of the Immaculate Conception. When selecting or building a new acoustic for this organ it is important to realize that architects are not accustomed to the requirements of pipe organs. Be especially aware that definitions of reverberation by architects will not even remotely correlate with your musical perception of those acoustics. See *The Sound of Pipe Organs*, p. 32, for a detailed discussion of this ubiquitous problem. If the Church of the Immaculate Conception still exists in its original acoustical form, an unlikely event, take the architects there and make the accurate replication of those acoustics a requirement. If that acoustic doesn't exist, take the architects to the Duke University Chapel in Durham, North



Figure 29

Carolina. Architects will know how to measure it, but they will be stunned by the request to replicate it. The fame of the Hook organ and its original acoustical environment are inseparable. As any organbuilder will tell you, the best stop in any organ is the room in which it is placed, or to put it more bluntly, a wonderful organ placed in a mediocre room will sound—mediocre.

Professor Thomas Murray, Yale University organist, has been deeply involved with this Hook organ, has made recordings of it (listed in the discography), and possesses a deep knowledge of the Romantic literature. Future



A stereoscopic view of the interior of the Church of the Immaculate Conception

restorers of this organ could benefit from his advice.

We are incredibly fortunate to have at least some detailed data on the Hook organ, and we owe the Jesuit community and especially Fr. Thomas Carroll, SJ, a great debt for the opportunity to acquire it. Fr. Carroll now resides at the Collegio Bellarmino in Rome, Italy, a home to a community of more than 70 Jesuits representing more than 35 countries. He is the spiritual director for many of the Jesuits pursuing advanced theological degrees, conversing with about half in English and half in Italian. He provides guidance for young Jesuit scholars in the preparation of theses written in English, and for whom English may be a second, third, or fourth language. ■

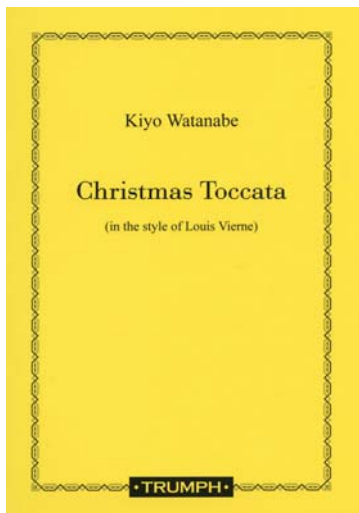
Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with 27 patents. He has authored four hardbound books, among them The Sound of Pipe Organs, several e-publications, and many journal articles.



Reverend Thomas Carroll, SJ, in front of the former Church of the Immaculate Conception

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This clever parody of the Final from Organ Symphony No. 3 by Louis Vierne uses five well-known Christmas carols: "Hark! the Herald Angels Sing", "Angels We Have Heard on High", "Twas in the Moon of Wintertime", "O Little Town of Bethlehem" and "O Come, All Ye Faithful". Kiyo Watanabe closely follows the structure of and also uses similar accompaniment ideas and figurations to those of Vierne's original.

Notes and Credits

All photographs, tables, graphs, and data are by the author except as noted.

- Owen, Barbara. "A Landmark within a Landmark: The 1863 Hook Organ," undated typescript.
- Excel files with all raw data taken on the Hook and the spreadsheets that produced the graphs and tables may be obtained at no charge by e-mailing the author at: mmcneil@k2cable.net.
- McNeil, Michael. *The Sound of Pipe Organs*, CC&A, Mead, 2012, 191 pp., Amazon.com.
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Discography

Murray, Thomas. *The E. & G. G. Hook Organ, Immaculate Conception Church, Boston*, Sheffield Town Hall Records, Album S-11 (ACM149STA-B), Santa Barbara, CA. Murray, Thomas. *An American Masterpiece*, CD, AFKA SK-507.

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Church Music Studies in Germany

Reflections on a Semester Abroad

By Hannah Koby

We have probably all heard that studying in a foreign culture is life changing, that one will learn a lot and grow as a person. After spending spring and summer of my sophomore year of college in Germany in 2016, I can say that those are all true. Yet as musicians, we seek musical as well as personal growth. My time abroad left me with stronger musicianship, broader understanding of German organs and their history, greater appreciation for and knowledge of liturgical worship, and a network of colleagues, friends, and mentors on the other side of the world. I believe that studying in Europe and experiencing the instruments, churches, history, and culture for oneself is an unparalleled opportunity for organists. As I played Schnitger, Silbermann, and Sauer organs last spring (to name a few), I knew I was learning for myself the aural ideals of each builder, place, and era.

A unique partnership between Valparaiso University, where I study, and the Hochschule für Kirchenmusik (Church Music Conservatory) in Rottenburg am Neckar, Germany, provides church music students with an opportunity to study abroad while continuing music studies and gaining a new perspective on sacred music and the church. This program was part of what led me to study at Valparaiso University. I believe studying abroad is an opportunity that student organists should seek out, because the benefits of seeing, hearing, and playing historic and modern European organs in their context cannot be overestimated.

Rottenburg am Neckar

Most of my time in Germany was spent in Rottenburg am Neckar, in the southwestern German state of Baden-Württemberg. There is not much to set Rottenburg apart from any other small Swabian town, except that it is the seat of the bishop of the Roman Catholic Diocese of Rottenburg-Stuttgart. Because of this, Rottenburg is home to a Catholic church music conservatory and to St. Martin's Cathedral—the smallest cathedral in Germany. The conservatory, or Hochschule für Kirchenmusik, is on the edge of town, providing an idyllic setting for study. It is housed in one building, with residential floors above the classrooms/practice rooms, which means no excuse for not practicing in bad weather!



Hochschule für Kirchenmusik, Rottenburg am Neckar



Performance Hall, Hochschule für Kirchenmusik

The size of the school—about 35 students, including bachelor's, master's, and one-year certificate students—lent a very personal dimension to my experience. I got to know all the students and could learn from nearly all the professors, even those I didn't officially study under. Since all the classes and lessons are taught in German, I appreciated that small class sizes also allowed for language-related clarification when necessary!

One aspect I value most from my semester in Rottenburg was the different perspectives I got from each teacher. I studied organ literature with Herr Heinrich Walther, a concert organist and professor. While it was difficult for me to get used to a teacher very different from others I previously had, he imparted much musical and life wisdom to me in the short semester we worked together. One focus of my work was playing with more nuanced articulation. Herr Walther helped me bring out much more detail than I previously had, which was possible since we were working only with tracker-action organs, as is the norm in Germany. The lessons from that semester still impact how I think about articulation and the shape of individual notes and phrases, even though I don't



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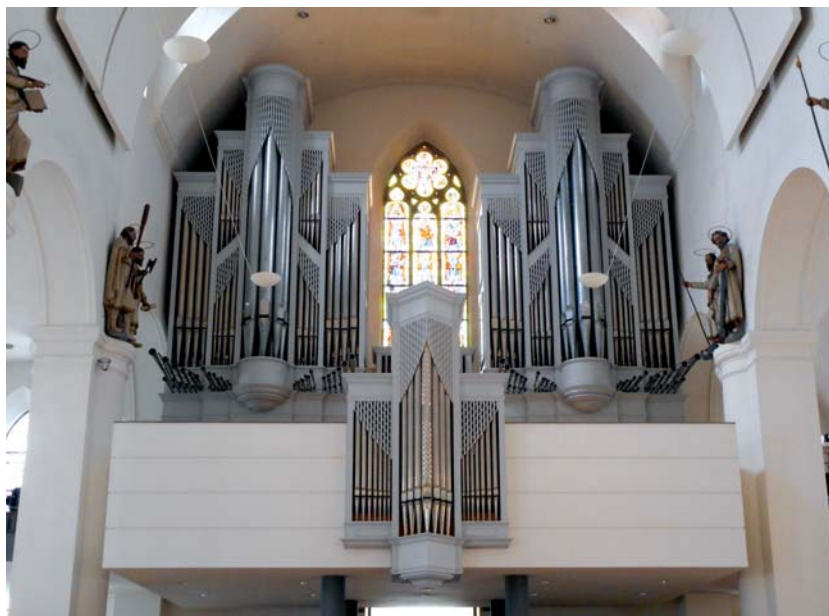
often perform on tracker instruments now that I am back in the United States.

In addition to the seven small pipe organs housed at the Hochschule, students have occasional access to organs in local churches. I had the privilege of performing in one of the weekly “Music for the Market” concerts on the four-manual 1979 Hubert Sandtner organ in Rottenburg’s St. Martin Cathedral. I also heard this instrument often, with the masterful improvisation of cathedral organist Ruben Sturm during Sunday Mass. The other Catholic church in town, St. Moriz, has a three-manual instrument built in 1976 by Winfried Albiez, which provided many registration options for an improvisation lesson there! Both of these churches regularly hosted the conservatory’s guest artist and faculty recitals, giving me a chance to hear the breadth of color and texture on each instrument.

Difference in curriculum

One surprise for me in Rottenburg was that organ improvisation is a main subject in the German church music curriculum, taken every semester. I encountered many surprised looks when I shared that it is not required in many American programs. I think that for the first couple of weeks, even my teacher was not quite sure what to do with me! While I struggled to understand my lessons, my teacher, Herr Peter Schleicher, was a patient instructor. He worked with me on the basics of improvisation, a skill that has already proven very helpful for service playing upon my return.

The most striking difference in church music studies at Rottenburg is the choral and conducting curriculum. In the United States, church music studies largely focus on organ, and choral conducting training is often minimal. In Rottenburg, organ is a primary component of studies, but the church musician’s role as choral director is taken very seriously. Each student at Rottenburg has private or small-group lessons in choral conducting every semester, and the whole school takes part in a weekly praxis seminar. In addition, there are classes in choral/vocal pedagogy, and orchestral, chant, and children’s choir conducting. I think I had as much education in choral



1979 Hubert Sandtner organ, St. Martin Cathedral, Rottenburg am Neckar



1976 Winfried Albiez organ, St. Moriz Catholic Church, Rottenburg am Neckar



Console, Schnitger organ, St. Jakobi Church, Hamburg



Hannah Koby at organ of St. Martin Cathedral (photo credit: Heinrich Walther)



Schnitger organ, St. Jakobi Church, Hamburg

leadership in one semester in Rottenburg as many American church music students receive in four years!

