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SEPTEMBER 2018



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Cover feature on pages 26–27

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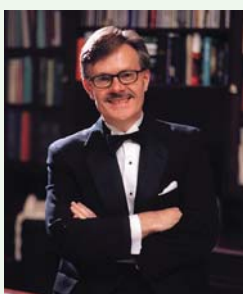
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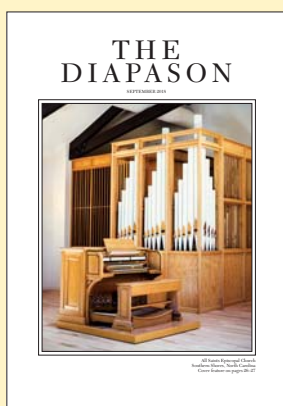
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Editor's Notebook

A new season

As I write this on August 1, I realize you will read this at the end of this month or early September, the very last days of summer. Most choirs and ensembles will soon begin rehearsals for their weekly services or seasonal concerts. The staff of THE DIAPASON hopes that these past weeks and months have provided you a bit of respite from the myriad activities you will soon experience.

Our "Here & There" section this month contains listings for many church, university, civic, and regional ensembles that will excite you with opportunities for excellence in organ and choral music. If you have a series of events you would like for us to consider, it is not too late to send the appropriate information to me.

Lessons & Carols

Planning ahead, if your church or educational institution is having a service of Lessons & Carols, presentation of Handel's *Messiah*, Advent recital series, or Advent or Christmas concert, please submit that information to me as far in advance as possible for proper coverage in our Calendar section.

Resource Directory

Our 2019 Resource Directory will be mailed with your January issue. Planning has already begun for this helpful booklet. If your business was not listed in the 2018 Directory and should be in 2019, please let us know, as these listings are free of charge. We cannot include you if we do not know about you! If your business was included in our 2018 Directory, kindly carefully evaluate your entry to see if information needs to be updated, expanded, etc. For enhanced presence through advertising, Jerome Butera (jbutera@sgcmail.com; 608/634-6253) is always ready to assist you with many opportunities. Our Resource Directory is a reference tool for our readership for the entire year, so make sure you are included!

Here & There

Correction

In John Bishop's "In the Wind . . ." (August 2018, page 15), a former organist of Grace Church, New York City, was incorrectly identified as George Mitchell. The correct name is Ernest Mitchell.

Events



St. Mary's Cathedral, Ruffatti organ

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues recitals, Sundays at 4:00 p.m.: September 2: Laura Wiley, flute; 9/9, Angela Kraft Cross; 9/16, Lyle Sheffler, classical guitar; 9/23, Letizia Romiti; 9/30, Christoph Tietze. St. Mary's Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals, 89 ranks. For information: www.stmarycathedralsf.org.

Trinity Lutheran Church, Cleveland, Ohio, continues its "Music Near the Market" recital series, Wednesdays at 12:15 p.m., featuring Rudolf von Beckerath's first pipe organ installed in North America, completed in 1956 and consisting of four manuals, 65 ranks. September 5 and 12, Florence Mustric;



Trinity Lutheran Church, Cleveland, Ohio, Beckerath organ

9/19 and 26, Robert Myers. For information: <http://clevelandbeckerath.org/>.

Association of Lutheran Church Musicians (ALCM) continues "Hearts, Hands, Voices," local workshops for church musicians: September 8, Honolulu, Hawaii; 9/15, Fairfield, Connecticut, and Mission, Kansas; 9/22, Charlotte, North Carolina, Schaumburg, Illinois, and Willmar, Minnesota; 9/29, New York, New York, Baltimore, Maryland, Perrysburg, Ohio, Lindsborg, Kansas, and Seward, Nebraska.

October 5-6, South Bend, Indiana; 10/6, Irvine, California; 10/13, Waukesha, Wisconsin, Denver, Colorado, Missoula, Montana, and Portland, Oregon; 10/20, Columbia, South Carolina, San Francisco, California, and Torrance, California; November 3, Hickory, North Carolina; 11/10, Philadelphia, Pennsylvania. For information: www.alcm.org.



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20 Under 30

THE DIAPASON's 20 Under 30 program returns in December! We will recognize once again young women and men whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their 30th birthdays. Nominations will open December 1 and close on February 1, 2019. Begin to consider now the young leader you might nominate for this important award!

In this issue

We continue Michael McNeil's series on the documentation of what is likely California's oldest pipe organ, the 1864 William A. Johnson Opus 161 in the Piru Community United Methodist Church. In "Harpsichord Notes," Larry Palmer introduces us to a new and complete edition of the keyboard works of Armand-Louis Couperin, available at the website of Martin Pearlman. John Bishop, in "In the Wind . . .," reveals for us the interesting life of a little-known organist/organbuilder of the 19th century, William Horatio Clarke. We welcome back Gavin Black with his column, "On Teaching," and he tells us about his interesting visit to London this summer.

Our Cover Feature includes two recent modest-sized pipe organs in North Carolina, created by Quimby Pipe Organs of Warrensburg, Missouri. One is a two-manual, 18-rank instrument for All Saints Episcopal Church, Southern Shores, the other a three-manual, 30-rank organ for Concord United Methodist Church, Concord.



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

Longwood Gardens, Kennett Square, Pennsylvania, announces 2018-2019 organ and carillon events: September 9, Janet Tebbel and Lisa Lonie, carillon; 9/23, Margaret Pan, carillon; October 7, Jackson Borges; 10/13, open console day; November 2, Peter Richard Conte and Jeremy Fillsell; 11/11, John Walthausen.

February 9, 2019, Todd Wilson; 2/17, Parker Kitterman; March 3, Michael Smith; 3/22, David Briggs; 3/30, open console day; 3/31, David Christopher; June 18-19, Longwood Gardens International Organ Competition. For information: www.longwoodgardens.org.

Holy Trinity Lutheran Church, Lynchburg, Virginia, announces special music programs for 2018-2019, Sundays at 4:00 p.m.: September 9, J. William Greene, harpsichord; October 21, Jeremy Thompson; November 4, The Wren Masters; April 7, 2019, Marek Kudlicki; May 5, Kimberly Marshall. For information: www.holytrinitylynchburg.org.

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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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St. Chrysostom's Episcopal Church, Chicago, Illinois, C. B. Fisk, Inc., organ

St. Chrysostom's Episcopal Church, Chicago, Illinois, announces its 2018–2019 season of musical events: September 16, Kimberly Schafer, carillon, featuring the premiere of a work by Kevin Michael Kay, commissioned for the church's 125th anniversary; 9/28, Jason Moy, harpsichord, and friends; October 30, Thomas Ospital, organ; November 11, Erica Schuler, soprano, and Scott Brunscheen, tenor.

January 6, 2019, choral Evensong for Epiphany; 1/25, David Jonies, organ, and Ryan Berndt, trumpet; February 15, Bruce Neswick, hymn playing masterclass; March 22, Jason Moy, harpsichord, Tönig-Tarasevich, baroque flute, and Anna Steinhoff, baroque cello; May 7, Ken Cowan. The church also hosts its summer carillon festival, June 9, 16, and 23. For information: www.saintc.org.

Trinity Lutheran Church, Worcester, Massachusetts, announces its 2018–2019 series, Music at Trinity, celebrating the 50th anniversary of Noack Organ Company Opus 40, completed in March 1969: September 30, Harmonie Transverse Flute Ensemble; November 1, Duruflé, *Requiem*; December 2, Advent Lessons & Carols; March 3, 2019, Jonathan Dimmock; March 31, Sean Redrow; April 14, James MacMillan, *St. Luke Passion*; May 19, Nathaniel Gumbs. For information: www.trinityworce.org.

Washington National Cathedral, Washington, D.C., announces its 2018–2019 organ recital series, Sundays at 5:15 p.m., unless otherwise noted: September 23, George Fergus; 9/30, Weston Jennings; October 7, Matthew Cates; 10/14, Erik Wm. Suter; 10/28, Elmo Consentini; November 4, Stefan Donner; 11/25, Jeremy Filsell; December 25, 1:30 p.m., George Fergus;

February 3, 2019, Alexander Straus-Fausto; 2/17, Stephen Kalnoske; March 3, Jeremy Filsell; 3/10, Jordan Prescott; 3/24, Jonathan Vaughn; April 7, Virginus Barkauskas; 4/21, 1:30 p.m., George Fergus; May 5, Richard Spotts; 5/12, Chuyoung Suter; 5/26, Rebecca Marie Yoder; June 2, John Walthausen; 6/9,



Washington National Cathedral

Jeremy Filsell; 6/16, Paul Griffiths; 6/23, Jackson Borges; July 4, 11:00 a.m., Independence Day concert.

Additional concerts are as follows: September 10, Diderot String Quartet; October 30, Prague Philharmonic Children's Choir; November 5, PostClassical Ensemble; 11/11, National Veterans Day Concert; December 7–9, Handel, *Messiah*; 12/22, The King's Singers;

January 16, 2019, Diderot String Quartet; 1/23, PostClassical Ensemble with gamelan and dancers; March 30, King's College Choir, Cambridge, UK; April 14, Mozart, *Requiem*; May 16, Diderot String Quartet; 5/31, Diderot String Quartet. For information: <https://cathedral.org/music/organ/>.



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

Grace Church, New York, New York, announces its 2018–2019 Season of Bach

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The choir of the Cathedral of St. John the Evangelist, Milwaukee, Wisconsin, at Salzburg Cathedral

The choir of the **Cathedral of St. John the Evangelist,** Milwaukee, Wisconsin, toured Austria in late June. The group sang for Mass at the Salzburg Cathedral and performed concerts in the Peterskirche and the Capuchin Church, both in Vienna. In addition to performing formal concerts, they sang informally at Melk Abbey and the palace in Eisenstaedt. A varied program with emphasis on lesser-performed composers and American spirituals was presented. The choir was directed by **Michael Batcho**, director of music, and accompanied by **Andrew Kreigh**, organist. For information: www.stjohncathedral.org.



Participants of the American Guild of Organists Pipe Organ Encounter in Philadelphia at the shops of Patrick J. Murphy & Associates Organbuilders

Patrick J. Murphy & Associates Organbuilders welcomed participants in the American Guild of Organists Pipe Organ Encounter (POE) in Philadelphia, Pennsylvania, to its shops on July 11. A buffet lunch was provided, and the group participated in a shop tour. The wood shop portion observed the newly acquired CNC router in action as well as workers explaining ongoing rebuilding work of the Schantz organ from the Cathedral of St Francis of Assisi, Metuchen, New Jersey. In the pipe shop, voicer Megan Farrell explained the process of pipe preparation and demonstrated flue voicing. Prior to departure all participants asked questions and tried out two instruments (Skinner and Möller) currently for sale.



Basilica of Our Lady of Sorrows, Chicago, Illinois, 1902 Lyon & Healy Opus 90

The **Basilica of Our Lady of Sorrows,** Chicago, Illinois, will present a recital rededicating its 1902 Lyon & Healy organ, nearing completion of restoration by **City Organ Works, LLC**, under the leadership of David Rhodes. The recital by **Frederick Hohman** will take place September 16, 3:00 p.m.

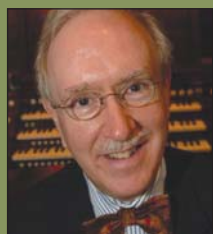
Our Lady of Sorrows was founded in 1874 and built its present church of Renaissance architecture seating 1,200 between 1890 and 1902. In March of 1902, Clarence Eddy of Chicago played the dedicatory recital on **Lyon & Healy Opus 90** (factory number 1342), a four-manual, 57-rank organ, the largest extant instrument of this Chicago builder. The Organ Historical Society presented the organ with its Historic Organ Citation in 2002, during a convention recital honoring the organ's centennial. For information: www.ols-chicago.org.

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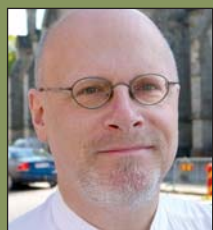
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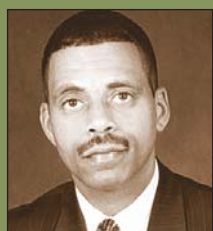
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at Noon and Weekend Organ Meditations. Bach at Noon takes place every Tuesday through Friday, September 11 through May 22, 12:20–12:50 p.m., featuring the organ works of Johann Sebastian Bach as daily meditation. Weekend Organ Meditations feature the diverse repertoire of the organ each Saturday and Sunday, September 9 through May 26 in 45-minute informal programs. A free-will offering of dry goods for New York food pantries is accepted. The organ of Grace Church is Taylor & Boody Opus 65 of four manuals, 87 ranks. For information: www.gracechurchnyc.org.



Ransdell Chapel, Campbellsville University, Campbellsville, Kentucky

Campbellsville University, Campbellsville, Kentucky, announces its 11th Annual Noon Concert Series with organ recitals at 12:20 p.m. in Ransdell Chapel or Our Lady of Perpetual Help Catholic Church: September 11, Stephen Black; October 16, Kenneth Stein; November 13, Larry Sharp; February 19, 2019, Jim McFarland; March 26, Jane Johnson; April 9, Wesley Roberts. For information: www.campbellsville.edu.

St. Paul's Episcopal Church, Delray Beach, Florida, announces its 2018–2019 concert season: September 16, Delray String Quartet with Jure Rozman, piano; October 21, Bernstein at 100, with Trilium Piano Trio; November 4, Choral Evensong for All Saints' Sunday; 11/18, Cantors in Concert, featuring Sagee Goldenholz, David Presler, Bruce Hurwitz, clarinet, Gary Lawrence, piano; December 2, Advent Lessons & Carols; 12/16, the Billington and Gonzalez Duo; 12/30, Christmas Lessons & Carols; 12/31, Paul Cienniwa, harpsichord, Bach, *Goldberg Variations*.

January 20, 2019, Lynn University chamber music finalists; February 10, Anton Belov, baritone, and Milana Strezeva, piano; March 3, Choral Evensong; 3/24, Emily Carter, soprano, Erin Paiva, piano, Laurice Campbell Buckton, violin, Marie Ridolfo, viol da gamba,

and Paul Cienniwa, harpsichord; April 28, Amernet String Quartet, with Paul Cienniwa, harpsichord; May 19, Giorgi Chkhikvadze, piano; June 16, PEN Trio. For information: www.music.stpaulsdelray.org.



Madonna della Strada Chapel, Goulding & Wood organ

Madonna della Strada Chapel, Loyola University, Chicago, Illinois, announces its 2018–2019 Third Sunday @3 Organ Concert Series: September 16, Michael Soto; October 21, Patrick Pope; November 18, Susan Klotzbach; December 16, Matthew Haider; January 20, 2019, Corrado Cavalli; February 17, Jeremy Kiolbassa; March 17, Sharon Peterson; May 19, Thomas Fielding. For information: www.luc.edu/organ.