Prior to my time in Germany, I had only taken one semester of basic conducting, in a class of about a dozen people. What a difference it was to work one-on-one with a professor! I worked with Herr Peter Lorenz, cantor of St. Martin’s Cathedral. I learned so much from him about physical preparation for conductors, score study, and rehearsal preparation, as well as the conducting itself. Because we had half an hour every week just to focus on my conducting, rather than dividing the time between students in a class, Herr Lorenz was able to correct much more than I had previously experienced. My conducting

has become significantly more fluent because of these lessons.

Every Tuesday morning at the Rottenburg conservatory is devoted to the choral conducting practicum. Students work with their professors in lessons to prepare a choral work, and on their assigned Tuesday, lead a rehearsal of the piece. The professors will assist the student when something is not going well, and always provide feedback at the end. In addition to rehearsal leadership experience, the practicum also serves as weekly sight-singing practice for all the students.

Usually in the first year, students must also take a set of choral pedagogy classes. This set consists of studies of body and breath, choral warm-up practicum, and choral voice building. Studies of body

and breath focuses on physical exercises both for the students as musicians and performers and for choirs. We learned everything from relaxation exercises for musicians to activities to physically prepare choral singers. Each new technique or exercise was practiced as well as discussed.


This class led directly into the warm-up practicum, a half hour in which a student leads a 20-minute choral warm-up, both physical and vocal, followed by 10 minutes of debriefing. This gives each student a chance to try out new vocalises and learn about their particular issues in leadership. In Germany, it is considered unprofessional to lead warm-ups from the piano, so each student has a tuning fork and vocally gives pitches. Working in that system was one of my challenges. For example, I tended to have my singers vocalize higher than necessary or comfortable because my own vocal range is high.

Following the practical courses, we had choral voice-building class, which is essentially the theory behind what we were practicing in the other courses. We focused on individual sounds—for example, learning which vowels best



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Sauer organ, St. Petri Church, Copenhagen, Denmark



Ladegast organ, Castle Church, Wittenberg

reinforce different vocal qualities or what sorts of exercises can be used to bring out certain consonant sounds in singing. We also learned about vocal register and experienced an introduction to the physiology of the voice. The theory was always demonstrated through vocalises (and sometimes tricky German tongue twisters!), and was reinforced through paired themes for the warm-up practicum. All these classes operated as a set, providing a holistic education for future choral leaders.

Organ to organ: Traveling Europe

Supplementing all my studies in Rottenburg, I took advantage of the vast organ riches within traveling distance. A highlight for me was traveling to Copenhagen, Hamburg, and Lübeck over Pentecost break. Particularly impressive was the number of organ concerts and other events in Hamburg in the half week I was there (prompting my Hamburg grandmother to suggest I continue my studies there; but that is another story). One of the many opportunities was a demonstration of the famous Arp Schnitger organ in Hamburg's St. Jacobi Church. Upon learning that I was an organist, the intern leading it invited me to play while he demonstrated some registrations. Afterward, he asked if I would like to come back the next day, leading to a glorious hour and a half with the church to myself, exploring the grand sounds of this historic instrument. Now, I try to remember these sounds as a standard for North German Baroque registration for my work here in the United States.

Another memorable instance was in Copenhagen, Denmark, at the St. Petri Church, home to a German-speaking congregation. I was studying what I could see in the façade when the organist arrived. I asked to see the console, and he offered that I could play for a few minutes. When he saw me pull out my organ shoes and music from the bag I always carried, he realized I was a serious student and invited me to come back once he was finished with his rehearsal. I was allowed to explore this late Sauer organ from the 1930s until the church closed for the day. While it is not as old or distinguished as many I saw, playing this instrument gave me a taste of the aural ideas from that era in northern Europe.

Professional connections

Along with the experience of playing historical organs, the examples above illustrate a few of the invaluable connections I made with church musicians in Europe. I am considering graduate studies in Germany, and the connections I already have may lead to mentorships or other opportunities then. Some of my best friends are students from Rottenburg who are involved with the Valparaiso exchange. Knowing a few people made the transition to Rottenburg so much easier than it could have been. In the future, these friends will also be my colleagues. There is no telling how the friendships might lead to international opportunities for our research or future choirs or students.

Personal connections with German church musicians have already led to an amazing opportunity for me. While I was abroad, I learned through a Valparaiso connection about a potential internship at the Castle Church in Wittenberg, where Martin Luther is said to have posted his 95 theses. Having been identified as a bilingual church music student, I was put in contact with the cantors there, Thomas and Sarah Herzer. Since I was in Germany at the time, it was possible for me to travel to Wittenberg to interview for the position. In the summer of 2017, I served as church music intern at the Castle Church, playing for and helping host some of the many worship services and concerts taking place as part of the 500th anniversary celebration of the beginning of the Lutheran Reformation. I don't know if this would have happened without the personal contact I was able to make while in Germany for a semester.

Learning from difference

As a Lutheran student from a Lutheran university, I was well aware of the fact that I was going to study at a Catholic conservatory. However, I learned that I did not need to be so concerned about it, because Catholics and Lutherans truly have much in common. The pattern of the liturgy meant that I was rarely lost in worship, even when I could not figure out all the responses. For me, this underscores the value of a universal liturgy practiced by Christians all over the world. While the language may be different, we know we are singing the Kyrie or professing our faith through the creed. Interestingly, in Rottenburg I actually felt more at home

at High Mass in the cathedral than in Protestant worship. Because the Protestant state church in Baden-Württemberg is "Unified," which was explained to me as a cross between Lutheran and Reformed traditions, the local Protestant church did not follow a strictly liturgical pattern of worship. This made it more difficult for me to follow and drove home how much I rely on the liturgy to shape my experience of worship.

Another difference for me in Rottenburg was the strong focus on the chant repertory. I participated in the conservatory's Schola in which all second-year to graduate students sing—but for which I was completely unprepared. Prior to that semester, I had sung some chant, but always in modern notation. At Rottenburg, we sang from medieval square notation with neumes—neither of which I knew how to read. Realizing my deficiency in this area, I chose to take their intro-level chant course.

This class, Gregorian Chant and German Liturgical Music, was an incredible mix of subjects. We learned the basics of understanding, singing, and leading chant, and got a crash course in Latin and German musical resources for the seasons and festivals of the church. I am glad to say I now have a basic understanding of neumes and can read historical chant notation. Beyond that,

the course also drove home the deep connection that German Catholics have to their musical tradition. They regularly sing Medieval chant without a second thought, which I have not encountered in American Lutheran circles. While acknowledging the importance of vernacular hymnody, they nonetheless keep strong the Latin song tradition as well. It was impressed upon the students in this class that as church musicians, it is our responsibility to respect these traditions.


Closing thoughts

Perhaps for organists more than other musicians, the benefit of experience cannot be overestimated. Actually being in European churches and playing historical instruments gives an incomparable context for the work that we do as organists. Many times since my semester in Germany, I have worked on registration or encountered a new organ and noted that it sounds like a certain instrument I played in Europe. From that relationship, I know I have found an authentic sound for works of that time and place. When working on registration, there is no substitute for knowing firsthand the sounds that composers had at their disposal.

The traditions I studied and participated in while in Rottenburg showed me the importance of both the historical and universal planes in which we as musicians work. I hope that my experiences encourage others to seek opportunities to be challenged as musicians by other cultures and traditions. ■

Hannah Koby is an organ/church music major and German minor at Valparaiso University, Valparaiso, Indiana, where she is also a member of Christ College (Interdisciplinary Honors College), the University Chorale, and the student chapter of the American Guild of Organists. At the university's Chapel of the Resurrection, she serves on the Morning Prayer planning staff, is organist for the weekly Matins service, and serves as pianist and on the planning team for the weekly Candlelight service. Koby is also organist and choir director at St. Paul Lutheran Church, Chesterton, Indiana. After her studies at Valparaiso, she plans to pursue graduate work in sacred music and to maintain German connections.

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**Schoenstein & Co.,
Benicia, California
Grace Episcopal Church,
Hartford, Connecticut**

A Symphonic Church Organ??

What does “symphonic organ” mean? The definition of this often-misunderstood term is best prefaced by what it is not. The symphonic organ does not attempt to imitate precisely the instruments of the symphony orchestra. It is not designed specifically to render orchestral transcriptions. It is not a refined theatre organ! The term “symphonic” does not relate to specific sounds, but rather to an overall versatility in musical performance. Most will agree that the modern symphony orchestra is the ideal instrumental medium for interpreting musical images both emotional and intellectual. Shouldn't an organ have these qualities?

In 1993 we completed our first symphonic-style organ for Wynne Chapel of Highland Park Presbyterian Church in Dallas, Texas. At 30 stops, 35 ranks, it was certainly a miniature in comparison to Yale University's Woolsey Hall organ of 142 stops, 197 ranks, which is considered by most to be the premier American symphonic organ. Located in a small chapel and almost entirely enclosed, the Dallas organ was able to give the effect of a very large comprehensive instrument without excessive loudness. We thought we had gone as far as we could in miniaturizing the symphonic concept.

As part of his research on the Aeolian-Skinner Organ Co., Jonathan Ambrosino visited First Presbyterian Church in Spartanburg, South Carolina. Their chapel needed a companion to the Aeolian-Skinner in the church. Jonathan, having heard our Wynne Chapel organ, suggested that they might like something along the same lines although there was room for only 15 ranks. Holt and Marcia Andrews, associate music directors, contacted us and initiated an absolutely fascinating challenge, which we fulfilled in 1996.

The vital question we addressed for the Spartanburg project was, “what is the musical job to be done?” Why does a church, let alone a small chapel, need a symphonic-style instrument? After receiving hundreds of letters from organ committees over the years suggesting all the things they wanted their new organ to do, it became obvious to me that in most situations a symphonic-style instrument is exactly what they need. Above all, a church organ must wear well, and that means having a variety of tone under effective expression. This is especially vital in accompaniment, which is the church organ's biggest single job.

Thinking like an Orchestrator

To start the design process, I tried thinking of each stop in an organ as a player in an orchestra. How do orchestrators reduce instrumentation and still produce a symphonic effect? The model for this, of course, is Hollywood and the great studio orchestras for pictures, radio, and recordings. Throughout the “Golden Age” of Hollywood music from the early '30s to the early '60s, orchestras limited by budget and studio size were able to produce effects in a wide variety of repertoire, sounding like an ensemble twice the size. How did they do it? A typical set-up would be: one flute (doubling piccolo), one oboe (doubling English horn), four players (doubling a combination of saxophones, clarinets, bass clarinet, flute, oboe, and bassoon); one horn; three trumpets, two trombones, tuba; piano, harp, percussion (one traps and one mallets/tympani); eight violins, three violas, two 'cellos, and two double basses.

What does this show us? First, the huge string section and full woodwinds of the symphony orchestra can equal the brass and produce a mighty ensemble *ff*. In the reduced instrumentation, the brass section has to take the stage and be the power center. Second, there is at least one of every symphonic tone color including the three that always make a small orchestra sound big—horn, harp, and tympani. Using different tone colors than one would find in a traditional chamber orchestra of the same size gives the illusion of a much larger ensemble. The use of doubling, which we might compare to unification in an organ, adds even more variety with only slight additional expense. Third, to produce solid bass, the tuba is generally written with the double basses rather than with the brasses.

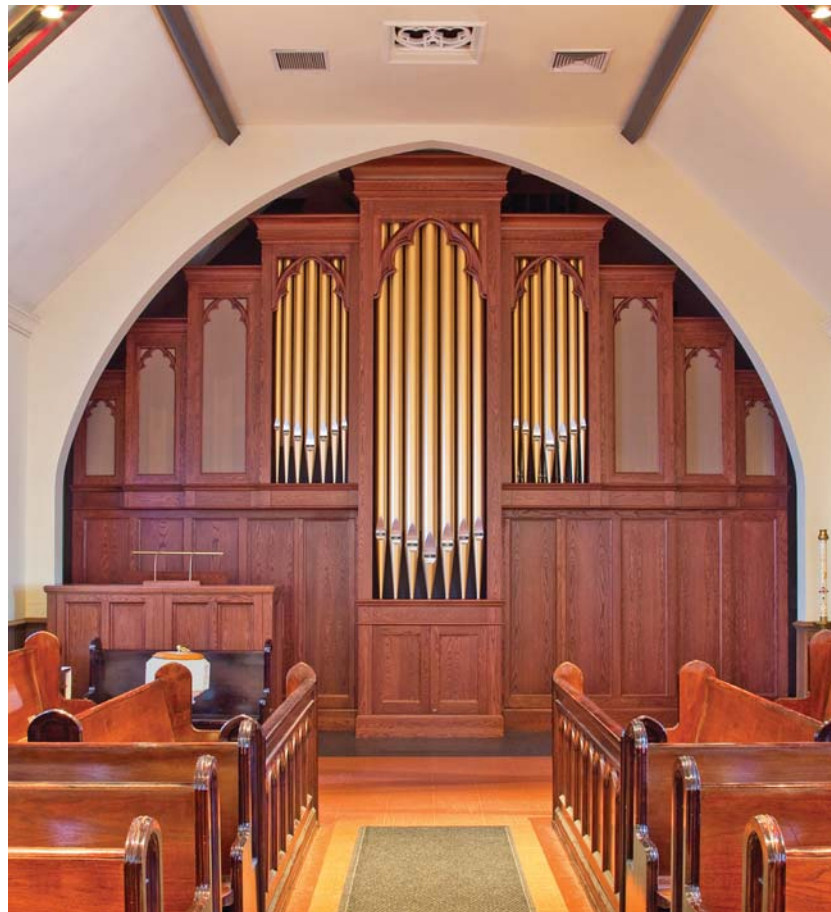
Here is how we adapted these ideas to the organ.

Tonal Qualities

1. Diapasons. The most important element of organ tone is the diapason. Even in a small organ it is best to have two contrasting characters of diapason tone and at least one well-developed chorus. However, in small rooms or dry acoustics, powerful upperwork can be very unattractive.

2. Trumpets. The ultimate power of the full ensemble is the organ's “brass”—8' and 16' tone representing the trumpet and trombone of the orchestra. In smaller acoustics, power is best achieved with unison tone of great warmth and intensity. The proper character is usually achieved through high wind pressure.

3. Flutes. Of prime importance is vividly differentiated tone color



Schoenstein organ, Grace Episcopal Church, Hartford, Connecticut

including mutations and one powerful, open solo flute.

4. Strings and hybrids. What seems a luxury is really practical—two celeste stops: a pair of genuine orchestra strings, and a pair of soft ethereal voices. Most small organs rely on one compromise celeste pair to do these two very different jobs. Such stops usually tend toward flute or diapason tone. Although they may be attractive, they do not elevate an instrument into the symphonic class. Keen strings are absolutely necessary, but so are the less assertive, *dolce* tones. Both should be represented, and the string pair should be full compass to low C.

5. Color reeds. Normally a small organ would have just one color reed, such as an oboe. To enter the symphonic class, a contrasting tone such as clarinet is more important than a second mixture, for example. Color reed tone is useful in both solo and accompanimental roles.

6. Powerful Pedal bass. The symphonic organ has representatives of each tone color in the Pedal department. A Bourdon is not enough; there must also be open flue tone and reed tone to provide clarity, point, and drama. If possible, 32' tone should be included.

7. Effective expression. A symphonic organ must be able to produce a crescendo from *ppp* to *fff*. It should also be able to produce full organ effects at less than full organ volume. Part of this has to do with the proper terracing of voices, but solid expression boxes with responsive shades are vital, too.

8. Contrasting expression. There must be at least two divisions under expression for an organ to start claiming symphonic status. In a small instrument, as many voices as possible should be under expression. In the symphonic concept, unexpressive voices are a luxury normally reserved for large instruments. In some cases layout demands that certain voices be unexpressive, for example where the Swell must be behind the Great, but this should be an exception.

A full exposition of these ideas was presented in an article with several sample stop lists titled “Organ Design and the Kraft Music Hall” in the October 2002 issue of THE DIAPASON. Since then, in addition to Antiphonal divisions at First-Plymouth Congregational Church, Lincoln, Nebraska, and Park Cities Presbyterian Church, Dallas, Texas, we have completed similar

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GREAT (Manual II, expressive)

16'	Corno Dolce	12 pipes
8'	Open Diapason	61 pipes
8'	Harmonic Flute (Corno Dolce Bass)	42 pipes
8'	Corno Dolce	61 pipes
8'	Flute Celeste (TC)	49 pipes
8'	Vox Celeste (II – Swell)	
4'	Principal	61 pipes
2'	Corno Dolce	12 pipes
2'	Mixture III	166 pipes
8'	Tuba Minor (Swell)	
8'	Clarinet	61 pipes
	Tremulant	
	Great Unison Off	
	Great 4'	
	(Mixture does not couple)	

SWELL (Manual III, expressive)

16'	Bourdon (wood)	12 pipes
8'	Salicional	49 pipes
	(St. Diapason Bass)	
8'	Stopped Diapason (wood)	61 pipes
8'	Gamba †	61 pipes
8'	Vox Celeste †	61 pipes
8'	Flute Celeste (II – Great)	
4'	Salicet	12 pipes
4'	Chimney Flute	61 pipes
4'	Flute Celeste (II – Great)	
2 2/4'	Nazard (From Chimney Flute)	
2'	Fifteenth	12 pipes
1 1/2'	Tierce (TC)	42 pipes
16'	Bass Tuba †	12 pipes
8'	Tuba Minor †	61 pipes
8'	Oboe Horn	61 pipes
	Tremulant	
	Swell 16'	
	Swell Unison Off	
	Swell 4'	
	† In separate box inside Swell.	

SOLO (Manual I)

Solo stops

8'	Open Diapason (Great)
8'	Harmonic Flute (Great)
8'	Oboe Horn (Swell)
8'	Clarinet (Great)
16'	Bass Tuba (Swell)
8'	Tuba Minor (Swell)