Westminster Cathedral, London, UK, continues its 2018 Grand Organ Festival, with recitals on Wednesdays at 7:30 p.m.: September 19, Stephen Farr; October 24, Catherine Ennis. For further information: www.westminstercathedralchoir.com.



Cathedral Church of the Advent, Birmingham, Alabama, M. P. Möller organ console

The Cathedral Church of the Advent, Birmingham, Alabama, announces special music events for 2018–2019. Choral Evensongs, Thursdays at 5:30 p.m.: September 20, October 18, November 15, December 20 (Christmas Lessons & Carols), January 17, 2019, February 21, and May 30. Advent Lessons & Carols are presented December 2, 9:00 and 11:00 a.m.

The Cathedral's Midday Music Series, Fridays at 12:30 p.m.: September 28,

Appointments



Daniel J. Fenn

Daniel J. Fenn is appointed director of music and organist at Saint Luke Lutheran Church (ELCA), Silver Spring, Maryland. He succeeds Jeffrey R. Pannebaker, who is retiring after 30 years of service to the church. A native of Mississippi, Fenn studied organ performance at Mississippi College (Bachelor of Music, 2002) and University of Houston (Master of Music, 2004). He earned the Master of Sacred Music degree in choral conducting in 2009 in the program shared between St. Olaf College and Luther Seminary in Minnesota. His organ teachers include Jeff McLelland, Robert Knupp, and Robert Bates, and he studied conducting with Anton



Reverend J. Michael McMahon

Armstrong. Previous director of music positions include Grace Presbyterian Church, Houston, Texas, and St. John's Lutheran Church, Northfield, Minnesota. At Saint Luke Church, he will serve as the principal organist and direct the adult, youth, and handbell choirs.



Kirk Michael Rich

Reverend J. Michael McMahon is appointed executive director of the Hymn Society in the United States and Canada, succeeding Jan Kraybill. McMahon holds degrees in theology from Washington Theological Union, University of Notre Dame, and Catholic University of America and is an ordained minister of the Christian Church (Disciples of Christ). Since 2013, he has served as minister of music at National City Christian Church (Disciples of Christ), Washington, D.C. From 2001 until 2013 he was president and chief executive officer of the National Association of Pastoral Musicians. McMahon has taught in the Department of Theology at the Catholic University of America and has been featured as a speaker and clinician for regional church gatherings and national music organizations. He is the author of a book on Christian initiation, has written articles on worship and church music for a variety of journals, and has contributed to several books on music ministry.

■

Kirk Michael Rich is appointed associate director of music and organist of All Saints' Episcopal Church, Atlanta, Georgia, one of the largest Episcopal churches in the country. He will assist interim director of music David Brensinger in all aspects of the music program, including accompanying the adult choir and playing for two choral services each Sunday. In addition to the adult choir of forty volunteer and staff singers, the parish has four youth choirs. Rich was most recently associate director of music for St. John Vianney Catholic Church, Houston, Texas. After early studies with Douglas Reed at the University of Evansville, Indiana, Rich earned a Bachelor of Music degree from Oberlin Conservatory of Music, Oberlin, Ohio, where he studied organ with James David Christie and harpsichord with Webb Wiggins. He received the Master of Music degree from the Jacobs School of Music, Indiana University, Bloomington, Indiana, studying with Christopher Young, Bruce Neswick, and Elisabeth Wright. He is a Doctor of Musical Arts degree candidate at the Moores School of Music, University of Houston, Texas, studying with Robert Bates and Matthew Dirst. Kirk Rich is represented by Seven Eight Artists. For information: www.seveneightartists.com.

Jeffrey Flaniken, violin, Angela Flaniken, viola, and Donald Sanders, piano; October 26, Melissa Lander, clarinet, and Charles Kennedy, organ; November 16, Peter H. Bloom, flute, Francis Grime, viola, and Mary Jane Rupert, piano; December 14, Cathedral Ringers Handbell Ensemble; January 25, Birmingham Boys Choir; March 1, Frederick Teardo, piano; April 26, Cathedral Ringers Handbell Ensemble.

In addition, the Cathedral Concert Series presents: November 2, Frederick Teardo; January 10, Michael Unger; February 22, VOCESS; May 4, Festival of Hymns, Psalms, and Spiritual Songs, with the cathedral choir and the choir of

St. George's Episcopal Church, Nashville, Tennessee. For information: www.adventbirmingham.org.

St. John's Episcopal Church, West Hartford, Connecticut, announces its 2018–2019 Music at the Red Door events: October 14, Jazz at the Red Door, with the Nat Reeves Quintet; December 9, Candlelight Festival of Lessons and Carols; February 9, 2019, Handel, *Messiah*, with the American Baroque Orchestra and Chorus; March 9, Celtic Fire, with the CitySingers of Hartford; March 24, Duruflé, *Requiem*; April 27, Suzanne Bona, flute.

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St. John's Episcopal Church, West Hartford, Connecticut

Choral Evensong is offered Sundays at 5:00 p.m.: September 23, October 28, January 27, February 24, April 28. The New World Trio, ensemble in residence, presents concerts: September 30, January 13, March 31.

Pipes Alive! organ recitals are presented on Sundays at 12:30 p.m.: January 6, Diana Chou; February 3, Kyle Swann; March 3, Nathan Lively; April 7, Scott Lamlein; May 5, Jackson Merrill; June 2, Christa Rakich. For information: www.reddoormusic.org.



Peachtree Road United Methodist Church, Atlanta, Georgia, Mander organ

Peachtree Road United Methodist Church, Atlanta, Georgia, announces music events for the 2018–2019 season: September 23, Nicole Marane, with John Lemley, narrator, John Lawless, percussion, Prokofiev, *Peter and the Wolf*; 9/30, Coro Vocati; October 9, Thomas Heywood; 10/30, Chanticleer; November 4, Su-Ryeon Ji, followed by All Saints' choral Evensong; 11/11, Scott Atchison and Nicole Marane; December 9, The Many Moods of Christmas; 12/14–15, Georgia Boy Choir; 12/16, Carols by Candlelight;

February 10, 2019, Nicole Marane, Akerley, *A Sweet for Mother Goose*; 2/16, Georgia Boy Choir; 2/26, Oliver Brett and Malcolm Matthews; March 3, The Crown: Music from the Coronation, with the Chancel Choir and the Georgia Boy Choir; April 4, Three Choirs Festival; 4/6, Coro Vocati; 4/7, Scott Atchison and Schola; 4/26, Georgia Boy Choir; May 1, Su-Ryeon Ji; 5/8, Timothy Wissler; 5/15, Sarah Hawbecker; 5/22, Scott Atchison

and Nicole Marane; 5/29, Patrick Scott; June 26, the Chenaults. For information: www.prunc.org.



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

Sacred Music in a Sacred Space announces its 2018–2019 season of concerts at St. Ignatius Loyola Catholic Church, New York, New York: September 26, I Wish It So, with vocalist Dayna Katok and pianist Michael Sheetz; October 17, Serenade to Music, with the choir of St. Ignatius Loyola; 10/18, Jennifer Pascual; November 3, Yale Schola Cantorum; 11/12, Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra in music of Arvo Pärt; 11/30 and December 2, A Chanticleer Christmas; 12/9 and 12/16, Christmas concerts.

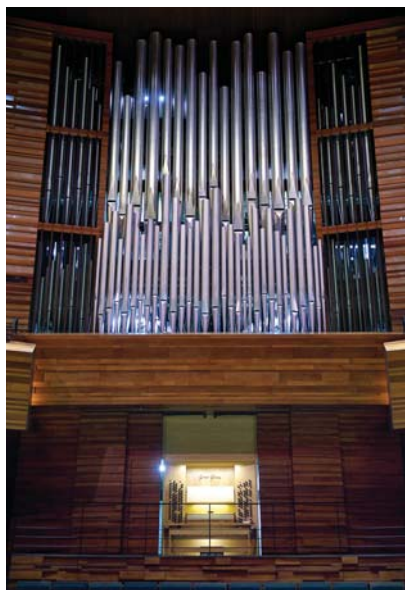
January 20, 2019, Renée Anne Louprette with Ivan Goff, Uilleann pipes; February 8, Passion for Bach and Coltrane, with Imani Winds and Harlem String Quartet; 2/24, Brahms, *Requiem*, and Mendelssohn motets; March 3, Stephen Tharp; 3/21, Songs without Words, with Mark Markham; April 14, So We Must Make the Journey, with Lorelei Ensemble; May 24, Handel, *Dixit Dominus*, and Haydn, *Harmoniemesse*; June 2, Sing & Celebrate, with St. Ignatius Children's Choirs. For information: www.smmconcerts.org.

TENET announces its 2018–2019 season of events, in New York, New York, the organization's tenth year: September 28, Sacred Vespers, Rovetta @ 350, at the Church of St. Joseph in Greenwich Village; December 19, Handel, *Messiah*, location to be announced; January 3, 6, 2019, Monteverdi, *Vespers of 1610*, Church of St. Jean Baptiste; February 7, Oh Death, Rock Me Asleep, House of the Redeemer; March 28–29, Bach, *St. Matthew Passion*, location to be announced. For further information: <https://tenet.nyc>.



Randi Dalton, Susan Reim, Erin Schmandt, and Nicholas Schmelter

Nicholas Schmelter, director of worship and congregational life for First Presbyterian Church, Caro, Michigan, hosted a Pedals, Pipes, & Pizza event at the church for 22 participants on June 27 as part of the Caro Area District Library's summer reading program, "Libraries Rock!" Event staff appearing in the photograph include **Randi Dalton** (library assistant), **Susan Reim** (organist, First Presbyterian Church), **Erin Schmandt** (library director), and Nicholas Schmelter. For information: www.schmeltermusic.com.



Grenzing organ, Radio France, Paris, France (photo credit: Christophe Abramowitz)

Radio France, Paris, announces 2018–2019 organ events. Tours of the concert hall and organ occur: October 8, November 26, January 28, 2019, February 7, May 9, and June 3. Programs featuring the Gerhard Grenzing organ: October 28, Nicholas Bucher, with Marion Tassou, soprano, and Marianne

Muller, viol de gamba; November 21, Paul Goussot, silent film accompaniment; December 19, Christmas concert; Shin-Young Lee, organ.

January 30, 2019, Hommage à André Isoir, with François Espinasse and Michel Bouvard; February 27, Mous-sourgski, *Pictures at an Exhibition*, with Vincent Genvrin; March 27, Yves Lafargue, organ, with Léa Desandre, mezzo-soprano, and Lise Berthaud, alto; April 10, Thomas Ospital, organ, with Jean-Claude Gengembre, percussion; May 15, Nathan Laube. For information: www.maisondelradio.fr.

Eastman School of Music, University of Rochester, Rochester, New York, announces its 2018 Eastman Rochester Organ Initiative (EROI) Festival, *Finding the Organ's Voices*, October 24–26. The festival marks the tenth anniversary of three organ installations in Rochester: the Craig-head-Saunders Organ (GOArt/Yokota/Arvidsson) at Christ Episcopal Church, the Halloran-All Saints Organ (Paul Fritts & Company Opus 26) at Sacred Heart Catholic Cathedral, and Taylor & Boody Opus 57 at First Presbyterian Church of Pittsford. For information: www.esm.rochester.edu/organ/eroi.

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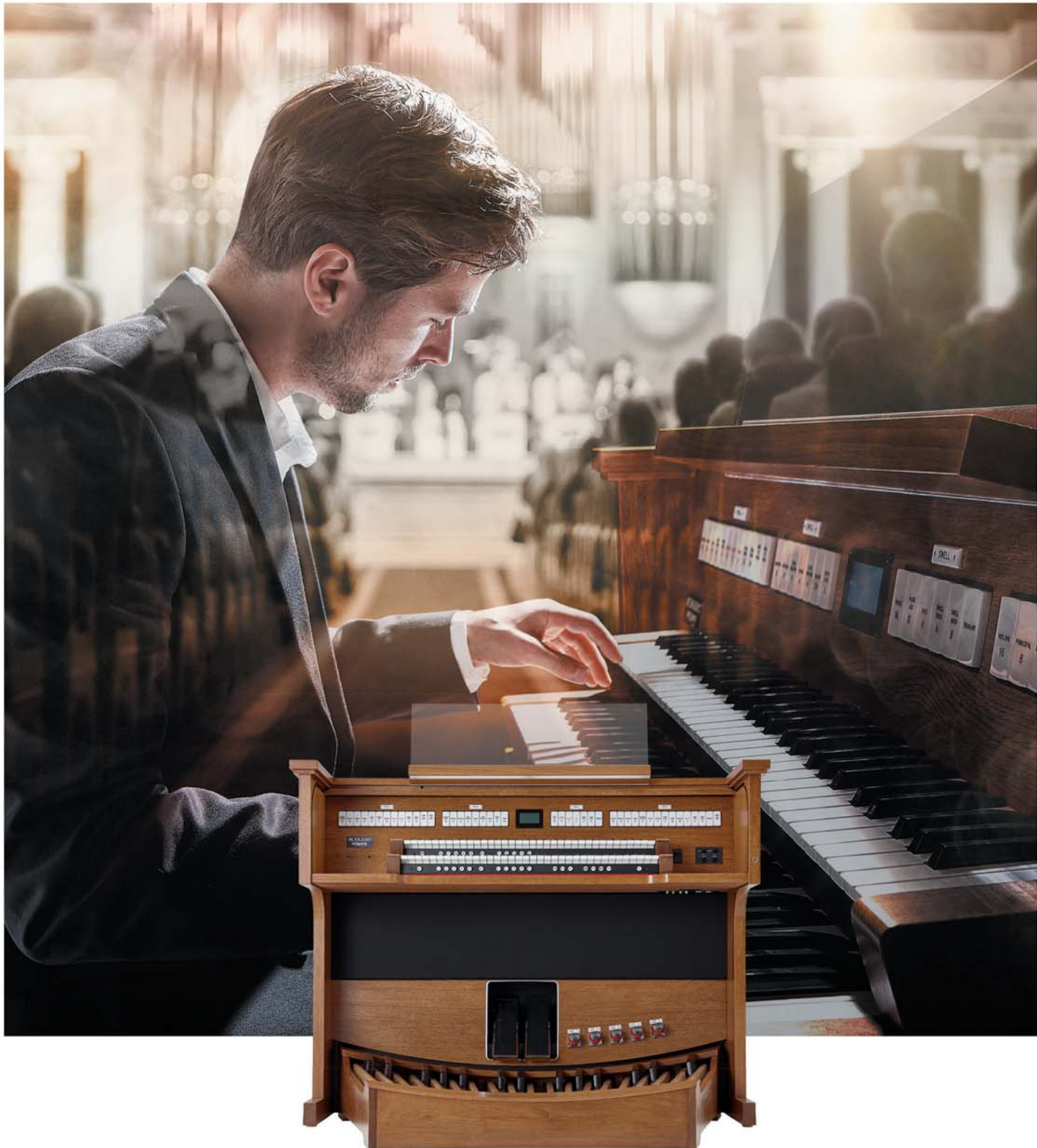
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Nelson Bernard Newby

Nelson Bernard Newby, 72, died May 30. Born in Hartsburg, Illinois, in 1945, he graduated from Hartsburg-Emden High School in 1963. A veteran of the Vietnam War, he served from 1968–1969. Upon his return, he resumed working in Bloomington, Illinois, selling pianos and organs.

In November 1977, Newby and his family moved to Florida, where he began his career as owner of Central Music. As a Rodgers Instruments and Fratelli Ruffatti representative, he provided organs to churches across the United States and to the Caribbean Islands.

A funeral was held June 13 at St. John's Lutheran Church, Hartsburg, and he was buried with a military honor guard at Hartsburg Union Cemetery. Nelson Bernard Newby is survived by his wife, Kimberle Newby, son Timothy (Tara) Newby, grandson Alex Newby, sister Doris (Newby) Higdon, and brother Howard Newby. ■



Around the World in 80 Minutes

Jeannine Jordan, organist, and **David Jordan**, media artist, performed their program *Around the World in 80 Minutes* for the Parish Arts Series at **Fairlawn Lutheran Church**, Akron, Ohio, April 14, and at **Prince of Peace Lutheran Church**, Loveland, Ohio, on April 18. For information: www.promotionmusic.org.



Patrick Wedd (photo credit: Jonathan Sa'adah)

After 22 years of service as director of music at Christ Church Cathedral, Montreal, and 58 years in the profession, **Patrick Wedd** retired at the end of June 2018. At the cathedral he was responsible for three choral services each Sunday—two Eucharists (one in English, the other in French) and choral Evensong. Under his direction the Cathedral Singers presented music from medieval times to the present day, and had commissioned and premiered many settings.

Wedd was born in Ontario and holds degrees in organ performance from the Universities of Toronto and British Columbia. While living in Vancouver for 16 years he worked in the areas of early and new music, and played frequently with the Vancouver and Canadian Broadcasting Corporation orchestras. He was director of music for 11 years at Vancouver's Christ Church Cathedral.

In 1986 he moved to Montreal to assume artistic directorship of the Tudor Singers, one of Canada's then four professional chamber choirs. With them he concertized, toured, and recorded, and collaborated with Montreal performing organizations. Wedd founded the semi-professional choir Musica Orbium, which recently celebrated its 25th anniversary.

He has concertized extensively in North America and England. He played the opening recital on the first Casavant organ to be installed in Australia and played the first solo recital on the Gabriel Kney organ of Roy Thompson Hall in Toronto. He concertized and hosted frequently for the CBC and recorded the Poulenc and Jongen concertos with the Calgary Symphony Orchestra, NAXOS discs of music for organ and trombone with Alain Trudel, as well as organ works of Healy Willan. He has composed for the church, including anthems, Masses, canticles, and hymns.

Wedd served on the national committee that assembled the latest hymnbook for the Anglican Church, *Common Praise*. He was also artistic director of the Montreal Boys' Choir Course (now the Massachusetts Course) for over 20 years, the longest continuously running summer course of the RSCM anywhere in the world.

In recognition of his contribution to the worlds of organ and liturgical music he received an honorary Doctorate of Divinity from McGill's Diocesan College and an honorary Fellowship of the Royal Canadian College of Organists. At his retirement he also received the President's Award of the RSCO Montreal Centre.

A weekend celebration was held in Montreal in June, including concert and liturgical performances of the Stravinsky *Mass* with instruments and choral

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People



Carolyn Shuster Fournier at the choir organ of Soissons Cathedral, France

Carolyn Shuster Fournier performed the world premiere of Alice R. Lesur's unpublished *Offertoire en la mineur* (Offertory in A Minor), opus 9, on the Jaquot Jean-Pierre & Sons choir organ at Soissons Cathedral, France, in a concert July 7 that commemorated the end of the First World War. Also participating in the program was soprano Magali Léger and trumpeter Nicolas Debacq. Alice Thiboust-Lesur (1881–1980), the mother of composer Daniel-Lesur (1908–2002), had studied composition with Charles Tournemire.

She had composed her *Offertoire* in Beauvais, France, in March 1915, while she was a nurse for wounded soldiers during the war. The performance also included works by Jean-Charles Gandrille, Francis Poulenc, William Bolcom, and Bernard Wayne Sanders. For information: <http://shusterfournier.com>.



J. William Greene

J. William Greene has recently published new works through Sacred Music Press and Lorenz Pushing Company. *Festive Brass* is a collection of 31 concertato style hymn settings for brass, organ, and optional timpani. *Simply Lent* is a collection of easy to moderate settings of Lenten hymns. Also newly released is a new Advent anthem, *See How Our Christ Comes*, for SATB and organ. For information: www.jwilliamgreene.com.



Connor Reed

On July 7, the **Young Organist Collaborative** (YOC), centered in Portsmouth, New Hampshire, awarded its annual Penn Brown Memorial Scholarship for Advanced Organ Study to **Connor Reed** of Bow, New Hampshire. Qualified applicants completed a judged audition for the scholarship conducted on the 36-stop, 2,425-pipe Létourneau Opus 75 at St. John's Episcopal Church, Portsmouth. The Penn Brown scholarship provides 24 lessons of advanced study and is named in honor of the late C. Pennington Brown, a YOC supporter. For information: www.stjohnsnh.org/young-organist-collaborative/.



Mark Steinbach

Mark Steinbach was invited by the Xi'an Conservatory of Music, Xi'an, China, for a five-day residency May 8–12. He taught masterclasses, coached the conservatory choir, and performed on the school's new Eule pipe organ in a collaborative concert of solo organ works and compositions for choir and organ. Mark Steinbach is university organist and senior lecturer of music at Brown University, Providence, Rhode Island. For information: mark_steinbach@brown.edu.

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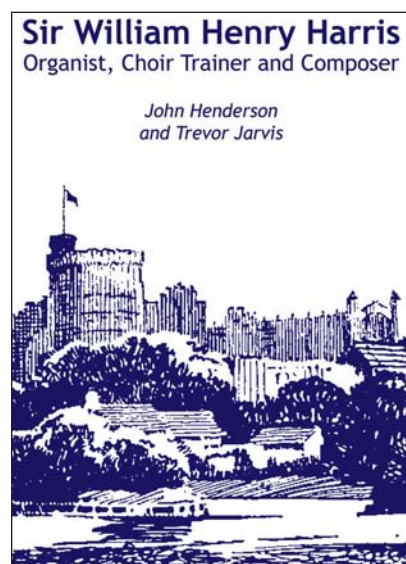
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Evensong featuring music by Britten, Howells, Gabriel Jackson, Paul Halley, and Wedd. Patrick Wedd plans to continue concertizing and composing and will continue conducting Musica Orbium.

Publishers

Fruhauf Music Publications announces a complimentary publication, *Unnumbered through the Ages*, an expanded three-verse hymn anthem for SATB choir and organ. Conceived in an Anglo-Catholic tradition, text and music combine in a manner suitable for All Saints as well as the seasons of Epiphany and Pentecost. This is the first of three verse anthems to be published by Fruhauf, and it is the most adventurous of the set, featuring the organist as a soloist and accompanist. For information: www.frumuspub.net.

Oxford announces new choral publications: *Psalm 105*, by Dominic DiOrio (978-0-19-352296-1, £3), for SATB and organ; *The Presence*, by Cecilia McDowell (978-0-19-351198-9, £2.35), for SATB double choir unaccompanied; *How can I keep from singing?*, by Sarah Quartel (978-0-19-352208-4, £2.25), for SATB unaccompanied; and *Preces and Responses*, by Howard Skempton (978-0-19-351787-5, £2.05), for SATB unaccompanied. For information: www.oup.com/sheetmusic.



Sir William Henry Harris: Organist, Choir Trainer and Composer

The Royal School of Church Music announces a new publication, *Sir William Henry Harris: Organist, Choir Trainer and Composer*, the first biography and catalogue of his works, by John Henderson and Trevor Jarvis (ISBN 9780854022793, £27.00). Harris was organist of St. George's Chapel, Windsor Castle, beginning in 1933 and continuing for 28 years. He was music teacher to the British royal family and played the organ for many high-profile occasions, especially Order of the Garter ceremonies, two

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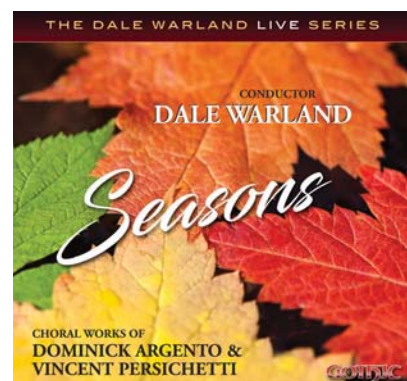
coronation services, and a number of state funerals. Catalogued are his 315 compositions with musical examples, works published and unpublished in manuscript. For further information: www.rscm.com.

Recordings



All the Host of Heaven

Acis announces a new CD release: *All the Host of Heaven*, featuring the Baylor A Cappella Choir, Alan Raines, conductor, **Isabelle Demers**, organist, Jamie Barton, mezzo-soprano, and Quinn Kelsey, baritone. The featured works are Duruflé, *Requiem*; Ešenvalds, *Stars*; and Dove, *Seek Him*, recorded at Saint-Étienne-du-Mont, Paris, France. For information: www.acisproductions.com.



Seasons

Gothic announces a new CD: *Seasons: Choral works of Dominic Argento & Vincent Persichetti* (G-49316, compact disc, \$19.99; digital download, \$14.98). In this album, **Dale Warland** directs

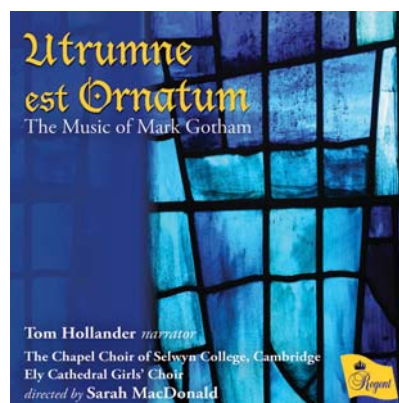
Concert management



Katelyn Emerson (photo credit: Joseph Routon)

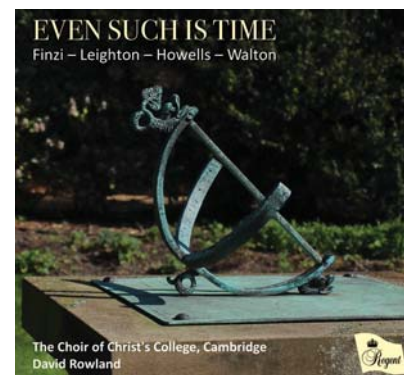
Karen McFarlane Artists, Inc., announces the addition of **Katelyn Emerson** to its main roster of concert organists. Emerson has been with the management for the last two years as the winner of the 2016 American Guild of Organists National Young Artist Competition in Organ Performance. Katelyn Emerson concertizes and presents masterclasses and lectures throughout the United States and Europe. She has received prizes in international organ competitions, most recently in the United States, France, Japan, and Russia. Emerson's double degrees in organ performance and French are from Oberlin College and Conservatory, Oberlin, Ohio. Recipient of the J. William Fulbright Study/Research Grant, Katelyn studied *en perfectionnement* at the Conservatoire de Toulouse, France, with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard. She has studied with Hans-Ola Ericsson, James David Christie, Olivier Latry, Marie-Louis Langlais, and Ray Cornils, among others. Over the past two years Emerson served as associate organist and choirmaster at Boston's Church of the Advent. Beginning autumn 2018, through a German Academic Exchange Scholarship (DAAD), Emerson will pursue a Master's degree at the Musikhochschule, Stuttgart, Germany. For more information and to hear recordings: www.katelynemerson.com. For booking information: www.concertorganists.com.

the Dale Warland Singers and the Minnesota Beethoven Festival Chorale. The title work is the premier recording of a four-movement work by Argento. For information: www.gothic-catalog.com.



Utrumne est Ornatum

Regent announces new CD releases: *Utrumne est Ornatum: The Music of Mark Gotham*, is performed by the Chapel Choir of Selwyn College,



Even Such Is Time

Cambridge, and the Ely Cathedral Girls' Choir, directed by **Sarah MacDonald**. The CD is the first recording dedicated to the works of Gotham.

Even Such is Time features the Choir of Christ's College, Cambridge, UK, performing works of Gerald Finzi, Kenneth Leighton, Herbert Howells, and William Walton. **David Rowland** is conductor. For information: www.regent-records.co.uk.

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Kimberly Marshall
concert—Fri., Nov. 2, 5:30pm
master class—Sat. morning, Nov. 3

Nathan Laube
concert—Fri., Nov. 9, 5:30pm
master class—Sat. morning, Nov. 10

Armand-Louis Couperin: Complete Keyboard Works

During this past concert season I have been revisiting a few of my favorite harpsichord solos from the French repertoire. High among these have been several works by Armand-Louis Couperin (*La Chéron* and *l'Affligée*) and, with guest harpsichordist Mitchell Crawford, the first movement of the same composer's *Symphony for Two Harpsichords*. Following one of these concerts, my sometime harpsichord student Deborah Dana brought one of the two B-flat solo pieces to her lesson, using a score printed from an online source. I asked her for more complete information, and she graciously sent me this link to Martin Pearlman's website: <http://www.martinpearlman.com/artist.php?view=dpk#docs>. And thus began this month's column, with its information about a very large gift to the entire harpsichord community!

Pearlman's online *magnum opus* comprises the complete keyboard works of Armand-Louis Couperin in a pristine scholarly edition of 350 downloadable pages: under Documents, simply scroll down to the fourth icon (Armand-Louis Couperin Edition Complete) and make your choices—the whole edition or the helpful preface, followed by the individual groups of pieces: a very legible modern-notated edition of the complete *Pièces de Clavecin*, several newly offered miscellaneous solo pieces (including one with organ registrations), and the extensive group of works for two harpsichords. There are also two appendices comprising separate parts for Harpsichord One and Harpsichord Two of the duo-harpsichord compositions.

All of this is offered for free downloading and performing: a gift from the generous and thoughtful editor, who also has given me permission to quote from his introduction: "Based on work I began in the 1970s I decided, in the modern spirit of online sharing, to make this edition available without charge to those who are interested in it. I ask only that any performers of the two *Quatuors* which I have completed acknowledge my role in writing the second harpsichord parts (which were missing from the manuscripts)."