Accompaniment stops

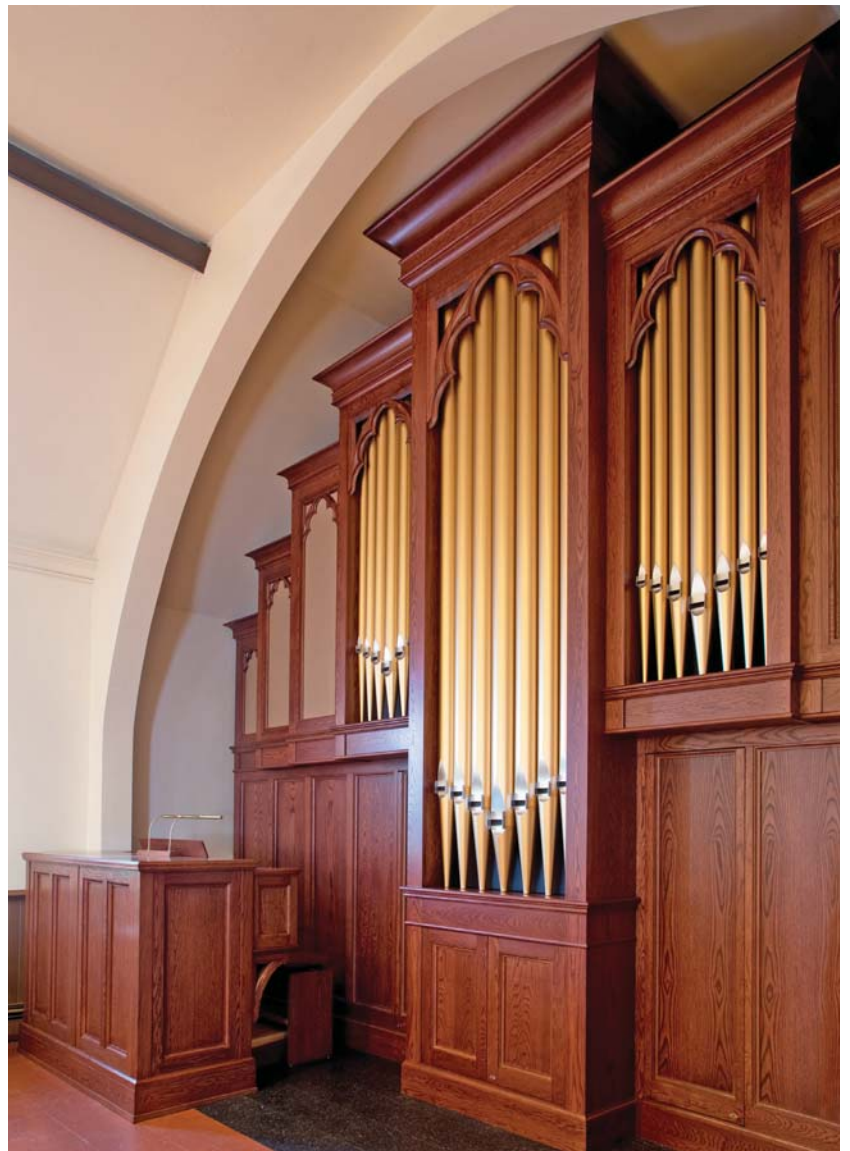
8'	Corno Dolce (Great)
8'	Flute Celeste (Great)
8'	Gamba (Swell)
8'	Vox Celeste (Swell)

Ensemble stops

8'	Salicional (Swell)
8'	Stopped Diapason (Swell)
4'	Salicet (Swell)
4'	Chimney Flute (Swell)
2 2/4'	Nazard (Swell)
2'	Fifteenth (Swell)
1 1/2'	Tierce (Swell)
Solo 16'	
Solo Unison Off	
Solo 4'	

PEDAL

32'	Resultant	
16'	Double Diapason	32 pipes
16'	Corno Dolce (Great)	
16'	Bourdon (Swell)	
8'	Open Diapason (Great)	
8'	Corno Dolce (Great)	
8'	Stopped Diapason (Swell)	
4'	Octave (Great Open Diapason)	
4'	Flute (Great Harmonic Flute)	
16'	Bass Tuba (Swell)	
8'	Tuba Minor (Swell)	
4'	Clarinet (Great)	



North side of organ in erecting room showing Swell (left) and Inner Swell (right).

Angle view of the façade and console

instruments for Georgetown University and our organ at Christ and St. Stephen's Church in New York City, which was given a thorough narrated demonstration on YouTube (search "Schoenstein Tonal Demonstration").

Grace Episcopal Church, Hartford, Connecticut

Our latest instrument along these lines is blessed with the most ideal environment an organbuilder could wish. The room is small seating only 112 but has a very pleasant, appropriately resonant acoustic producing clarity along with warmth of tone. The organ is situated on the main floor at the west end projecting straight down the nave. There are no transepts. The choir is in stalls at the rear of the nave. The liturgy is Anglo-Catholic with an excellent music program headed

by Kyle Swann, who is also Lecturer in Opera at Yale University School of Music.

The organ is entirely enclosed with the exception of the open wood Double Diapason, a wonderful luxury in an instrument of this size. The Great chorus is 8' Diapason, 4' Principal, and 2' Mixture. Although it is most desirable to have an independent 2' Fifteenth, choices must be made, and we elected instead to have a Celeste to the Corno Dolce, which is a tapered hybrid stop of flute quality with a tinge of string edge. It is unified at 16' and 4' pitches. The Harmonic Flute uses the Corno Dolce as a common bass, the break point of which is very hard to determine by ear. The Clarinet offers a strong contrast to the Swell Oboe Horn.

The doubling principle is carried into the Swell where we have a Salicional, which is a small-scale diapason unified at 8'/4'/2' pitch, a wood Stopped Diapason, a highly contrasting narrow-scaled metal Chimney Flute, and a Tierce. The capped Oboe Horn is a very versatile color reed. Two orchestral-style strings and a 16'/8' Tuba Minor, which is in the trumpet family but of darker tonal character, are under double expression within the Swell. In hymn playing, for example, it is possible to introduce the 8' Tuba Minor without notice while playing only the 8' Diapason and 4' Principal on the Great. A dramatic Full Swell effect can be achieved with ease. The same is true with the strings that change to a mild, almost Aeoline character with both boxes closed and then bloom smoothly as they are brought into full power.

A major element of playing flexibility comes from a third manual that borrows stops from both the Great and the Swell. These are both Solo stops and ensemble stops for maximum contrasting possibilities with either Great or Swell. In addition, a few stops from the Great appear on the Swell and vice versa.



Console

The Pedal has four 16' stops representing each tonal family: diapason, flute, string-hybrid, and reed, a luxury not usually found on organs this size, but important in the symphonic concept.

The instrument was completed on June 26, 2017, and will be heard in a dedicatory recital by Thomas Murray on October 29, 2017. The priest-in-charge is the Rev. Rowena J. Kemp, and the director of operations in charge of preparing the installation site was parishioner Tom Phillips. This was a project we

enjoyed thoroughly, especially due to the strong cooperation, encouragement, and enthusiasm of the entire parish.

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

Photo credit: Louis Patterson

Schoenstein website:
www.schoenstein.com
Grace Episcopal Church website:
http://gracehartford.org

Grace Episcopal Church, Hartford, Connecticut

COUPLERS

- Great to Pedal
- Great to Pedal 4'
- Swell to Pedal
- Swell to Pedal 4'
- Solo to Pedal
- Solo to Pedal 4'
- Swell to Great 16'
- Swell to Great
- Swell to Great 4'
- Solo to Great
- Great to Solo
- Swell to Solo

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Organ Projects

**Berghaus Pipe Organ Builders,
Bellwood, Illinois
1966 Aeolian-Skinner Organ
Company Opus 1455
Church of the Holy Comforter,
Kenilworth, Illinois**

Organ renovation projects are as diverse as the instruments themselves. The decisions and processes that are undertaken by the owners and the curators of the pipe organs are varied, but the goal is always to breathe new life into the instrument. Sometimes the renovation is historically accurate, sometimes it completely changes the nature of the instrument. In the case of the 1966 Aeolian-Skinner Organ Company Opus 1455 at Church of the Holy Comforter, Kenilworth, Illinois, the organ was returned to its original glory as envisioned by George E. McClay, associate dean of the School of Music at Northwestern University, Evanston, Illinois, and organist-choirmaster at Trinity Episcopal Church, Highland Park, Illinois, who served as the consultant.

The Aeolian-Skinner replaced a two-manual, eight-rank Welte organ relocated in 1928 from the Wilmette Village Theatre (which had closed), which in turn had supplanted the 1907 Hook & Hastings Opus 2147 that was an identical replacement of the builder's Opus 2106 that had been destroyed in a fire in October 1906. As the fourth organ at Holy Comforter, the instrument's 50 years of faithful service and thousands of hours of beautiful music for Eucharists, baptisms, weddings, funerals, concerts, and special events made it an integral part of the life of the parish. It was finally decided in 2016 to raise the funds to undertake the complicated and sophisticated project of thoroughly renewing the instrument.

In June 2016, Berghaus Pipe Organ Builders began an extensive project to clean, rebuild, and refurbish the organ to as-new condition. All of the pipework except for some of the larger pipes from the Contra Bass in the Pedal were removed from the church and taken to the Berghaus shop for cleaning and repairs.

While in the organ shop, a couple of ranks that had been altered over time were restored to original specifications. The 4' Flute Harmonique pipes were lengthened and the hole in the center section of each pipe that produces the harmonic sound was re-created. The Viole de Gamba and Viole Celeste pipework had mysteriously been replaced with pipes that did not properly blend with the rest of the instrument. Particular attention was paid to these two ranks during the revoicing process to duplicate vintage Aeolian-Skinner characteristics.

The reservoirs were also removed for releathering. The empty chamber



Church of the Holy Comforter, Kenilworth, Illinois



Pipework and console



The chancel and organ chamber

was then thoroughly cleaned and water-damaged areas repaired and replastered. The console was stripped and refinished, updated with new lighting and combination action, and keyboards and pedalboard rebuilt. The tonal finishing process, which took two weeks, brought the instrument back to its original tone and timbre as the organ's wind pressures were returned to their original measurements. This offered an opportunity to prepare for a 8' Trompette on the Great that would be extended as a 16' Posaune in the Pedal. The organ was finished in mid-September in time to go back into service for a prominent wedding.

The organ was rededicated on Sunday, April 23, 2017, by the Reverend Dr. Jason Parkin followed by a recital given by director of music, Derek E. Nickels. Dr. Nickels's program, which included works by Mendelssohn, Bach, Howells, Lafford, Callahan, and Dupré, very likely put each of the more than 1,300 pipes to work, and was enthusiastically received by the near-capacity crowd.