Martin Pearlman at the harpsichord (photo credit: Patrick O'Connor)

What a kind and useful gift! Previously we have had the two volumes of selected works for keyboard edited by the eminent scholar and organist/harpsichordist David Fuller for A-R Editions of Madison, Wisconsin, and a complete facsimile edition of the 1752 solo harpsichord pieces by Brigitte Haudebourg for French publisher August Zuercher. Incidentally, both Fuller and Haudebourg have recorded various pieces from their respective print editions, as has Martin Pearlman.

Pearlman graciously acknowledged the work of his predecessors in publication. He also dedicated this extensive study to Gustav Leonhardt, from whom he took harpsichord lessons in Amsterdam. In a note to me Pearlman mentioned, "Mr. Leonhardt was quite complimentary . . ." concerning the scholarly effort involved in this new addition to A-L Couperin scores.

Rather than reprint the many helpful sections of Pearlman's 359-page *oeuvre*, I present here a list of those topics that curious readers may find to be useful



Armand-Louis Couperin and his wife, portraits by Charles-Nicolas Noel (courtesy of Martin Pearlman)

subjects that are presented in the fifty-page preface: Introduction and Acknowledgements; Genealogical Table [of the Couperin Dynasty]; Life of Armand-Louis Couperin; Couperin's Keyboard

Instruments [particularly of interest since the composer's wife was a Blanchet from that family of harpsichord-building fame]; Performance Issues (Double Bars and Repeats, Abbreviations, Appoggiaturas, Ornaments); [A comprehensive] Bibliography; Editorial Policy; Description of Sources; Critical Notes; and, finally, Portraits and Facsimiles.

What follows are 219 pages comprising the easy-to-read musical scores, which include several formerly unknown works in the category "Other Pieces for Solo Keyboard Instruments." Additionally, there is access to more than a hundred additional pages of individual parts for harpsichords 1 and 2 of the duo works. (In our Dallas printing spree we consumed more than a ream of paper and several cartridges of black printer ink, all for this very "Baroque" cause.)

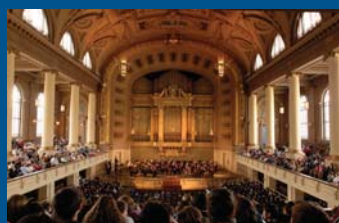
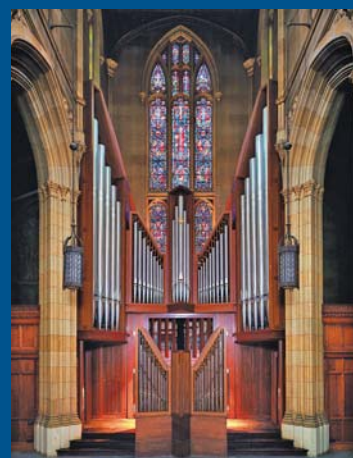
What treasures! What a treat! Endless thanks are due Martin Pearlman for his generosity and true collegial spirit. And, finally, a tip of the hat to Deborah Dana in this, her birthday month. Once again, as with her introducing me to the Wagnerian unmeasured prelude by Scott Ross (cited in *THE DIAPASON*, July 2017, page 11), her teacher has learned from his student. And that (along with hearing musical progress) is one of the greatest joys in a professor's life! ■

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

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Book Reviews

A High and Holy Calling, by Paul Westermeyer. MorningStar Music Publishers, St. Louis, Missouri, 2018, 104 pp., \$16.00. Available from www.morningstarmusic.com.

Let's face it—these are difficult times to be an organist. Appreciation of Western art music is in decline; religious affiliation is dropping at an alarming rate, particularly among the mainline denominations; and as worship attendance falls, too, many pastors respond by slashing traditional music programs, perceiving traditional music as out-of-touch or elitist. In his new book, *A High and Holy Calling: Essays of Encouragement for the Church and Its Musicians*, Paul Westermeyer mounts a full-throated defense of the importance of the organ and the organist in the life of contemporary Christianity. Although he draws on his Lutheran background, his words speak to those of any denomination.

This 104-page compilation is a quick read and could be devoured in a single sitting or enjoyed as individual nuggets of inspiration. The first section, "Reflections," is adapted from twelve columns written for the newsletter of the Twin Cities Chapter of the American Guild of Organists. The second, "Hymns," contains four brief essays on hymn playing and hymnody. The final and meatiest section, "Vocation," expounds on this theme using the historical examples of the Reformation, Bach's *Clavierübung III*, and the ministry of Paul Manz.

Anyone looking for a scholarly or exhaustive exposition on any of these topics will be disappointed, nor does this book purport to bring forth radically new ideas. Instead it reads as a rallying-cry to anxious organists who

feel under-appreciated and expendable in today's climate. Westermeyer attributes the seemingly inexorable tension between pastors and church musicians to their divergent training: with but a few exceptions, seminaries teach pastors to regard music as merely one of the church's many side-offerings and a tool to attract people to their pews, while conservatories foster musical excellence divorced from a background in theology, administration, and church politics. Neither background is sufficient, and a successful parish requires a healthy dialogue between the pastor and the musician.

Westermeyer writes with the tone of an optimistic curmudgeon: "In our culture, virtually all music is regarded as a tool to sell things. Bach's music, however, is doing something else and reaches beyond that superficial patina to essence. . . . It puts us at odds with music as sales technique and makes us—along with Bach—easy targets." Yet he sees a silver lining in the people we have committed ourselves to serve, writing simply, "Congregations are smart." He believes the path forward is rooted in the past, sometimes to the detriment of his argument. For example, in a chapter about healthy clergy-musician relationships, he describes two examples from the nineteenth century. While history should inform the present, citing contemporary success stories would make the case for hope—and the relevance of our profession—more compelling.

My favorite part of the book was the chapter on Bach's *Clavierübung III* that aims to contextualize and explain those enigmatic duets just before the fugue. While this subject would seem tangential, he points to numeric symbolism, key relationships, and motivic structure

to propose that the duets are an exploration of vocation, a musical sending-out. We will never know what Bach's true purpose was, but Westermeyer's line of reasoning is compelling.

This book may find its greatest purpose as a pastoral tool for organists facing uncertainty, disillusioned in their jobs. To these readers, Westermeyer says he hears them, and they are not alone.

—Stephen Buzard
Chicago, Illinois

New Organ Music

Twenty Voluntaries (Set 2), by John Marsh (1752–1828), edited by David Patrick and John Collins. Fitzjohn Music Publications, Herts, EN5 2HN, UK, 2017. fitzjohnmusic@btinternet.com, www.impulse-music.co.uk/fitzjohnmusic.

John Marsh, an English organist and composer, wrote "some 324 voluntaries for organ as well as numerous anthems, songs, glees," and thirty-nine symphonies, according to the editors' preface. An inheritance early in his career as a solicitor allowed Marsh to devote himself to teaching and writing music for the organ, his true passion. Although five volumes of his voluntaries survive, only a few pieces have appeared in print until recently. Both editors of this volume bring exemplary credentials to this task: David Patrick is well-acquainted with the classical English voluntary, having edited the multivolume set, *18th-Century English Organ Music*, (Oxford), and John Collins researches and performs early organ and harpsichord repertoire in addition to regularly reviewing organ music and recordings for THE DIAPASON.

Volume 1 contains Marsh's treatise on playing the organ; Volume 2, on the other hand, is music for performance. The twenty pieces in this collection provide a window into eighteenth-century English organ music in the tradition of John Stanley (who Marsh heard play as a young man), Maurice Greene, and William Goodwin (whose *Twelve Voluntaries for Organ* are another item in the Fitzjohn catalogue).

Marsh displays both skill and originality of invention in these pieces, making it difficult to provide a collective description. Following some general comments, features of particular voluntaries are presented to give some idea of the variety found herein.

Most of the voluntaries are cast in the slow-fast pattern familiar to users of the *Oxford Old English Organ Music for Manuals* volumes. First sections, marked, "Largo," "Largo e cantabile," "Andante," and "Adagio," are generally homophonic, expressive, and fuller textured (three voices with added notes) than the following sections. Second sections present satisfying contrasts in tempo, texture, and harmony: these are energetic, imitative passages in two voices that touch on secondary key areas before resolving to the tonic. Manual indications, among Great, Swell, and Choir divisions, and registration suggestions, are all original, reflecting Marsh's pedagogical bent; in his preface to the 1792 publication, reproduced in the foreword, he states that these pieces are intended "chiefly for Young Practitioners." Old practitioners will find them helpful, too.

Voluntary I is lengthier than most of the others, with a *da capo* indication at the end

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AT THE CHURCH
OF ST. IGNATIUS LOYOLA

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of the second (“Trumpet” solo) section. After the performer returns to the beginning of the piece and plays to the fermata in measure 58, she is apparently meant to leap to the (unlabeled) “coda” in measure 94, although the composer does not state this. The piece ends in a bright flourish with both hands on the Great Trumpet. The solo (second) section is marked “Largo,” which seems like a mistake until one reads in the editor’s notes (a reminder of how important the front material in an historical edition is) that Marsh considered it between “Adagio” and “Andantino” and used “Largo” to prevent a player from taking the tempo too quickly.

Voluntary IV has only one section, played on Diapasons, and flows gently thanks to galant-style triplets. Repetition is favored over development, but manual changes relieve any incipient monotony.

Voluntary VI begins with a short *Preludio* in triple meter followed by a Cornet solo section marked “Allegro.” Motoric rhythmic patterns in imitation of violin string crossings—shades of Vivaldi—propel this part to its satisfying conclusion.

Whereas No. VI is indebted to Italian Baroque string music, *Voluntary VII* has a distinctly Handelian aspect. A stately, sarabande-like “Largo” in 3/2 opens the piece with upper voices moving in parallel thirds above a supporting bass and ends on a dominant chord (C) in preparation for the ensuing 3/4 “Allegro.” This second section, in binary form, calls for a full registration of Diapasons (open and stopped), Principal, and Sesquialtera and begins imitatively with a sturdy rising fourth from C to F. It is simply good fun to play and would make an excellent prelude, postlude, or recital piece.

Voluntary XIX returns to the Italian style, which is never really absent—Handel and other composers absorbed it completely, and Italian musicians like Geminiani in eighteenth-century London kept it alive. This, the penultimate piece in the collection, is one of my favorites because of its vigorous rhythmic drive, beginning with the emphatic opening I–V–I chords—a Vivaldi thumbprint if ever there was one. Marked “Vivace,” this voluntary is very much like a concerto movement.

This is a handsome and useful volume, spiral-bound, clearly formatted and printed, with much helpful information about Marsh, tempo markings, ornamentation, registration, and performance suggestions for individual voluntaries. The music is interesting and original, making John Marsh’s second set of Voluntaries an excellent addition to any organist’s collection.

—Sarah Mahler Kraaz
Ripon, Wisconsin

***Fantastystycke*, by Thomas Åberg, adaptation by Carson Cooman. Svensk Musik, 1993/2013, GB12639, 80 Swedish Kroner. Available from www.svenskmusik.org.**

“Fantasy Piece” by Swedish organist and composer Thomas Åberg had an interesting genesis. It was written in 1993 as a piece for solo cello. Twenty years later, in 2013, American composer Carson Cooman adapted it for organ.

I listened to the cello version a number of times before I tried it as an organ piece. The theme of the work is based on a four-note motif, which is repeated many times in various guises throughout. In the cello score, Åberg has kept the four-note motif fairly low in the range

and has juxtaposed it with some lyric passage work in the upper range of the cello in between. This makes for a piece of some variety as the cello moves between the two extremes: moments of stress and moments of repose.

Carson Cooman, in his adaptation, has chosen to take more liberties in the arrangement as he takes advantage of the different qualities that the organ offers. He seems to make more of the crescendos inherent in the music and adds notes to chords in the score, overtones that are inherent in the strings of the cello and make the piece organic in the transcription. Thus, there are fewer moments of repose as the organ builds through large crescendos. Indeed, there are only four short measures where the score is marked *piano*! From that point on there is increasing volume from *ff* to *fff* at the end. The cello score also has some music that Cooman left out, as the cello version is about 40 seconds longer than the organ score.

The original score is very exciting. Cellists are encouraged to take a look at it. The organ score, connected in so many interesting ways with the original, has grown, despite being shorter in length, into something much bigger. The organ can do that, and Cooman did an exemplary job in this transcription and arrangement.

Both of these composers are well known and have growing reputations in their own countries and beyond. Although not a regular collaboration, both of these composers are pleased with the results. I think you will be, too, no matter which instrument you play!

***Centennial Spreckels Fanfare for Organ*, by Carol Williams. Melcot Music Publishing, \$12.00. Available from www.melcot.com.**

This piece is dedicated to George Hardy, president of the Spreckels Organ Society, on the occasion of the celebration of the one-hundredth anniversary of the Spreckels Organ. The music must have been a sensation at its premiere.

A full organ trumpet fanfare opens the work with some of Williams’s classic twists in harmony. A strong melody enters immediately over repetitive chords in the left hand—a very powerful statement. These two pages are repeated before a surprise as the player turns the page. A rhapsodic melody enters *pianissimo*, remotely echoing the opening theme, over gently undulating sixteenth-note arpeggios in the left hand. This section is spellbinding. At its conclusion, there is another surprise—a short *ppp* rendition of Beethoven’s Ode to Joy from his *Ninth Symphony*!

At this point, the opening material returns in its entirety. A short transition

then carries us to a full organ *fff* repeat of the Ode to Joy section with larger chords, culminating in a short repeat of the opening fanfare in the left hand. Amazingly, there is also a one-measure allusion to “Happy Birthday!” The piece is six pages long and, although not extremely difficult, probably rates a medium to difficult designation with the arpeggiated middle section.

This music with its dynamic contrasts would be most effective on a large organ; especially one with large-scaled trumpets. I believe every organist could have a real “blast” with it.

—Jay Zoller
Newcastle, Maine

New Recordings

***Sacred Expressions: Twentieth-Century Music for Organ*, Kola Owolabi, organist. Syracuse University, Crouse College, Syracuse, New York, 1950 Holtkamp organ. Raven Recordings, OAR-996. Available from www.ravencd.com.**

Prelude and Variations on “Old Hundredth,” Calvin Hampton; *L’Ascension*, Olivier Messiaen; *Four Biblical Dances*, Petr Eben.

Born in Toronto, Ontario, Kola Owolabi moved at the age of five to his father’s native Nigeria, where he first began music lessons. Returning to Canada at age ten he pursued a musical career, winning international acclaim for his anthem *Hodie Christus Natus Est*, which he composed at the age of thirteen and which is widely performed today. He earned a bachelor’s degree in organ performance at McGill University, followed by a master’s degree in organ performance and choral conducting from Yale University and a doctorate in organ performance from the Eastman School of Music. From 2006 to 2014 he taught at Syracuse University, where he was also university organist and conducted the Hendricks Chapel Choir. It was during this period that the present recording was made, although it was not issued until 2016. Since 2014 he has been associate professor of organ at the University of Michigan, Ann Arbor.

As part of Syracuse University, Crouse College was originally built as the College for Women, but now houses the music department. The three-manual, sixty-one-rank Walter Holtkamp, Sr., organ, Job No. 1649 of 1950, in Setnor Auditorium, Crouse College, is one of no fewer than five Holtkamp organs purchased by Syracuse University in the 1950s. It contains quite a bit of pipework from the previous organ, Frank Roosevelt Opus 423 of 1889. Perhaps this is why it sounds finer than other 1950s Holtkamps I have heard, where the reeds, lacking harmonic trebles, often seem weak in the treble. Not so with this organ, which is as fine an American-Classical instrument as one could find anywhere. The pleasant acoustics also help, as doubtless does the fact that Kola Owolabi knows the organ inside out and can use it to its best advantage.

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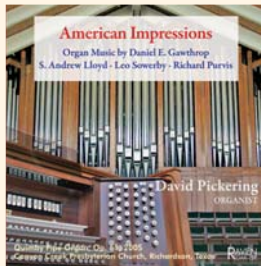
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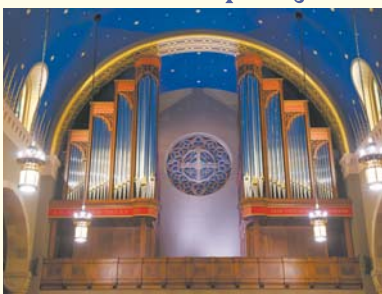
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**BUILDING-RESTORATION
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We are only just starting to get a perspective on the twentieth century. For a long time twentieth-century organ music meant contemporary organ music, but this is no longer true now that we are in the twenty-first century. Messiaen's *L'Ascension* was written over 84 years ago, while Calvin Hampton, one of the first musicians, alas, to succumb to AIDS, died over 33 years ago. Petr Eben, who died a mere decade ago, was the only composer on this CD to make it into the twenty-first century. When I was a teenager, the date of composition of Franck's *Trois Chorales* was more recent than the composition date of Messiaen's *L'Ascension* is now. Queen Victoria's reign was nearer in time than the World War II now is. *Sic transit gloria mundi*.

Prelude and Variations on "Old Hundredth" by Calvin Hampton was composed in 1975 and originally consisted of a prelude and nine variations. Hampton wrote an additional three variations when Cherry Rhodes gave the European premiere at the St. Alban's Festival later in the year. The variations employ compositional techniques borrowed from such composers as Reger, Karg-Elert, Tournemire, and Dupré. It is thus rather eclectic in style, but is also both festive and virtuosic. It requires varied styles of touch and phrasing, as well as wide-ranging changes in registration, and Owolabi pulls these off extremely well on the Holtkamp organ.

Back in the twentieth century when it was written, Olivier Messiaen's *L'Ascension* seemed shockingly new to the sensibilities of the time. Now it is a familiar old friend. The first movement, *Majesté du Christ demandant sa gloire à son Père*, sounds both profound and warm on the Holtkamp organ. Owolabi makes particularly effective use of the 8' Schalmey as a solo stop in the second movement, *Alleluias sereins d'une âme qui désire le ciel*. Although artfully performed the third movement, *Transports de joie d'une âme devant la gloire du Christ qui est la sienne*, does not quite come off on the Holtkamp organ, whose manual reeds lack éclat and élan and whose Pedal reed is a little soft in comparison with that of a Cavaillé-Coll organ. Owolabi plays the final movement, *Prière du Christ montant vers son Père*, with much warmth and feeling.

The earlier years of the Czech composer Petr Eben were less than happy. His father was Jewish, and he found himself in a Nazi concentration camp during World War II. After the War he remained under a cloud during Communist rule, owing to openly being a Roman Catholic and his refusal to join the Communist party. His life took a decided turn for the better, however, when Czech democracy was restored in 1989, and he then became something of a national celebrity. The most recent works on the recording date from shortly after this. The *Four Biblical Dances* were written in 1990–1991 and published in 1992.

A familiar story from the Bible records how King David shocked the Israelites by dancing in front of the Ark of the Covenant, kicking up his legs in such a way as to show everything he had. This is commemorated in the first of the *Four Biblical Dances*, "The Dance of King David before the Ark of the Covenant." Owolabi gives an excellent performance that captures the wild frenzy of the occasion. The mood changes from frenzy to tender in the second dance, "The Dance of the Shulamite," which references Solomon's bride in the Song

of Songs. The third dance, "The Dance of Jephtha's Daughter," describes how she came to meet her father, as he returned from victory over the Ammonites, with timbrels and dances. The story did not end well, however, since tragically Jephthah found himself bound by an oath to offer his daughter as a sacrifice in thanksgiving for his victory. The dance expresses the emotions of the situation as the joyful opening gives way to a more somber mood at the end. Again Kola Owolabi handles the conflicting emotions of the piece in a masterly fashion. The final dance is entitled "The Wedding in Cana" and is a joyful nuptial dance, although it is not strictly Biblical since the Johannine account does not mention dancing at the wedding, though there doubtless would have been. The piece builds up to a fitting climax.

Kola Owolabi's excellent playing and the interesting choice of repertoire results in a compact disc that helps us get more of a perspective on twentieth-century organ music.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Earth and All Stars (Alleluia, Jesus Is Risen!), arranged for 3–5 octaves of handbells by Matthew Compton. Agape (a division of Hope Publishing Company), \$5.50, Level 4- (D).

This hymntune, written by David Johnson, is arranged in a dynamic, festive setting that will thrill the player and the listener. Several handbell techniques and vibrant rhythms bring the piece to a brilliant conclusion.

Easy Favorites for the Handbell Soloist, Volume 2, arranged by Cathy Moglebust, accompaniments by David Moglebust. Choristers Guild, CGB1022, \$39.95, also available audio accompaniment CD, CGBD68, \$49.95 (E – M-).

As with the first volume, this set is arranged for handbell soloist and keyboard accompaniment. Pieces span the church year, with Advent and Christmas titles being the easiest. The soloist's part is included as a pull-out booklet. These arrangements are creatively written and provide a variety of colorful harmonies and rhythms.


The Best of Agape for 2–3 Octaves, Volume 1, by various composers and arrangers. Agape (a division of Hope Publishing Company), Code No. 2832, \$14.95, Level 2-3 (E – M-).

Eleven best-selling pieces for the cost of three makes this collection a real bargain. These contemporary settings are arranged by Peggy Bettcher, Susan E. Geschke, Sharon Elery Rogers, and Douglas E. Wagner. The arrangements are engaging and guaranteed to appeal to both ringers and listeners.

Open My Eyes, arranged for 3, 4, or 5 octaves of handbells and optional 3, 4, or 5 octaves of handchimes, by Karen Thompson. Choristers Guild, CGB 1011, \$4.95, Level 3 (M).


Based on the old hymntune, SCOTT, "Open My Eyes, that I May See," this arrangement opens with some lush harmonies that then move to a gentle, more contemplative section, ending quietly with suspended mallets. Very creative and effective.

—Leon Nelson
Vernon Hills, Illinois



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Lunching with geniuses

I used to be an avid baseball fan. Starting with the “Impossible Dream,” the fabled 1967 season of the Boston Red Sox, I followed the hometown team aided and abetted by my father, who had grown up in Cincinnati following the Reds from the bleachers of Crosley Field. Dad had the same seats at Fenway Park for more than thirty years (section 26, row 4, seats 13 and 14), and he and I had an unbroken streak of twenty-five consecutive opening day games there, unbroken even when opening day coincided with Good Friday, and the priest and the organist had to make special arrangements! A big part of my adult relationship with my father happened in those seats, and though I do not follow the game anymore, I cherish the memories.

Some of my colleagues play Virtual Baseball, a well-organized game in which they build teams by drafting and trading “real” players and keeping track of their virtual teams based on the daily statistics of their players from the live major league baseball games. They track wins and losses, and if they have built good teams, play through the playoffs and World Series. It is very sophisticated and they are very devoted, and there is some wagering involved to keep things interesting.

Throughout my career, I have watched the progress of many organ companies, both domestic and foreign, and it occurs to me that we might develop an organ-building version of Virtual Baseball. We would make up cards with photos and lists of skills of all the employees in all the workshops, document their contributions to the various organs they worked on, and build a virtual “dream team” of craftsmen. No? Perhaps not.

We follow the great names in organ-building as avidly as the most enthusiastic baseball fan in a sports bar. We cite their great instruments, celebrate their innovations, and rattle off specifications, just like we rattled off great starting line-ups of history with our seatmates at Fenway Park. (Did Rico Petrocelli bat before or after Tony Conigliaro in the 1967 Red Sox?) We single out our organbuilding heroes, past and present, chronicling their careers and the instruments they produced.

We trace how organbuilders and organists influenced each other, and if you are anything like me, we imagine conversations between them. Gottfried Silbermann and J. S. Bach must have had lunch together a couple times, as did Aristide Cavaillé-Coll with Charles-Marie Widor, and Dirk Flentrop with E. Power Biggs. How I would love to have been a fly on the wall, or even seated at the table for one of those meals. I have read that Bach played a couple pianofortes built by Silbermann and did not think much of them. Maybe after that the lunches were over. Cavaillé-Coll was a parishioner at Saint-Sulpice in Paris until his death in 1899, when Widor was in the middle of his tenure there and at the height of fame and creativity. Cavaillé-Coll was thirty-three years older than Widor and was largely responsible for Widor’s appointment at Saint-Sulpice. That great organ was nearly forty years old at the time of Cavaillé-Coll’s death, and they must have talked about it frequently. I bet they had a regular weekly table at their favorite bistro and were sometimes joined by friends like Charles Gounod or Camille Saint-Saëns.

Robert Clicquot and François Couperin, Henry (Father) Willis and Samuel Sebastian Wesley, Ernest Skinner and T. Tertius Noble, and Charles Fisk and Daniel Pinkham are among other lunch partners I would love to have joined.

Let’s hear it for the little guys

It may be the genius luminaries of the field that we think of first, but lurking in their shadows are thousands of talented craftsmen and musicians, without whom the history of our instrument would be incomplete. William Horatio Clark (1840–1913) is one whose work has interested me because our paths have crossed several times. He was born into a musical family in Newton, Massachusetts, and took his first regular job as a church organist at the Unitarian Church of Dedham, Massachusetts, at the age of sixteen. He subsequently was organist at the Berkeley Street Congregational Church in Boston (now the site of Morgan Memorial Collection Center on Melnea Cass Boulevard, very close to the location of the Hook workshop), and moved to the First Congregational Church of Woburn, Massachusetts, in 1861, which is where I first came across his legacy.

The First Congregational Church of Woburn was built in 1860. It is an enormous wood-frame building whose 196-foot spire is reputed to be the tallest wooden steeple in North America. The magnificent three-manual organ by E. & G. G. Hook (Opus 283) was also built and installed in 1860, and I was fortunate to serve as assistant organist there while I was in high school. The organbuilder George Bozeman was organist there, and as I remember it from my headstrong youth, he created the position for me partly as the terrific educational experience it was, and partly so I would be there to cover for him as his organ work required him to travel. My first organbuilding experiences were summer jobs in Bozeman’s shop in 1975 and 1976, and I am grateful to him as friend and mentor.

That was one of my first cracks at leading a choir, and I was naïve enough that it never crossed my mind that conducting from an attached keydesk was supposed to be difficult. Today, as I meet with organists and organ committees who cannot conceive of such a thing, I am grateful for that early experience. And what an organ. Thirty-five ranks of Civil War era tone color, brilliant choruses of Principals, two Trumpets, an Oboe and a Clarinet, and a doozey of a Pedal Posaune with wood resonators. As a seventeen-year-old I knew it was a wonderful organ, but I had no idea how fortunate I was.¹ You can see photos and specifications of the organ at <https://pipeorgandatabase.org/OrganDetails.php?OrganID=8041>.

The Reverend Stuart Nutter came as a new pastor during my time there, providing my first experience with conservative evangelical preaching. I was not close with members of the congregation, but I recall that members of the choir were not happy with his messages. One winter Sunday, there was a tremendous roar as a huge load of wet snow slid off the roof and fell fifty feet to the parking lot. It seemed a sign that it was Pastor Nutter’s car that was utterly flattened, such a wreck that three of the wheels were broken off.

I do not know if William H. Clarke had anything to do with the planning of that Hook organ, but it is fair to assume that he was present for at least part of the installation, where he would have met Stephen P. Kinsley, the brilliant voicer for E. & G. G. Hook. Clarke left Woburn in 1865, returned to the Berkeley Street church for a couple years, then returned to Woburn where he stayed until 1869, when he moved across Woburn Center to the Unitarian Church. It was no coincidence that E. & G. G. Hook installed



1870 E. & G. G. Hook Opus 553, *Die Berliner Hook-Organ* (photo credit: John Bishop)



1879 Wm. H. Clarke & Co. organ, Sacred Heart of Jesus Catholic Church, Bethlehem, Ohio (photo credit: John Bishop)

their Opus 553 there the following year, also voiced by Stephen Kinsley. During my high school tenure, there were two tremendous three-manual Hook organs in my life.

I have a vivid memory of a recital played by James Busby at the Unitarian Church (currently organist at St. Stephen’s Episcopal Church in Providence, Rhode Island), joined by soprano Elisabeth Phinney. Together, they offered Bach’s Cantata 51, *Jauchzet Gott in allen Landen*. The organ included a Carillon (I think the knob said “Carrillons”), the first percussion stop in an American organ. It was a set of 29 metal bars struck by piano hammers, located above the top manual behind the music rack, and playable without wind using a mechanical coupler, and Busby used that distinctive voice as part of “Bach’s Orchestra.”

Mrs. Phinney taught singing at the New England Conservatory of Music for thirty-two years. Her daughter Monique, also a singer, was one of my high school pals, and her husband Keith was director of music at nearby Bedford (Massachusetts) High School. I remember several great experiences when I was accompanying Monique in various local performances, and her parents were there as coaches.

William Clarke was thirty years old when the Hook organ was installed in the Unitarian Church and had moved back and forth between jobs six times. His longest tenure was the four-year stint at the Congregational Church in Woburn. He stayed with the Unitarians and their grand forty-five-rank organ for only one year, and showed up in Dayton, Ohio, in 1871 as the superintendent of school music.



WM. HORATIO CLARKE.