—Jean A. O'Brien
Berghaus Pipe Organ Builders
Derek E. Nickels
Church of the Holy Comforter



The console in recital position in the chancel

Aeolian-Skinner/Berghaus

Church of the Holy Comforter, Kenilworth, Illinois

GREAT (Manual I, Exposed, 3" wind pressure)		8' Octave (ext 16' Contra Bass)
16'	Bourdon ¹	8' Bourdon (ext 16' Bourdon)
8'	Principal	8' Rohrflöte (Swell)
8'	Bordun	4' Choral Bass (ext 16' Contra Bass)
8'	Spitzflöte (Swell 8' Spitzflöte)	16' Posaune (ext Gt; prepared)
4'	Octave	16' Hautbois (Swell)
4'	Spindleflute	8' Hautbois (Swell)
2 3/4'	Sesquialtera II	4' Hautbois (Swell)
II	Rauschquint	
8'	Trompette (prepared)	
	Tremulant	
	Great 16	
	Great Unison Off	
	Great 4	
SWELL (Manual II, Enclosed, 3" wind pressure)		
16'	Spitzflöte (2003, TC, fr 8' Spitzflöte)	
8'	Rohrflöte	
8'	Viola da Gamba ²	
8'	Viola Celeste ²	
8'	Spitzflöte	
8'	Flute Celeste (TC)	
4'	Spitzprincipal	
4'	Flüte Harmonique ³	
III-IV	Plein Jeu	
16'	Hautbois	
8'	Trompette	
8'	Hautbois (ext)	
4'	Schalmei	
	Tremulant	
	Swell 16	
	Swell Unison Off	
	Swell 4	
PEDAL (3 3/4" wind pressure)		
32'	Resultant (2003, from 16' Bourdon)	
16'	Contra Bass	
16'	Bourdon	

1. Added 1992, 1–12 Pedal 16' Bourdon, 13–61 Swell 8' Rohrflöte.
2. Original pipework replaced in 1992, revoiced in 2016.
3. Reconstructed to factory specifications in 2016.

COUPLERS

Great to Pedal 8
Great to Pedal 4
Swell to Pedal 8
Swell to Pedal 4
Swell to Great 16
Swell to Great 8
Swell to Great 4

ACCESSORIES

6 Great divisional thumb pistons
6 Swell divisional thumb pistons
6 Pedal divisional toe studs
5 General Pistons (thumb and toe)
Setter thumb piston
General Cancel thumb piston
Great to Pedal reversible (thumb and toe)
Swell to Pedal reversible (thumb and toe)
Swell to Great reversible (thumb piston)
Full Organ reversible (thumb and toe)
Memory Up thumb piston
Memory Down thumb piston
Swell Shoe
Crescendo Pedal
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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, ++= OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 SEPTEMBER

Frederick MacArthur; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ken Cowan; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm
Jaroslav Tuma; St. Paul's Episcopal, Cleveland Heights, OH 7:30 pm

16 SEPTEMBER

Nathan Laube; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm
Jaroslav Tuma; St. Paul's Episcopal, Cleveland Heights, OH 4 pm

17 SEPTEMBER

Daniel Sañez; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
Chelsea Chen; St. George Catholic Church, Erie, PA 3 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Sarah Hawbecker; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital, 4 pm Choral Evensong
Hymns of Martin Luther; Trinity Lutheran, Cleveland, OH 4 pm
Rich Spotts; Loyola University, Chicago, IL 3 pm

19 SEPTEMBER

Simon Thomas Jacobs; Stetson University, DeLand, FL 7:30 pm
+ **James David Christie**, with Oberlin Conservatory Collegium Musicum; St. Paul's Episcopal, Cleveland Heights, OH 7:30 pm
Nicholas Schmelter; Central Michigan University, Mt. Pleasant, MI 7:30 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

20 SEPTEMBER

Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm

21 SEPTEMBER

Holy Trinity Cathedral Music School Choir & Orchestra; St. John's Episcopal, Hagerstown, MD 7 pm

22 SEPTEMBER

Doug Gefvert, carillon; Longwood Gardens, Kennett Square, PA 12 noon
R. Robin Austin, carillon; Longwood Gardens, Kennett Square, PA 1:30 pm
Stephen Schreiber, carillon; Longwood Gardens, Kennett Square, PA 3:30 pm
Lisa Lonie & Janet Tebbel, carillon; Longwood Gardens, Kennett Square, PA 6:15 pm
Weston Jennings; Christ Church, Easton, MD 7 pm
Craig Cramer; Southern Illinois University, Carbondale, IL 7:30 pm

23 SEPTEMBER

Christophe Mantoux; St. Luke's Lutheran, Ithaca, NY 10 am masterclass, 5 pm recital
John Widman, carillon; Longwood Gardens, Kennett Square, PA 12 noon
Jesse Ratcliff, carillon; Longwood Gardens, Kennett Square, PA 1:30 pm
Buck Lyon-Vaiden, carillon; Longwood Gardens, Kennett Square, PA 3:30 pm
Julie Zhu, carillon; Longwood Gardens, Kennett Square, PA 6:15 pm
James Higdon, lecture/masterclass; St. Paul's Episcopal, Cleveland Heights, OH 2 pm

24 SEPTEMBER

Katelyn Emerson; Christ Congregational (UCC), Brockton, MA 3 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

The Chenault Duo; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

Lisa Lonie, carillon, with mandolin & guitar; Longwood Gardens, Kennett Square, PA 12 noon

Ellen Dickinson, carillon; Longwood Gardens, Kennett Square, PA 1:30 pm

Joey Cotruvo, carillon; Longwood Gardens, Kennett Square, PA 3:30 pm

Janet Tebbel, carillon, with soprano; Longwood Gardens, Kennett Square, PA 6:15 pm

Wayne Wold, hymn festival; St. Martin's Lutheran, Annapolis, MD 4 pm

Benjamin Straley; Washington National Cathedral, Washington, DC 5:15 pm

Ralph Lyda; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital, 4 pm Choral Evensong

Jonathan Ryan, Bach, *Clavierübung III*; St. Joseph Cathedral, Columbus, OH 3 pm

James Higdon, works of Alain; St. Paul's Episcopal, Cleveland Heights, OH 4 pm

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

VocalEssence; American Swedish Institute, Minneapolis, MN 4 pm & 7 pm

Scott Dettra; St. Paul's Episcopal, Indianapolis, IN 9 am & 11:15 am worship services, 4 pm recital

25 SEPTEMBER

Stephen Buzard; Presbyterian Homes, Evanston, IL 1:30 pm

Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 7 pm

27 SEPTEMBER

Stefan Kiessler; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

Robert Myers; Trinity Lutheran, Cleveland, OH 12:15 pm

29 SEPTEMBER

The Chenault Duo; St. Paul's School, Concord, NH 7:30 pm

Peter DuBois; Third Presbyterian, Rochester, NY 7:30 pm

Monica Czauz; Painesville United Methodist, Painesville, OH 7 pm

Richard Webster, hymn festival; St. Paul's Episcopal, Cleveland Heights, OH 7 pm

30 SEPTEMBER

Albert Schweitzer Organ Competition winners; St. John's Episcopal, West Hartford, CT 7:30 pm

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

Edward Eicker & Andrea Bartolomeo; St. Paul of the Cross Catholic Church, Park Ridge, IL 7:30 pm

1 OCTOBER

Renée Anne Louprette; South Church, New Britain, CT 4 pm

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

Wayne Wold, hymn festival; First Lutheran, Ellicott City, MD 4 pm

George Fergus; Washington National Cathedral, Washington, DC 5:15 pm

Damin Spritzer; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital, 4 pm Choral Evensong

Marilyn Keiser; First Presbyterian, Athens, GA 4 pm

Karel Paukert, with voices and instruments; St. Paul's Episcopal, Cleveland Heights, OH 4 pm

Works of Vierne for organ, choir, & brass; Cathedral of the Most Blessed Sacrament, Detroit, MI 4 pm

•Bach, *Clavierübung III*; Trinity Lutheran, Midland, MI 4 pm

Martin Jean; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

Huw Lewis; Ball State University, Muncie, IN 4 pm

Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm

Robert Hobby & Michael Costello, hymn festival; Zion Lutheran, Wausau, WI 3 pm

2 OCTOBER

Jason Alden, Vierne, *Symphonie IV*; First Presbyterian, Ann Arbor, MI 2 pm

Vincent Dubois, masterclass; Hill Auditorium, University of Michigan, Ann Arbor, MI 4 pm

James Kibbie & Kola Owolabi; Hill Auditorium, Ann Arbor, MI 8 pm

Bert Adams, FAGO

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

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20 UNDER 30

Calendar

3 OCTOBER

David Lamb; Campbellsville University, Campbellsville, KY 12:20 pm
Sarah Simko, Vienne, *Symphonie III*; Hill Auditorium, Ann Arbor, MI 10 am
Vincent Dubois; Hill Auditorium, University of Michigan, Ann Arbor, MI 8 pm

4 OCTOBER

Matthew Koraus; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

5 OCTOBER

Katelyn Emerson; Furman University, Greenville, SC 8 pm
Quire Cleveland; Lake Erie College, Painesville, OH 7:30 pm

6 OCTOBER

Stephen Buzard; King Avenue United Methodist, Columbus, OH 7:30 pm
Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Jason Moy, harpsichord, with Baroque flute and gamba; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

7 OCTOBER

Joyce Painter Rice, children's program; Methuen Memorial Music Hall, Methuen, MA 10 am

8 OCTOBER

Joshua Stafford; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm
Wayne Wold, hymn festival; Good Shepherd Lutheran, Frederick, MD 3 pm
Brian Parks; Cathedral of St. Philip, Atlanta, GA 3:15 pm recital, 4 pm Choral Evensong
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Nigel Potts; Culver Academies, Culver, IN 4 pm

10 OCTOBER

Daniel Ficari; Church of St. Paul the Apostle, New York, NY 7 pm
Dexter Kennedy; All Saints' Episcopal, Atlanta, GA 7:30 pm

11 OCTOBER

Joseph Ripka; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

13 OCTOBER

Thomas Ospital; Trinity College, Hartford, CT 7:30 pm
Bálint Karosi, workshop; St. Peter's Lutheran, Lancaster, PA 7 pm
Stefan Engels; St. Luke Lutheran, Silver Spring, MD 7:30 pm
Jeremy Filsell; Church of the Holy Trinity, Oxford, MD 7:30 pm
Ken Cowan; Trinity Episcopal, St. Augustine, FL 6 pm
David Higgs; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

14 OCTOBER

Bálint Karosi; St. Peter's Lutheran, Lancaster, PA 4 pm
Jean-Baptiste Robin; Longwood Gardens, Kennett Square, PA 8 pm

15 OCTOBER

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

16 OCTOBER

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

17 OCTOBER

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

18 OCTOBER

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

19 OCTOBER

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

20 OCTOBER

Matthew Dirst; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Katelyn Emerson; St. John's Episcopal, Lynchburg, VA 7 pm

21 OCTOBER

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

22 OCTOBER

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

23 OCTOBER

Ken Cowan & Lisa Shihoten, violin; Overture Hall, Madison, WI 7:30 pm
Dale Rogers; Presbyterian Homes, Evanston, IL 1:30 pm
Craig Cramer; Grace Lutheran, River Forest, IL 8 pm

24 OCTOBER

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

25 OCTOBER

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

26 OCTOBER

Choral concert; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

27 OCTOBER

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

28 OCTOBER

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

29 OCTOBER

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

Calendar

Martin Jean; Lutheran Theological Seminary, Gettysburg, PA 4 pm
Wayne Wold, hymn festival; Trinity Lutheran, Hagerstown, MD 4 pm
Michael Britt, silent film, *The Hunchback of Notre Dame*; Christ Church, Easton, MD 6 pm
Peter DuBois; First Presbyterian, Hilton Head, SC 4 pm
 Spivey Hall Children's Choir; Cathedral of St. Philip, Atlanta, GA 3:15 pm concert, 4 pm Choral Evensong
Olivier Latry; Cathedral of St. John the Baptist, Savannah, GA 5 pm
 Quire Cleveland; Holy Trinity Lutheran, Akron, OH 4 pm
Jean-Baptiste Robin, with trumpet; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Mary Jo Cox, Steven Egler, Richard Featheringham, with flute; First Presbyterian, Mt. Pleasant, MI 4 pm

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

UNITED STATES West of the Mississippi

15 SEPTEMBER
Christopher Houlihan; St. Mark's Anglican, Arlington, TX 7:30 pm

16 SEPTEMBER
Christophe Mantoux; St. James Cathedral, Seattle, WA 8 pm
James Welch; Bethania Lutheran, Solvang, CA 1 pm

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

19 SEPTEMBER
Christophe Mantoux; First Lutheran, Yuba City, CA 7:30 pm

22 SEPTEMBER
Stephen Buzard; University of Nevada, Las Vegas, NV 7:30 pm
James Welch; Santa Barbara Stake Center, Santa Barbara, CA 7:30 pm

23 SEPTEMBER
Benjamin Kolodziej, silent film, *The Hunchback of Notre Dame*; Christ the Servant Lutheran, Allen, TX 7 pm

24 SEPTEMBER
Douglas Cleveland; Village Presbyterian, Prairie Village, KS 3 pm
Hans Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

1 OCTOBER
Johann Vexo; Broadway Baptist, Fort Worth, TX 7 pm

Ken Cowan & Lisa Shihoten, violin; St. Mary's Cathedral, Cheyenne, WY 2 pm
David Baskeyfield; Claremont United Church of Christ, Claremont, CA 2 pm
Thomas Heywood; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

3 OCTOBER
Thomas Heywood; St. Margaret's Episcopal, Palm Desert, CA 7 pm

6 OCTOBER
Aaron David Miller, silent film; Sacred Heart Music Center, Duluth, MN 7 pm
 Choir Concert; Highland Park Presbyterian, Dallas, TX 7 pm

7 OCTOBER
Daryl Robinson, with brass; Church of St. John the Divine, Houston, TX 5 pm

8 OCTOBER
Katelyn Emerson; Memorial Drive Presbyterian, Houston, TX 7 pm
Thomas Ospital; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Johann Vexo; St. James's Episcopal, Los Angeles, CA 6 pm
Jean-Baptiste Robin; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

9 OCTOBER
Johann Vexo; Arboretum, Christ Cathedral, Garden Grove, CA 1 pm masterclass, 7 pm recital

10 OCTOBER
Thomas Ospital; St. Thomas Aquinas Catholic Church, Dallas, TX 7:30 pm
Thomas Heywood; The Mormon Tabernacle, Salt Lake City, UT 7:30 pm

13 OCTOBER
Raúl Prieto Ramírez; Bethel University, St. Paul, MN 7 pm
Scott Dettra, with Orpheus Chamber Singers; Church of the Incarnation, Dallas, TX 7:30 pm

14 OCTOBER
Stephen Buzard, with choir; Christ Episcopal, St. Joseph, MO 7 pm

15 OCTOBER
Peter Richard Conte, with flugelhorn; Noel Memorial United Methodist, Shreveport, LA 6 pm
Michel Bouvard; Meyerson Symphony Center, Dallas, TX 2:30 pm

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Calendar

Nathan Laube; First United Methodist, Fort Collins, CO 3 pm
Philip Manwell; Cathedral of Saint Mary of the Assumption, San Francisco, CA 4 pm
Aaron David Miller, hymn festival; Bethany Lutheran, Long Beach, CA 4 pm

16 OCTOBER

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

18 OCTOBER

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

19 OCTOBER

• **Olivier Latry & Michel Bouvard**, French Symphonic masterclass; University of Kansas, Lawrence, KS 10:30 am
 • **Vincent Dubois & Michel Bouvard**, French 20th-century masterclass; University of Kansas, Lawrence, KS 2 pm
 • **Shin-Young Lee**; University of Kansas, Lawrence, KS 4 pm
 • **Olivier Latry**; University of Kansas, Lawrence, KS 8 pm
Bradley Reznicek; Custer Road United Methodist, Plano, TX 7 pm

20 OCTOBER

Thomas Ospital; First Presbyterian, Little Rock, AR 8 pm
 • **Vincent Dubois**, lecture; University of Kansas, Lawrence, KS 2 pm
 • **Michel Bouvard**; University of Kansas, Lawrence, KS 4:30 pm

21 OCTOBER

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

22 OCTOBER

Todd Wilson; Second Presbyterian, St. Louis, MO 4 pm
Thomas Ospital; First United Methodist, Shreveport, LA 3 pm
Nathan Laube; Davies Symphony Hall, San Francisco, CA 3 pm
Emanuele Cardì; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

24 OCTOBER

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

25 OCTOBER

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

26 OCTOBER

Olivier Latry; University of Iowa, Iowa City, IA 7:30 pm

27 OCTOBER

Bradley Welch; First United Methodist, Wichita Falls, TX 7 pm

BRUCE NESWICK; CALIFORNIA LUTHERAN UNIVERSITY, THOUSAND OAKS, CA 7:30 PM 29 OCTOBER
David Baskeyfield; Trinity Episcopal, Tulsa, OK 7:30 pm
 Choir, organ, & orchestra concert; Village Presbyterian, Prairie Village, KS 3 pm
Jordan Smith, with brass; Christ the Servant Lutheran, Allen, TX 7 pm
Raymond Hawkins; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 OCTOBER

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

INTERNATIONAL

16 SEPTEMBER

Manuel Tomadin; Chiesa di San Pietro, Gattinara, Italy 9 pm
Gonny van der Maten, with choir; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Anna Karpenko & Bert den Hertog; Elandstraatkerk, den Haag, Netherlands 3 pm
Scott Brothers Duo; Victoria Hall Hanley, Stoke-on-Trent, UK 12 noon

17 SEPTEMBER

Markus Schwenkreis & Jean-Claude Zehnder; Dom, Arlesheim, Switzerland 7:30 pm
Manuel Tomadin; San Giorgio, Lozzolo, Italy 9 pm
Francis Chapelet; Basilique Saint-Remi de Reims, Saison, France 6 pm

18 SEPTEMBER

Manuel Tomadin; Parrocchia di Bornate, Serravalle, Italy 9 pm

19 SEPTEMBER

Wouter van Belle; St. Bavokerk, Haarlem, Netherlands 8:15 pm

21 SEPTEMBER

Eric Hallein; Abteikirche, Köln, Germany 8 pm

22 SEPTEMBER

Nick Sutcliffe, with Christ College Boys Choir; St. Justinus Kirche, Frankfurt, Germany 5 pm

23 SEPTEMBER

Ben Saunders, with soprano; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm
Benjamin Alard, organ and harpsichord, with ensemble; Église Saint-Grégoire, Ribeaupville, France 8 pm
Adrian Gunning, works of Vierne; St. John the Evangelist, London, UK 7:30 pm

26 SEPTEMBER

Jos van der Koy; St. Bavokerk, Haarlem, Netherlands 8:15 pm

27 SEPTEMBER

Peter King; Westminster Cathedral, London, UK 7:30 pm

30 SEPTEMBER

Ton van Eck, with choir; Kathedrale-Basiliek Sint Bavo, Haarlem, Netherlands 3 pm

1 OCTOBER

Jean-Christophe Geiser; Klosterkirche, Fürstenfeld, Germany 12:10 pm

Frédéric Blanc; St. Laurentius, Erwitte, Germany 4:30 pm

5 OCTOBER

Christian Joppich; Abteikirche, Köln, Germany 8 pm

8 OCTOBER

Thomas Haubrich; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Daniel Tappe; St. Laurentius, Erwitte, Germany 4:30 pm
Günter Kaunzinger; St. Nikolaus Kirche, Frankfurt, Germany 5 pm
Benjamin Steens; Basilique Saint-Remi de Reims, Saison, France 6 pm

10 OCTOBER

Jos van der Koy, with panflute; St. Bavokerk, Haarlem, Netherlands 8:15 pm

11 OCTOBER

Weston Jennings; Cathedral of the Immaculate Conception, Moscow, Russia 8 pm

13 OCTOBER

Lynne Davis; Church of Saints-Angeles, Lachine, Québec, Canada 7:30 pm

14 OCTOBER

Hannfried Lucke; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

15 OCTOBER

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

20 OCTOBER

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

21 OCTOBER

Thomas Schmögner; St. Laurentius, Erwitte, Germany 7:30 pm
Benjamin Alard; Cathédrale Saint-Jean-Baptiste, Lyon, France 5 pm
Ian Tracey; Liverpool Cathedral, Liverpool, UK 3 pm

22 OCTOBER

Ingelore Schubert; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Jean-Baptiste Robin; St. Joseph's Oratory, Montréal, Québec, Canada 3:30 pm

25 OCTOBER

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

28 OCTOBER

Reformation choral concert; Klosterkirche, Fürstenfeld, Germany 4 pm
Etienne Baillet; Dom, Arlesheim, Switzerland 7:30 pm

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TATE ADDIS, Finney Chapel, Oberlin Conservatory, Oberlin, OH, April 26: *Introduction, Passacaglia, and Fugue*, Willan; *Scherzo, Jeux de rythmes (Douze pièces pour grand orgue)*, Litaize; *Six variations sur un psaume Huguenot*, op. 1, Isoir; *Choral no. 2 in b*, Franck; *Variations on Rouen*, Baker.