William Horatio Clarke (photo courtesy of Indiana Historical Society)

In 1873 he became organist of the First Methodist Church in Erie, Pennsylvania, and in 1874 he moved to Indianapolis, Indiana, to become organist of the First Baptist Church. While he was in Indianapolis he founded Wm. H. Clarke & Co., Church Organ Builders, enticing his friend Stephen Kinsley to leave E. & G. G. Hook to become head voicer. If I were building a virtual organ shop, I would want to have Kinsley as my voicer!

After the Unitarian church closed, E. & G. G. Hook’s Opus 553 was dismantled by the Organ Clearing House, restored by Hermann Eule of Bautzen, Germany, and installed in 2002 in Die



1860 E. & G. G. Hook Opus 283, First Congregational Church, Woburn, Massachusetts (photo credit: William T. Van Pelt)

Kirche zum Heiligen Kreuz in Berlin. Thomas Murray played the dedication recital. It is known as Die Berliner Hook-Orgel and is highly regarded in its unique situation as a nineteenth-century American organ in a German church.

Wm. H. Clarke & Company built fifteen organs that we know of, two of which have been part of my life. My parents purchased a little house in Yarmouthport, Massachusetts (on Cape Cod), in 1968 where we spent summers, and where they moved after my father's retirement. There are two historic organs in Yarmouthport, but it was at the Swedenborgian Church where I served as organist for the summer-only congregation. The organ had been built by Wm. H. Clarke & Co. in 1872, then rebuilt and modified by the Andover Organ Company in 1960. You can see "before and after" stoplists at <https://pipeorgandatabase.org/OrganDetails.php?OrganID=8978>, a study of sign-of-the-times organ renovation.

Clayton Priestnal was pastor of the small congregation (he served a parish in Philadelphia during the winter) who was the epitome of Central Casting's version of a rickety country minister. He was a slight man with the shaggiest eyebrows I had ever seen, who had a way of bouncing up and down on the balls of his feet for emphasis as he was preaching. He had established a relationship with the Highfield Theater of Falmouth, Massachusetts, a summer theater company that specialized in productions of Gilbert & Sullivan operettas. Cast members were conservatory voice majors from

across the country, and a different singer came to Yarmouthport each Sunday to participate in the service, another great educational opportunity for a young organist. It was after my last summer on Cape Cod that I went to Oberlin, where I was reunited with several of the singers I had worked with in Yarmouthport.

The Wm. H. Clarke/Andover organ was a simple and small instrument, but it was lovely, and I loved playing on it. It was about two miles from home, and I did all that walking in bare feet, a memory that sends lightning bolts up and down my legs today. I played recitals each summer, and I know that instrument was an important part of my early education. In 2002, after I had joined the Organ Clearing House, I was invited to play another recital, the first of many lecture-recitals I developed. My topic was roughly the history of the nineteenth-century American organ, with special attention given to William Horatio Clarke. I was fortunate to learn that the Indiana Historical Society had considerable material about Clarke's life, family, and work, which is the source of the biographical information I am sharing here.

As a student at Oberlin, I worked part-time and summers for Jan G. P. Leek, the ebullient organbuilder who was the school's full-time organ and harpsichord technician until he left to start his own firm during my junior year. He was a first-generation immigrant, who apprenticed in the Netherlands as a child and came to Cleveland to work for Walter Holtkamp, Sr. He was a great teacher and a lot of fun, and I stayed in his shop

for four years after I graduated in 1978. It was from him that I learned the fundamentals of organbuilding and wood-working, tuning, and troubleshooting.

One of the projects we did together was the restoration of another organ by Wm. H. Clarke & Co. This one in Sacred Heart of Jesus Catholic Church in Bethlehem, Ohio, a commanding stone Gothic building with a tall spire that was visible from many miles away across rolling farmland. The church's organist was a high school student from a farming family with thirteen kids, who had the presence of mind to organize the parish to fund the restoration of the organ. The project was guided by his dream that the organ should be "plaqued" by the Organ Historical Society, and we completed the work in 1980. You can see the specification of the organ at <https://pipeorgandatabase.org/OrganDetails.php?OrganID=4256>.

Garth Peacock of the Oberlin organ faculty played the dedication recital. Part of the historical authenticity of our project was the restoration of the feeder bellows and hand-pumping system. The recital was to close with the singing of a hymn led by the hand-pumped organ, and I was the designated pumper. I do not remember which hymn it was, but I do remember the impish glint in Peacock's eye (we could see other around the corner of the organ case) as he drew more stops, filled in the chords, and played octaves in the pedals, requiring me to flail the pump handle up and down like the clapper between the two bells of an alarm clock!

§

William Clarke moved from Indianapolis to Toronto where he became organist of the Jarvis Street Baptist Church in 1884, then served Plymouth Congregational Church there from 1884-1886. From 1886 to 1888, he was organist of the First Baptist Church of Rochester, New York, and he returned to the First Congregational Church in Woburn, Massachusetts, in 1888 where he served until he retired in 1892.

In his last years, he lived in Reading, Massachusetts (which adjoins Woburn), where he wrote a treatise on organ mixtures, a "Cheerful Philosophy for Invalids," and a booklet on "Valuable



Organ Information." He wrote music for organ, edited anthologies of organ music and anthems, and worked as an organ consultant by correspondence until his death in 1913.

William Clarke was not a distinguished or renowned organbuilder, and his organs are not remarkable for their size, content, or innovations. Rather, they were good, solid, reliable church organs. The two that I have known didn't include reeds, perhaps wise because neither Yarmouthport, Massachusetts, nor Bethlehem, Ohio, had organ tuners nearby in the 1870s.

Judging by the number of times he jumped from one short tenure to another, William Clarke may not have been the most stable or reliable of church musicians. Maybe he argued with the pastors. I imagine he was a colorful and exciting organist because of the number of times he was welcomed back for a second stint at a church where he had presumably left in a huff or been dismissed. I have played and loved organs he knew, built, and others that he presumably designed. I suppose he would have been an interesting guy to talk with. It would be my first choices to have lunch with Ernest Skinner or Aristide Cavaillé-Coll, but if neither were in town, I would be happy to sit with Mr. Clarke. I know some good lunch spots in Woburn. ■

Notes

1. I had my weekly lessons and practiced after school on a three-manual organ by C. B. Fisk: http://www.cbfsk.com/instruments/opus_50. When I got to Oberlin as a freshman in the fall of 1974 (the Flentrop in Warner Hall was dedicated that November), I was surprised to learn that some of my peers had never played a pipe organ before.

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Reflections from a trip

I recently returned from an unusually long vacation, and it has been around six weeks since I have taught or even played a note on the organ or harpsichord. For part of this time I was traveling in England—mostly London—with family members. I am in the process of discovering, as I get back to my regular routine, that there are aspects both of being off from work for that long and, especially, of visiting London that have lead me to reflections about teaching, playing music, the art of practicing, the business of helping to motivate students or to understand and work with their motivation, and various other tiles from the mosaic of the work that I do and that I write about. I want to set some of those reflections down here, before they have a chance to fade away. Admittedly, this column is a bit miscellaneous.

I grew up in an academic family, and we had various sorts of long breaks from our normal life at home. Some of those were the three-and-a-half month summer vacations that seemed to me growing up to be the norm. (More about that later.) But there was also an occasional sabbatical, when we would be away from home for eight or nine months, and really settle somewhere. During one of these periods, when I was thirteen years old, we lived in London. I also spent other, shorter, chunks of time in London in my teens, but, until a few weeks ago, I had not been there in forty-two years. (The reasons for this were varied and random: budget, logistics, other things going on, and my own aversion to air travel.)

The first, and biggest, phenomenon that I noticed being back there after all that time was just how powerful it felt to me—it was as if the years had melted away. It felt like a new and compelling combination of a dream and reality. Walking, and in some cases, re-walking the streets of London felt like one of the most important things that I had ever done. I knew that living in London had been important to me, but I was completely unprepared for how powerfully being there again after such a long time would hit me.

Early life experiences and later influences

What does that have to do with music, or with teaching? Well, it reminds me of, and sort of ratifies for me, the importance of early experience in shaping what we care about, how we think and feel, and what is more important and less important to us. Only some of that, of course, is about music—maybe little or none for some people, a lot for others. And it is not a point that is obscure or controversial, let alone specific to me. However, it came flooding back to me during this particular time, and that in turn reminds me to renew my commitment to helping students discover what it is that they most care about, what draws them to what they are proposing to do in music—why they are doing it—and to helping them to explore where that all come from.

In fact the first student whom I saw after I got back was a new student. And I felt like I could sharpen the focus of all of the questions that I like to ask, such as “Why are you here?” “What interests you about the instrument(s) and their repertoire?” “What is your first memory of being aware of organ/harpsichord/key-board instruments?” and so on. I felt even more comfortable than I have in the past making such questions the center of the process of our beginning to work together.

Nevertheless, there were also things surrounding this trip that were much more specific to music and to my musical life. Not surprisingly, since I was

thirteen, and the stay in London was, at seven months, quite a long one for someone at that formative age, I had a lot of experiences during that long-ago time that were directly part of my own early musical development. By and large, those resided in the fairly deep recesses of my mind, but they came flooding back.

It was in London, during the fall of 1970, I really discovered the Beethoven piano sonatas. This was not so much as a player, but as a listener. I had the radio on much of the time that I was hanging around our apartment that year, and BBC Radio 3 happened to be playing, over part of that season, a large sample of Alfred Brendel’s early recording of the Beethoven sonatas. These performances were a revelation to me. I had certainly heard Beethoven’s piano music—and some of his other works—prior to that. Yet, until then, I found the pieces unsatisfying: sort of fragmented or arbitrary. Looking back it is almost certain that I was too young to appreciate them. My whole orientation to music started with Bach and Handel, and I think that Beethoven was frighteningly anarchistic to me as an eleven- or twelve-year-old. Occasional listening to a sonata played by Rubinstein, Schnabel, or Fischer had not enabled me to break through that. However, for whatever reason, these Brendel recordings made perfect sense out of the music for me, and in so doing opened up the whole world of post-Baroque music to me.

I noticed, a week or so after returning home from London, that the only music that had been going through my head since then were Beethoven piano sonatas! The experience of being in London has apparently re-awakened something amounting to a preoccupation with those pieces. I think that, if I had any piano (as different from organ, harpsichord, or clavichord) technique, or perhaps if I had a Beethoven-era piano to work with (and the requisite technique) I would quite possibly be interested in approaching those pieces as a player. Indeed perhaps I will sit down and read through some of them, though without expecting anything much in the way of rhetoric or interpretation, since I do believe that mastery of the instrument is as crucial as being able to learn the notes, and I definitely do not have that with piano.

So, in addition to the importance that early experience plays in shaping what we care about or are interested in, I am reminded of the notion that coming to something naturally, when the time is right, is a valuable process. I did indeed (try to) play a fair amount of Beethoven on the piano as a teenager. But, even though by then I loved listening to that music, I never felt any affinity for it as a player. Any work that I did on it felt forced, any practicing that I did of it (and I did much too little) was impatient and vulnerable to distraction. Of course perhaps I “should have” made myself work harder and better way back then, as a matter of discipline or dedication. Nevertheless, I could not or did not, and that process feels to me (even more so after the recent experiences that I am describing here) like a completely different one from working on something out of genuine interest and desire.

Early life experiences and later regrets

On the other hand, as I reflect on how the trip relates to my teaching, I wonder: What are the downsides to my strong focus on following one’s own deepest artistic interests? Would I, for example, have been better off if I had somehow found a way to get myself to practice Beethoven more effectively (and just



Statue of Mozart in London

plain more) when I was young? Suppose that specifically a teacher had managed to force or coerce me into doing so. Would that have been good or bad? Even if the process feels unnatural, is the long-term loss too great to indulge the preference for what feels to me natural, organic, inner-directed? Is it a shame that a fairly accomplished, middle-aged player feels regret about missing the chance to learn a particular part of the repertoire? There is always an infinite amount to regret and no one can do everything. Also it is impossible (isn’t it?) to know with respect to any given child, teenager, student of any age, what he or she will or will not wish that you had made them do along the way.

On another matter altogether: we walked past a house where Mozart lived for several weeks during 1764, when he was eight years old, and where he is said to have written his *Symphony #1*, K16. The house is located at 180 Ebury Street, just south of Sloane Square, which was a rural area at the time Mozart lived there. (As far as I can tell, it is indeed the same building that is there, on a quiet street very much in the middle of the city, now.) Mozart’s father, Leopold, was recovering from an illness at the time, and apparently this necessitated quiet, and thus his children were not allowed to play music. Thus, it was a good opportunity for Wolfgang Amadeus to focus on composition.



Plaque marking the Mozart family residence in London

There is a statue of Mozart in the square near the house and a plaque on the house itself. In fact, that block of Ebury Street has been renamed, or given the additional name of, Mozart Terrace. All of this happened a long time after the Mozart family's residence there. Although Leopold Mozart was an esteemed musician, and both Wolfgang Amadeus Mozart and his older sister Nannerl were known as child prodigy performers, none of them were earth-shaking celebrities back then.

This leads me to the principle thing that I was trying to achieve by visiting and contemplating the *Mozartiana* around Ebury Street: the elusive awareness that Mozart was a person—a real, regular (though phenomenally talented) person. When he lived in Ebury Street, Mozart walked with his own ordinary feet over the same ground that my family and I were walking on last month. Did he like to walk down to the river? Was he more worried about his father or consumed by his music? What was there to eat in the neighborhood? Did Mozart find the old buildings around London cool?

Standing in awe of geniuses like Mozart, Beethoven, Bach, makes plenty sense. Their intellect is awe-inspiring, and there is something about perceiving their work as out of the ordinary that can be extraordinarily powerful. But this perspective is usually by default. It is important to remember that they were also ordinary humans with everyday lives.

By the way, on a perhaps somewhat macabre note, another spur towards trying to take in the sense of the great figures of the past as real people is to be found at Westminster Abbey and other places that house tombs of famous people. It is sobering and moving to walk past (or on!) the spaces that contain the actual mortal remains of, say, Elizabeth I, or Dickens, or Handel. The very bones that held the pen that composed *Messiah* are right there . . .

No one knows everything.

Thinking back to Beethoven and Mozart reminded me of something else, not from London directly, but about even earlier in my life. I recall that when I was something like six or seven years old, I came across both of those names—Mozart in a children's book about composers, and Beethoven in the title of the song *Roll Over Beethoven*, which I probably heard sung by the Beatles. I remember being disturbed about the pronunciations of both of those names. I thought that "Mozart" should be pronounced with a "z" in the middle, and that "Beethoven" should be pronounced such that the first syllable rhymed with "beneath," and the rest sounded like the appliance in which you might bake something. I was sure that the grown-ups had it all wrong. I had never thought of the notion of different languages using letters differently, or having different sounds.

My point is that this is an example of a simple fact that it is easy to forget:

that you only know something if you know it. No one knows that which they have not yet learned. This is one bed-rock reason, though certainly not the only one, for teaching at all. It is also, I believe, closely allied to this: that no one knows or can know everything. So knowing what we do know and what we do not is critically important. And knowing how to find things out is as important as, or maybe more important than, knowing things.

Twice on the England trip I happened to walk through a space where someone was practicing the organ. One of these spaces was King's College Chapel, Cambridge, with its famous Harrison & Harrison, and the other was Bath Abbey, where there is a Klais organ from 1997. I knew a lot about the King's organ already, but nothing about the instrument in Bath. As an organ groupie, I was excited to hear both. So in each case I stood there listening for a while, probably staying a bit longer than I would have otherwise.

The experience reminded me of something I wrote in this column back in March: Performance is playing when 1) you know that you are playing, and 2) you

know or think that someone is listening. So what about overheard practicing? For me as a random casual listener, this was performance, even though for the person seated at each of those organs it was not! It certainly had some of the significance for me that we usually associate with having heard a performance. Here I am remembering it a month or so later. Each of those brief listening experiences added a little something to the edifice of what it means to me to have spent my life hearing music, and to my awareness of what the organ is.

The last thing that I will mention for now is that, back in London, I poked my head briefly into Holy Trinity, Sloane Square. In 1970 we lived a few blocks from this church, and I used to go to short organ recitals there. I don't remember whether it was a daytime or evening series—and if the former, exactly how I squared that with going to school. But I do remember that the sound of that organ and the ambience of the place helped seal the deal regarding my interest in the organ. I also remember that there was a strong sense of history there, that I found mesmerizing. I would not have recognized all of the names then, I



assume, but I have now read that Edwin Lemare, Walter Alcock, and John Ireland were organists of the church at one time or another. I do remember there being a picture of Jean Langlais on the wall, taken on a visit of his to the place. I did not know much about him at that point, but I was nonetheless impressed! ■

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The 1864 William A. Johnson Opus 161, Piru Community United Methodist Church Piru, California, Part 2

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

By Michael McNeil

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

The casework in pictures

The entire casework of Opus 161 is executed in solid black walnut, and in the author's opinion is among the best of Johnson's cases with its elegant proportions and understated Gothic ornamentation. The window above the entrance of Eastside Presbyterian Church, its original home, displayed similar, restrained Gothic form and ornamentation. Elsworth's book illustrates a great many of Johnson's organs, among them Opus 134, built in 1862 for St. Luke's Episcopal Church in Lanesborough, Massachusetts.¹⁷ Opus 134 has nearly identical stiles and ornamentation, but its proportions do not soar in the elegant manner of Opus 161, perhaps the result of limitations in height. It is ironic that one of Johnson's best aesthetic creations has languished in anonymity for decades. Many American churches built in the early nineteenth century did not have a provision for a pipe organ, and as a consequence Elsworth noted that most of Johnson's earlier organs were furnished with sides to the cases of the free-standing organs produced for such churches.¹⁸ As previously noted, Opus 161 originally had such side panels to its casework, and these were found crudely sawn and nailed behind the façade. The Piru church elected to place the façade casework flush with the wall of the church, necessitating the removal of the side panels.

As was typical of nearly all nineteenth century organs, the façade contains no

smaller pipes. The side flats contain pipes of the Open Diapason with considerable overlengths. This is the only architectural flaw in this otherwise stunningly designed case. The use of pipes of very different lengths is an important architectural device—it gives a sense of scale, making the larger pipes appear more imposing in contrast. But façades with pipes of extremely different size are more complex and more expensive to make. Compared to the vast majority of nineteenth-century façades, Opus 161 is one of the finest aesthetic designs.

The keydesk in pictures

The reader should refer to Part 1 of this series for photographs of the keydesk and stop jambs (August 2018, pages 17–18). Elsworth described the keydesks of Johnson organs from the period of Opus 43, 1855, to Opus 268, 1868:

The manual compass was invariably fifty-six notes, from CC to G3. The stop knobs were disposed in vertical rows on each side of the manual keyboards, and always had square shanks with round knobs that had flat faces. Into these faces were set the ivory labels with the stop names. The labels were always engraved in Spencerian script with no pitch indication. The nameplates up to about 1867 or 1868 were of silver, engraved "Wm. A. Johnson, Westfield, Mass."¹⁹

This description provides some evidence that the organ was modified during its installation at Piru. The stop action does indeed have square shanks leading to the bellcranks, but the shafts connecting to the square shanks and leading through the stop jambs are round. The author had initially believed that the stop jambs were original,



Façade complete



Façade removal



Façade detail



Figure 7

observing well-worn and professionally installed felt bushings in the openings of the stop jambs. But a more likely explanation is that the round shafts and extant jambs were added at a later date, and this goes a long way to explain the disappearance of the split bass stops, all of which were screwed together to make continuous stops with no splits. And this nicely explains the current specification with 20 controls instead of the 22 controls indicated in the opus list of the Johnson factory.

The organ was initially supplied with a hook-down Swell shoe, normal fare for Johnson's work of this time. This feature was deleted, and a balanced Swell shoe was installed by crudely re-routing the action of the Great to Pedal coupler rollerboard. Note the added Swell pedal in Figure 7, the missing hook-down pedal in Figure 8, and the damage to the action in Figure 9 and Figure 10. All of this damage was repaired in the 1976 restoration and the original hook-down mechanism refabricated. The figures show the condition of the console prior to the restoration.

The key action in pictures

The basic layout of the key action can be seen in Figure 6 in Part 1 of this series (August 2018, page 20). With the exception of the repositioning of the Swell chest and the addition of the balanced Swell pedal, the key and stop action of Opus 161 was well worn but virtually unaltered in 1976. The damage to the trackers on the Pedal couplers from the installation of the balanced Swell pedal was repaired in 1976 with new trackers, wires, felts, and buttons, and basic repairs to the stickers on the Swell to Great coupler were made, but this was a stopgap solution. At this time the console was in need of a complete disassembly and refurbishment of the leather on the couplers, the felts, and the leather buttons. The action was well designed, had served for a period of more than a hundred years, and had survived a move from Stockton to Piru. But the leather facings of the key tails where the coupler stickers made contact and the felts and leather



Figure 8

buttons were showing their age. There were no funds for such work in 1976.

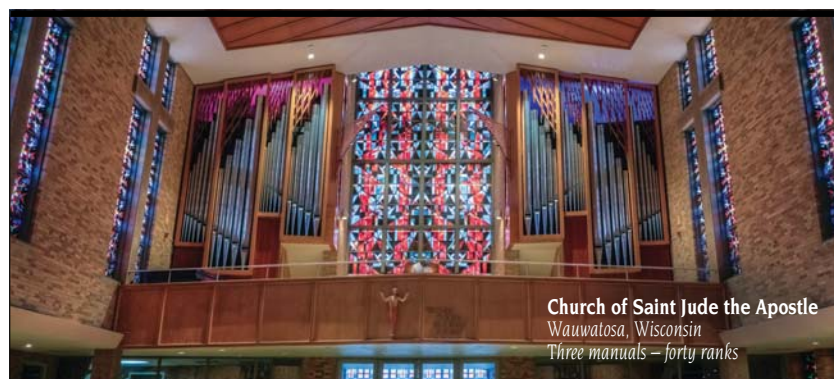
In Johnson's action we see similarities to Samuel Green. Bicknell writes:

Green introduced or developed numerous refinements to the mechanism. He often arranged pipes from f# up in chromatic order on the soundboards, even in large organs. This reduced the extent to which rollerboards were required. . . . To make the key action readily adjustable the ends of the trackers were fitted with tapped wires and leather buttons. The appearance of Green's consoles was enhanced by the use of ivory inserts screwed into the heads of the stop knobs, engraved with the name of the stop. . . . Green also usually made keyboards with white naturals and black sharps. . . .²⁰

All of these features are found on Opus 161. The photographs of the action were all taken in 1976 prior to the restoration work.

The stop action in pictures

The stop action of Opus 161 is conventional, with metal squares and square wooden shanks. The stop action to the Pedal 16' Double Open Diapason is a vent valve to the three windchests of that stop, which are placed at the sides (largest pipes, diatonic) and the treble pipes at the back (chromatic). The photographs show the details of the stop action construction.



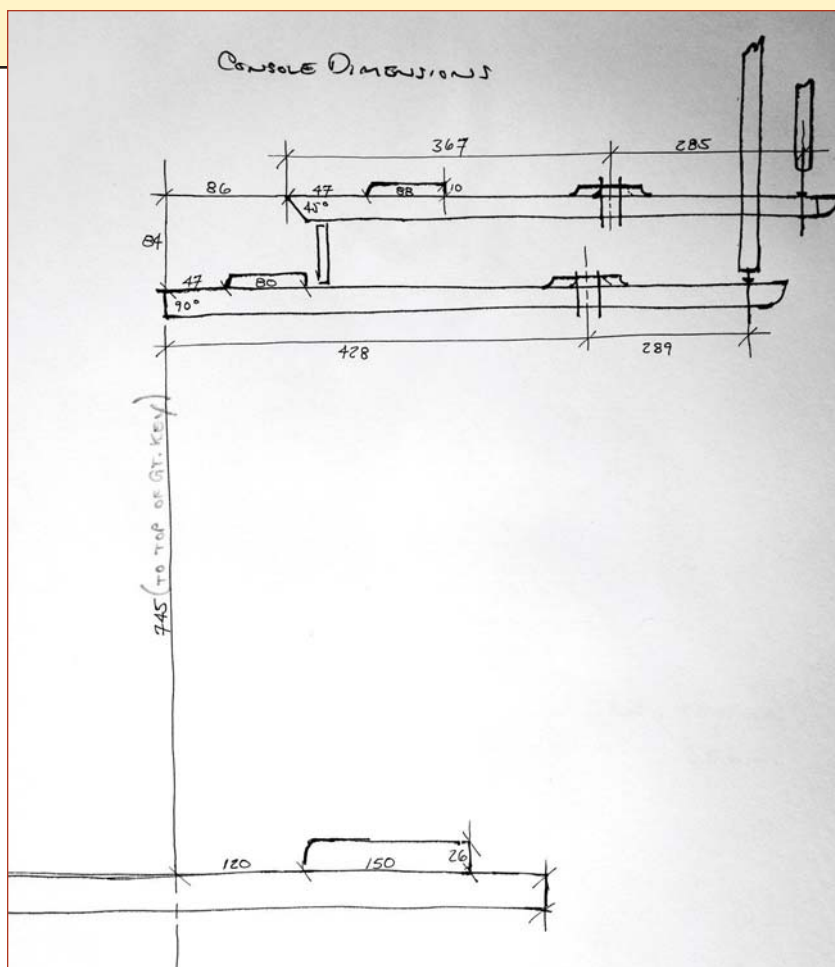
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Notebook sketch 6: the dimensions of the keys and pedals.



Figure 9



Figure 10

A description of the stops and general notes on the scaling and voicing

This section provides a detailed description of the stops; two of the Swell stops were not measured (16' Bourdon and 8' Stopped Diapason). For the stops which were measured, a table of data in millimeters is shown. The photographs show some details of the construction, although the poor resolution of the camera is regrettable.

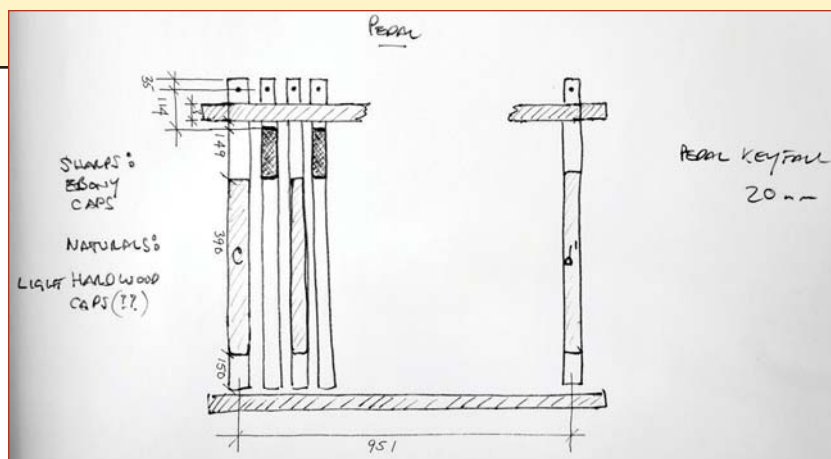
As earlier noted, there is a close resemblance between the organs of Samuel Green in late eighteenth century England and the organs of William A. Johnson in nineteenth-century America. Bicknell writes:

On the tonal side Green seems to have adopted the trend towards delicacy and developed it still further. . . . Green's first line of development in securing the effect he desired was to experiment . . . with the scales of the chorus . . . in 1778 the Open Diapason is larger than the rest of the chorus. . . . The appearance of extra pipes in some ranks, definitely by Green and contemporary with the instruments themselves, together with re-marking of the pipes, suggests that Green took spare pipes with him to the site and rescaled stops during the tonal finishing in the building. This is considerably removed from the standardised scaling and voicing adopted by, for example, Snetzler. The reasons for this become clearer when one understands that Green's voicing broke new ground in other aspects as well. Delicacy was achieved partly by reduction of the size of the pipe foot and by increasing the amount of nicking. The loss of grandeur in the chorus was made up for by increasing the scales of the extreme basses. . . .²¹

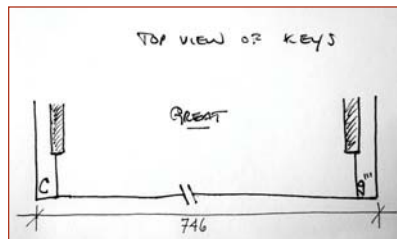
As we will see in the graphical analysis of the data, all of the features mentioned by Bicknell about Samuel Green would apply equally well to Johnson's Opus 161. Bicknell observes, "Where Snetzler provided a chorus of startling boldness and with all the open metal ranks of equal power, Green introduced refinement and delicacy and modified the power of the off-unison ranks to secure a new kind of blend."²²

As earlier noted by Elsworth, Johnson's wind pressure during the period of 1855 to 1868 "was generally between 2½ and 2¾ inches (63 and 70 mm), and in rare examples, nearly 3 inches."²³ The lower wind pressures, narrower scales of the upperwork, and reduced toes produced a sound with restrained brilliance.