DAVID BOECKH, Finney Chapel, Oberlin Conservatory, Oberlin, OH, April 5: *Fantaisie (Trois Pièces pour le Grand Orgue)*, Franck; *Fantaisie-improvisation sur l'Ave maris stella (Cinq Improvisations)*,ournemire, transcr. Dupré; *Incantation pour un jour saint*, Langlais.

STEPHANIE BURGOYNE, Waterford United Church, Waterford, ON, Canada, April 28: *Trumpet Tune for Spring*, Hoffmann; *Adagio*, Mozart; *Cat Suite*, Bédard; *Choral Song*, Wesley; *Children's Sacred Suite*, Vandertuin; *Canzonetta*, op. 78, Barrett; *Variations and Fugue*, Mudde; *Allegretto*, Bliss; *Postlude (Trois Postludes)*, Bédard.

CRAIG CRAMER, University of Nevada, Las Vegas, Nevada, April 23: *Toccata in D*, BuxWV 155, Buxtehude; *Intrada-Tanz-Nachtanz*, *Tanz-Proportio-Curanta-Final*, *Danz Beurlin-Nachtanz*, *Tanz Jesu Du zartes Lämblein-Proportio*, *Tanz-Nachtanz (Linzler Orgeltabulatur)*; *Partita Freu dich sehr*, *O meine Seele*, Böhm; *Noël A minuit fut un Reveil*, *Noël pour l'amour de Marie*, *Noël de Saintonge*, Dandrieu; *Passacaglia in c*, BWV 582, Bach.

PHILIP CROZIER, Eglise Saints-Anges, Lachine, Montréal, Québec, Canada, April 30: *Impetuoso*, Wiedermann; *Andantino* (op. 51, no. 2), *Toccata* (op. 53, no. 6), Vierne; *Crom-horne en Taille du 7 (Livre d'Orgue de Montréal)*, anonymous; *A Festive Voluntary*, Eben; *Epigrams*, Kodály; *Mouvement*, Berveiller; *Vater unser im Himmelreich*, Böhm; *Hom-mage*, Bédard; *Sonata Eroïca*, op. 94, Jongen.

JOHN FENSTERMAKER, Trinity-by-the-Cove Episcopal Church, Naples, FL, March 27: *Trumpet Tune and Air*, Purcell; *Toccata in d*, BWV 538i, Jesu Joy of Man's Desiring (*Cantata 147*), Bach; *O Filii et Filiae*, Dandrieu; *Andantino in D-flat*, Lemare; *Wedding March (A Midsummer Night's Dream)*, Mendelssohn.

PHILIP JOSEPH FILLION, Westminster Choir College, Princeton, NJ, April 8: *Prelude and Fugue in D*, BWV 532, Bach; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *In Paradisum (Three Pieces for Organ)*, Hampton; *Sonata II in c*, op. 65, no. 2, Mendelssohn; *Deuxième Symphonie*, op. 20, Vierne.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, April 14: *Fantasia in g*, BWV 542i, Bach; *Introduction et Fugue de la Cantate Ich hatte viel Bekümmernis*, Liszt; *O Mensch, bewein' dein' Stünde gross*, BWV 622, Bach; *Weinen, Klagen, Sorgen, und Zagen*, Liszt; *Erbarm dich mein*, *O Herre Gott*, BWV 721, *Fugue in g*, BWV 542ii, Bach.

CLARA GERDES, Washington National Cathedral, Washington, DC, April 23: *Fantasia and Fugue in g*, BWV 542, Bach; *Harmo-nies du Soir (Trois Impressions*, op. 72), Karg-Elert; *Sonata Eroïca*, op. 94, Jongen; *Naiades (Pièces de fantaisie*, Quatrième Suite, op. 55), Vierne; *Gershwinesca*, Hakim.

JOHN GOUWENS, Culver Academies, Culver, IN, April 23: *Variations on Luce Creator*, Alain; *Méditation No. 6 (Méditations sur le mystère de la Sainte Trinité)*, Messiaen; *Prelude and Fugue in e*, BWV 548, Bach; *Hymn improvisation: Carillon*, Sowerby; *Offertoire (Pièce symphonique en sol mineur)*, Franck; *Gavotte (Mignon)*, Thomas, transcr. Westbrook; *Sonata Eroïca*, op. 94, Jongen.

TIMOTHY HALL, Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, April 2: *Fantaisie in C*, op. 16, Franck; *Andante sostenuto (Symphonie Gothique*, op. 70), Widor; *Con moto maestoso (Sonate III*, op. 65, no. 3), Mendelssohn.

WESLEY HALL, Finney Chapel, Oberlin Conservatory, Oberlin, OH, April 5: *Basso ostinato (Organ Concerto II*, op. 93), Tariverdiev; *O Gott, du frommer Gott*, op. 122, no. 7, *Herzlich tut mich verlangen*, op. 122, no. 10, *Präludium und Fuge in a*, WoO 9, Brahms; *Moto Ostinato (Musica Dominicalis)*, Eben; *Suite Brève*, Langlais; *Prélude et Fugue sur le nom d'ALAIN*, op. 7, Duruflé.

MARTIN JEAN, Westminster Presbyterian Church, Pittsburgh, PA, April 23: *Prelude*

in e, BWV 548i, Bach; *Psalms-Prelude No. 1*, op. 32, no. 1, Howells; *Les Enfants de Dieu*, Les Anges, Jésus Accepte la Souffrance, Dieu parmi nous (*La Nativité*), Messiaen; *Fugue in e*, BWV 548ii, Bach; *Prelude, Adagio, and Choral Variations on Veni Creator*, Duruflé.

CALVERT JOHNSON, Good Shepherd Episcopal Church, Lookout Mountain, TN, April 24: *Suite No. 1*, Price; *Impromptu in F*, op. 78, no. 1 (*Three Impromptus*), Coleridge-Taylor; *Obangiji, Joshua Fit de Battle ob Jericho*, Sowande; *We Shall Overcome*, Willis; *Danza Española, El Flautista alegre*, Nobel; *Cloudy Sky, Raining Night's Flower (Suite for Organ)*, Chang; *I'd Rather Have Jesus, O Steal Away Softly to Jesus (Organ Praise)*, Kim; *Wind of Ryukyū*, Inagi; *Blessed Assurance*, Watanabe; *Aalaiki'salaam*, Hakim.

CHRISTINE KRAEMER, St. Luke's Episcopal Church, Evanston, IL, March 29: *Choral Variations: St. Elisabeth (Crusader's Hymn)*, Ferko; *Flute Tune, Ostinato, and Chorale*, Pinkham; *Variations on Wondrous Love*, Barber; *Elms, Episode, and Stabat Mater*, Rorem; *Fantasia and Fugue on Leoni*, D. Conte.

JAMES LANCELOT, Westminster Cathedral, London, UK, April 26: *Fantasia and Fugue in g*, BWV 542, *Nun freut euch, lieben Christen g'mein*, BWV 734, Bach; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Suite pour orgue*, Alain; *Grand pièce symphonique*, Franck.

DOUGLAS MAJOR, with Richard Watson, trumpet, Trinity-by-the-Cove Episcopal Church, Naples, FL, April 23: *La Majesté, La Grâce, La Vaillance (Heroic Music)*, Telemann; *Prayer of St. Gregory*, Hovhannes; *Sheep May Safely Graze, Sleepers, Wake, Bach; Prelude in b*, Paine; *St. Michael Concerto for Trumpet and Organ, Three Sharp Preludes*, Major; *A Hymn for the Lost and the Living*, Ewazen; *L'Espérance, L'Armement (Heroic Music)*, Telemann.

MITCHELL MILLER, Fairchild and Finney Chapels, Oberlin Conservatory, Oberlin, OH, April 9: *Toccata Septima (Apparatus Musico Organisticus)*, Muffat; *Balletto III—Corrente del Balletto e Passacagli*, Frescobaldi; *Partite diverse di Follia*, Pasquini; *Passacaglia in d*, BuxWV 161, Buxtehude; *Praeludium in G*, Bruhns; *Introduction und Passacaglia in d*,

Reger; *Praeludium und Fuge in c-sharp*, op. 39, Olsson; *Final (Première Symphonie)*, Langlais.

PETER MILLER, St. John's Lutheran Church, Decatur, IL, April 30: *In Dulci Jubilo (Orgel Tabulaturbuch)*, Sicher; *Echo in G*, Scronx; *Salve Regina*, Cornet; *Canzona francese*, de Macque; *Fantasia super Ut, Re, Mi, Fa, Sol, La*, Sweelinck; *Praeambulum in F*, WV 39, *Canzona in F*, WV 44, *Magnificat V. Toni*, WV 78, Scheidemann; *Canzona in G, Komm, heiliger Geist, Herre Gott*, Tunder; *Allein Gott in der Höhe, sei Ehr'*, Hasse; *Praeludium in E*, BuxWV 141, Buxtehude.

SUE MITCHELL-WALLACE, St. David's Episcopal Church, Roswell, GA, April 30: *Fanfare*, Cook; *Toccata and Fugue in d*, BWV 565, Bach; *Variations on God Save the King*, Rinck; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Sweet Sixteenths*, Albright; *Finale (Symphonie I in d*, op. 14), Vierne.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, March 31: *Fanfare*, Proulx; *Prelude in D-flat, Variations on the Austrian Hymn*, Paine; *Christ, Thou Lamb of God, O Sacred Head Now Wounded, O People, Lament Thy Great Sin*, Bach; *Elegy*, Thalben-Ball; *Litany*, Martinson; *Toccata in d*, Nevin.

ERIK WM. SUTER, Christ Lutheran Church, Washington, D.C., April 23: *Toccata, Adagio, and Fugue in C*, BWV 564, *Concerto in d*, BWV 596, *Prelude and Fugue in b*, BWV 544, *Sonata in G*, BWV 530, *Passacaglia in c*, BWV 582, Bach.

ROBERT E. WOODWORTH, JR., Loyola University, Chicago, IL, March 19: *Fanfare*, Hewitt-Jones; *Tierce en Taille*, Basse de Trompette (*Messe du 8ème Ton Pour Orgue*), G. Corrette; *Sonata de Io Tono*, Lidon; *Campanile, Noël (Esquisses Byzantines)*, Mulet.

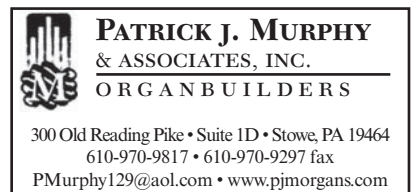
STEPHEN WURST, University of Oklahoma, Norman, OK, March 26: *Promenade, The Great Gate of Kiev (Pictures at an Exhibition)*, Mussorgsky, arr. John; *Benedictus (12 Stücke für die Orgel*, op. 59), Reger; *Epilogue (Hommage à Frescobaldi)*, Langlais; *Passacaglia in c*, BWV 582, Bach; *Plein Jeu (Veni Creator)*, de Grigny; *Adagio, Allegro (Symphonie VI in g*, op. 42, no. 2), Widor.



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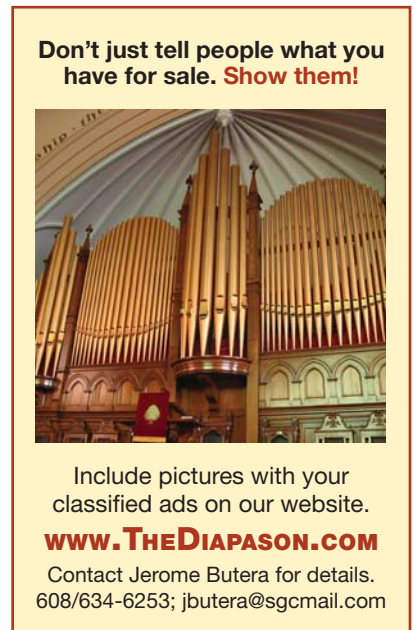
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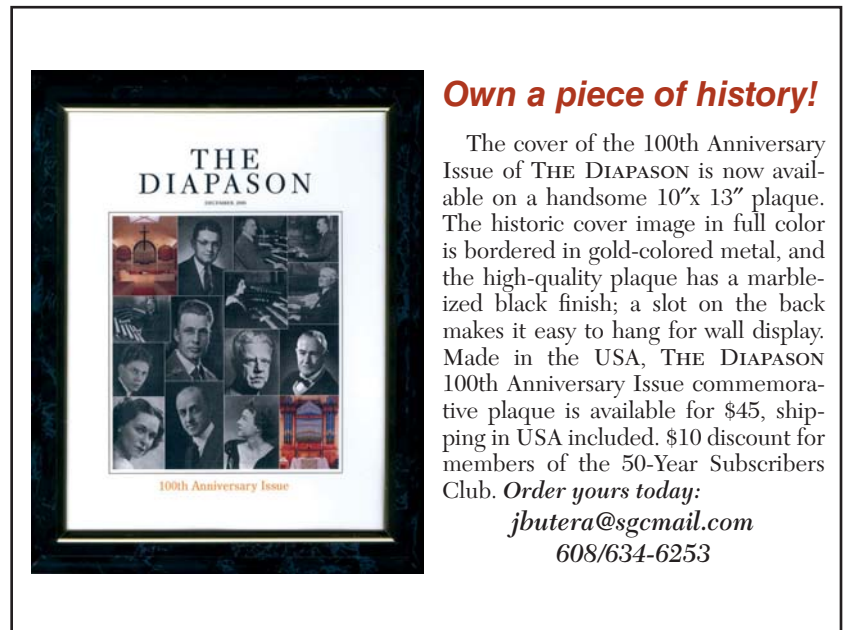
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POSITIONS AVAILABLE

Epiphany Episcopal Parish (Seattle, Washington) seeks a Director of Music. Epiphany's music program is in the Anglican/Episcopalian tradition and complements worship known for its preaching and beautiful liturgy. Epiphany is growing. Total 2016 annual attendance was 18,655, an increase of 300% over the past ten years. Responsibilities include leading the semi-professional adult choir and the children's choir, performing most service music, and working in close partnership with the Rector and Liturgist on all worship liturgies. The Parish's instruments include a 1997 Fritz Noack tracker organ with three manuals and 35 stops, a 2016 Martin Pasi tracker organ with two manuals and 18 stops, two Steinway pianos including a 1901 Hamburg Steinway, a spinet harpsichord, and a Flemish-style double harpsichord (Frank Hubbard, Boston, MA). A newly formed Music Guild organizes and promotes sacred concerts in the church and chapel. The full job description is here: <http://www.epiphanyseattle.org/welcome/employment/>. First read of applications is September 15, 2017.

Wanted: Organists visiting Maui. Lahaina's Holy Innocents Episcopal Church invites visiting organists to play its Beckerath Positiv organ at Sunday services. Built in 1972 by Rudolf von Beckerath and then-apprentice Hans-Ulrich Erbslöh for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The instrument is extremely responsive and fills the worship space beautifully. The parish community is "exemplary in its hospitality to all visitors," and that especially includes visiting organists. For information: 808/661-4202; holyimaui.org.

PUBLICATIONS / RECORDINGS

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

Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit www.organsofoberlin.com.

Fruhauf Music Publications is offering a complimentary online PDF booklet score for Johann Sebastian Bach's *Chromatic Fantasia and Fugue*, S. 903, transcribed for organ. Also posted for download is one of four variations on *Ein Feste Burg* (from the publisher), excerpted from *A Baroque Partita for Organ*, and provided in recognition of the Lutheran Reformation's 500-year anniversary. Visit www.frumuspub.net and scroll down to the Bulletin Board for access to both files.

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PUBLICATIONS / RECORDINGS

Grant Peace, We Pray, a new choral work by David Herman, is available as a free download. Luther's text, with its 16th-century melody, is set for SAB choir and organ and was written to commemorate the 2017 Reformation anniversary. Available from the composer at herman@udel.edu.

Rheinberger Organ Sonatas, Vol. 5, a new Raven CD. Bruce Stevens plays three 19th-century American organs. Sonatas No. 7 in F minor, op. 127; No. 9 in B minor, op. 142; No. 13 in E-flat, op. 161. The organs are: 1860 E. & G. G. Hook 3m, op. 288, St. John's Church, Bangor, Maine; 1898 Geo. Jardine & Son, op. 1248, St. Peter's Church, Haverstraw, New York; 1868 E. & G. G. Hook 3m, op. 472, Christ Episcopal Church, Charlottesville, Virginia, relocated in 2012 by Andover Organ Co. to the organ's fifth location. Raven OAR-993 \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23261; 804/355-6386, RavenCD.com.

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

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

PUBLICATIONS / RECORDINGS

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

ChicAGO Centenary Anthology, by Alan J. Hommerding, Paul M. French, Richard Proulx, et al. This joint effort of the Chicago Chapter of the American Guild of Organists and World Library Publications presents specially commissioned organ works by Chicago composers, as well as rare or unpublished pieces by earlier organists from the city including Leo Sowerby. Also includes a jubilant *Bailado Brasileiro* by Richard Proulx, the AGO's 2006 Composer of the Year! 003074, \$25.00, 800/566-6150, Wlpmusic.com.

The OHS Philadelphia 2016 Diamond Jubilee Commemorative Anthology, edited by Rollin Smith, is the first book to celebrate all aspects of the pipe organ in one of America's greatest cities. *The Philadelphia Anthology* was published by the Organ Historical Society in conjunction with its 60th anniversary convention. It includes 16 chapters, many by prominent authors, on Philadelphia organbuilders Standbridge, Henry Knauff, and Haskell, Organs in the Wanamaker store, Atlantic City Convention Hall, two great synagogues, the 1876 Centennial Exposition, Tindley Temple, and Alexandre Guilman's visits to Philadelphia; Aeolian organs in palatial homes; Church music; Emerson Richards and the American Classic revolution in organbuilding; and early organ recordings. Fully indexed with almost 300 pages and 125 illustrations. Non-member price: \$34.95; member price: \$29.95; www.ohscatalog.org/ohsph2016dijuc.html.



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

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

Category _____ Regular Boldface
 Place on website

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

Name _____ Phone _____
 Address _____ Total Enclosed _____
 City/State _____ Zip _____ E-mail _____

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890
 E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



Martin Baker*



Diane Meredith Belcher



Michel Bouvard*



Stephen Buzard



Chelsea Chen



Katelyn Emerson
 2016 AGO National
 Competition Winner
 Available 2016-2019



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



Vincent Dubois*



Stefan Engels*



David Baskeyfield
 Canadian International
 Organ Competition Winner
 Available 2015-2018



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Thomas Heywood*



David Higgs



Jens Korndörfer



Christian Lane



Olivier Latry*



Nathan Laube



Alan Morrison



James O'Donnell*

Choir

The Choir of
 Saint Thomas Church
 New York City
 Daniel Hyde, Director



Thomas Ospital*



Jane Parker-Smith*



Daryl Robinson



Daniel Roth*



Jonathan Ryan



Tom Trenney

*= Artists based outside
 the U.S.A.



Thomas Trotter*



Todd Wilson



Christopher Young

**Celebrating
 Our 96th
 Season!**