Referring to his conversations with Edwin B. Hedges (1872–1967), a voicer for Johnson organs, Elsworth made some telling observations. In the process of making the pipework, " . . . the languids were carefully soldered in place, and the flues were properly adjusted."²⁴ This is a very important comment, because today the flueway is considered a variable for adjusting power in some voicing styles, especially North Germanic voicing. Johnson's flueways are very open, often the maximum that would produce good speech, even with Johnson's bold nicking. Power balances, for Johnson as well as Green,



Notebook sketch 8: the dimensions of the flat, non-radiating pedalboard with its original compass of C to d27.



Notebook sketch 7: the width of keys from low C to high g56.



The rollerboard and trackers of the pedal coupler to the manuals; note the angled backfalls at the top connecting to the tails of the manual keyboards.

were designed into the scales and further adjusted by the voicer at the toe. "The voicing of flue pipes, such as Diapason, Dulcianas, and strings, consists of nicking the languid, cutting up the upper lips to the proper mouth height, and adjusting the positions of the languid and the upper and lower lips. The amount of wind entering the pipe foot must be carefully adjusted by opening or closing the orifice in the pipe toe."²⁵ There is no direct evidence that William A. Johnson had first-hand knowledge of the 1792 Samuel Green organ delivered to Boston, but the legacy of Green is obvious in Johnson's work.

A few comments are in order on the nicking and languid treatment. The languids contain a counterface with a negative angle; the more usual angle is vertical, or 90 degrees. The Isnards made a positive-angled counterface at about 75 degrees with a normal bevel at about 45 to 55 degrees. The negative counterface of the Johnson languid is unusual. This languid is nicked at an angle with a knife, cutting a fine nick as deep as halfway into the languid bevel. Long knife cuts were also in evidence inside the lower lip. As a general rule there are the same number

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The back of the angled backfalls from the pedal coupler, showing the stickers to the tails of both manual keyboards. The stickers are carried in boards that move laterally to engage the stickers under the key tails. Note the sticker which has fallen out of its guide slot.



Looking from the front of the console to the left of the keyboards, we see a blue arrow pointing to the adjustment screw for the Swell action and a red arrow pointing to the adjustment screw for the square rail of the Great action, which is fanned (notice the angle of the square).

of nicks on a languid, regardless of pitch. These languids work well and produce



The tails of the Swell keys, showing rounded and leathered ends where the pedal coupler stickers engage them. Note the wear on the leather. Also note that the stickers lean to the left, which is caused by a misalignment in the pivots of the angled pedal backfalls, a casualty of wear and the installation of the balanced swell pedal.



View from the back, looking towards the rear of the keyboards. The blue arrow points to one of the axles from one of the couplers that activates a movable board with the stickers. The red arrows point to a guide rail for the Swell trackers; note the crudely cut end of the rail and the guide missing a tracker run. This may be the result of the repositioning of the Swell chest in the Piru installation.

fast speech even when the lower, negative languid bevel shows above the top edge of the lower lip; the upper lip is not pulled out to compensate for this languid position. Ears are generally found up to 1' in pitch in the principal chorus, but they are very narrow, not extending far in front of the mouth.



A view from the console showing the back of the Swell keys at bottom, the stickers from the Great extending upward through the Swell key tails, and the Great rollers at the top that activate the diatonic bass notes. The rollers and squares at the top right activate the Great pallets d#, c#, B, A, G, F, D#, C#. The Great pallets C, D, E, F#, G#, A#, c, d, e, f . . . g''' are activated from left to right by the fanned squares.



The Swell rollerboard. Note the finely-cut slots in the tops of the roller arms to minimize friction and binding. The original pencil layout marks are still visible.



These squares are pinned directly to the trackers with no adjustment.

Many of the pipes were found in 1976 to be crudely pinched at the top, part of an effort to reduce the pitch to the modern standard. All of this damage was repaired on mandrels, and tuning slides were fitted.

Great division

8' Open Diapason

This is the first stop on the front of the Great windchest. It has zinc resonators from low C to tenor B and planed common metal feet from about tenor E. All pipes from middle C are planed common metal (30% tin, 70% lead). Zinc wind conductors to the façade pipes supply copious wind; the conductor diameters are 38 mm at low C and 25 mm at tenor C. If memory serves, at least one or two of the pipes in the side flats were dummy pipes, implying that the speaking façade pipes extended to tenor D. The façade pipes were tuned with scrolls at the back, which were entirely rolled up as a consequence of the drop in pitch to 440 Hz, where the original pitch was probably closer to 450 Hz. See the earlier notes on the pitch and wind pressure. As with all of the stops in the principal chorus, the ears are very narrow.

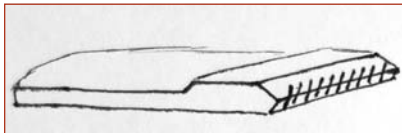
The author feels obligated to point out a grave error he made in the restoration by removing the heavy nicking on the languids of the Open Diapason, and only on this stop. To make the record clear, David Sedlak advised against doing this, and the author regrets that he did not take Sedlak's advice. These nicks should be renewed in the manner used by Johnson.



The red arrow points to the sliding board carrying the stickers in one of the couplers. Note the electric blower switch; this has been attached to the stop knob labeled "Bellows Signal."



These squares have tapped wires, felts, and leather buttons for adjustment.



Notebook sketch 9: a languid in cross-section.

8' Keraulophon

The second stop on the chest, the Keraulophon pipes were found badly pinched at the top along with crudely reduced toe bores in an effort to reduce the pitch. All of the pipes were straightened on mandrels and tuning slides added. Toes that were not damaged were used as a guide for readjusting damaged toes. This stop is voiced with tuning slots and ears, but no beards of any kind. The bass octave is common with the Clarabella, five pipes from tenor C to E have zinc resonators, and the rest have planed common metal resonators. The nicking is bold and often crossed to keep the speech stable. Flueways were often more closed on one side. This is a bolder string than a Dulciana.

8' Clarabella

This is the third stop on the chest. Bass pipes C to tenor E are stopped wood; the remainder are open wood with lead plates covering the tops for tuning. These lead plates are somewhat closed down to accommodate the lowered pitch. The internal blocks forming the languids are lower than the front plates by 2.0 mm at tenor E, and 1.5 mm at tenor F. The bevel of the upper lip is internal for the open pipes and external for the stopped pipes. The stopped pipes have narrow, slanted

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A view above the console with the façade center flat pipes removed. The Great windchest is at bottom with zinc wind conductors to the façade pipes. The Swell rollerboard is above and behind the Great windchest. The treble pipes of the Pedal Double Open Diapason can be seen to the left of and behind the Swell rollerboard. The wind trunk to the Swell windchest can be seen at upper left, extending diagonally. The Swell windchest now extends above the Great windchest, encroaching upon the clearance of the tallest pipes on the Great windchest. The large black vertical tube is part of a vacuum cleaner.



A view from the back of the console looking towards the left side with the Swell stop action. The blue arrow indicates the square shanks from the stopknobs that connect to horizontally-mounted metal squares. These squares connect to horizontal wooden shanks and another set of metal squares. The red arrow points to the diagonally-mounted beam which carries the horizontal squares; note that it has been crudely sawn off, perhaps one of the many consequences of the repositioning of the Swell windchest.



The center flat pipes of the Open Diapason, as found prior to the restoration, showing the rolled-up scrolls to lower the pitch.



The squares and shanks of the stop action to the Swell windchest from the left stop jamb. The blue arrow points to a pipe of the Pedal Double Open Diapason; the red arrow points to the vent valve for that stop.



The red arrow points to the metal squares to which the Great stop knob shanks are connected. The horizontal shanks connected to those squares activate the large, vertical backfalls indicated by the blue arrow, which in turn activate the ends of the sliders on the Great windchest.



The Open Diapason on the chest. Note the planed metal feet and zinc resonators of the tenor pipes. Tuning slides were added during the restoration.



The 8' Keraulophon prior to restoration, showing the crudely pinched tops of the pipes to effect a pitch reduction.

strips at the sides of the mouth to form narrow ears; the open pipes have no extra strips functioning as ears. The nicking is deeper and heavier than the pipes of the principal chorus. The scales and voicing of this stop place its power on the same level as the principal chorus foundations. The only concession to power is a greatly reduced mouth width in the bass octave, a concession to its function as a common bass to the Keraulophon.

The effective inside diameter of a wooden pipe is a calculation of its diagonal, a method proposed by Nolte.²⁶ The potential power of a round pipe is related to the amplitude of the standing wave in the pipe, which is in turn related to its diameter. Following this logic, Nolte has pointed out that the amplitude of a standing wave in a rectangular pipe is related to its widest point, i.e., its diagonal. We often see modern conversions of wood pipe scales by relating their rectangular areas to those of round metal pipes with equivalent areas, but this does not produce balanced power. The consequence is that conventional modern wisdom decrees that wood pipes should be scaled a few half tones narrower than round pipes of equivalent area. This disconnect disappears with Nolte's observation of the relevance of the diagonal, not equivalent areas. This is not a new idea. Many older organs, e.g., J. A. Silbermann's organ of 1746 at Marmoutier, show very disjointed scales between the rectangular wood bass of the 16' Montre and its metal pipes when plotting by equivalent areas. Convert the Silbermann wood bass scales to diagonals and those scales merge seamlessly into the scales of the metal pipes. Diagonal computations of the effective diameters

for the Johnson Clarabella can be found in the table, and those calculations are used in the graphical analysis.

4' Principal

The fourth stop on the chest, the Principal has five zinc resonators from C to E; the rest are all planed common metal. These pipes showed very little damage. The flueway depths are remarkably

wide, especially in the treble, and demonstrate that Johnson regulated power entirely at the toe, not the flueway. Such flueway depths are often found in classical French voicing. This data set can be taken as reasonably accurate evidence of Johnson's unmolested voicing.

4' Flute à Cheminée

The fifth stop on the chest from tenor C, this is a classically constructed flute

in planed common metal with soldered domed tops, chimneys with no tuning mechanism, and very large ears for tuning. Those large ears had been pushed in far enough to virtually touch each other when found in 1976, another effort to reduce the pitch. The cutups were lightly arched. There was considerable handling damage to the flueways. The toes were reasonably intact. The reduction in pressure from 76 mm to 63 mm allowed these pipes to speak much more



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A pipe from the bass octave of the 4' Principal. The resonator is zinc; the soldered-in upper lip and the pipe foot are planed common metal. Although the resolution of the photograph is poor, note the spacing, angle, and depth of the nicking. This is typical Johnson voicing.



Pipes from the 4' Flute à Cheminée. These pipes were constructed in the classical manner with planed common metal, soldered and domed tops, chimneys with no tuning devices, and very large ears for tuning. These pipes are shown with the ears in a normal position.

Great Open Diapason 8', mm	C1	c13	c25	c37	c49
resonator inside diameter	165	91	48	28.0	16.5
mouth width	130	68	38	22.0	13.0
mouth height	38	20	11.5	6.8	4.5
flueway depth	2.0	1.0	0.75	0.70	0.43
toe diameter			8.0		3.0

Open Diapason table

Great Keraulophon 8', mm	C1	c13	c25	c37	c49
resonator inside diameter		62	32.5	18.0	10.5
mouth width		42	24	13.0	7.5
mouth height		15	7.0	3.5	2.3
flueway depth		1.0	0.55	0.63	0.30
toe diameter		5.0	3.0	1.8	1.2

Keraulophon table

Great Clarabella 8', mm	C1	c13	c25	c37	c49
depth	80	59	45	25.0	15.0
mouth width (also resonator width)	74	49	37	21.0	10.5
effective inside diameter	109	77	58	33	18
mouth height (arched on c13)		11/17	12.0	7.0	3.9
flueway depth		1.5	0.75	0.58	0.38
toe diameter (est., toe closed with wedges)		8.0	6.0	4.0	2.2

Clarabella table

Great Principal 4', mm	C1	c13	c25	c37	c49
resonator inside diameter	75	42	25.0	14.5	9.0
mouth width		33	19.5	10.0	6.0
mouth height		9.5	6.0	3.0	2.0
flueway depth		1.0	1.0	0.70	0.63
toe diameter		6.0	4.0	2.2	1.8

Principal table

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Great Flute à Cheminée 4', mm	C1	c13	c25	c37	c49
resonator inside diameter		41	28.0	16.5	10.5
mouth width		29	19	11.0	7.0
mouth height (arched c13 to c37)		9.0/10.5	5.8/7.0	2.8/3.0	2.0
flueway depth (extensive damage)					0.55
toe diameter		4.0	4.0	2.0	1.2
chimney diameter		10	7	4	open
chimney length		92	55	39	
resonator body length (from languid)		281	129	59	
total resonator length		373	184	98	
percentage of chimney to total length		25%	30%	40%	

Flute à Cheminée table

Great Twelfth 2 2/3', mm	C1	c13	c25	c37	c49
resonator inside diameter	47	28	17.0	9.5	7.0
mouth width	38	22	12.0	6.5	4.8
mouth height	10	6.0	4.5	2.0	1.6
flueway depth	1.0	0.68	0.43	0.50	0.35
toe diameter	5.0	3.5	2.0	1.3	1.2

Twelfth table

Great Fifteenth 2', mm	C1	c13	c25	c37	c49
resonator inside diameter	39	22.5	13.0	8.0	5.5
mouth width	31	17	9.5	5.5	4.0
mouth height	8	4.8	2.9	2.0	1.5
flueway depth	1.5	0.70	0.70	0.70	0.75
toe diameter	5.5	2.8	1.9	1.2	1.0

Fifteenth table

Trumpet 8' Shallots and Tongues, mm	C1	c13	c25	c37	c49
A		12.0	10.0	8.5	8.0
B		8.0	7.5	6.5	6.0
C		4.0	3.8	3.2	4.0
D, measured at entrance to block		10.0	9.0	7.0	
E, measured at entrance to block		6.0		5.0	6.0
F		1.0		1.0	4.0
G, measured at entrance to block		55		23	
H		45		23	
I, height of shallot at end		10.5		7.0	4.5
shallot end angle, deg.		15	15	15	15
L, length to tuning wire		40-45		16.0	4.5
M		8.0		5.0	
N (more taper at the wedge)		3.0		2.0	
O		70		42	
tongue thickness		0.36		0.21	0.10

Trumpet shallot and tongue table

freely with the ears much more opened (but not completely straightened). The pipe construction becomes open at g[#], i.e., the last twelve pipes, and they are noticeably wider across the break. The table above shows a calculation of the total resonator length, i.e., the body length plus the chimney, and the percentage of the chimney length to the total length. This gives an idea of the harmonics that Johnson was trying to emphasize with the chimney. At tenor C the chimney is 25% of the total length, emphasizing the fourth harmonic, while at middle C the chimney is 30% of the total length, roughly emphasizing the third harmonic. The chimney progresses to larger percentages of the total length as the pitch rises. The chimney is not a constant percentage of the total length. The photograph shows the classical construction of this stop.

2 2/3' Twelfth

The sixth stop on the chest, this stop consists entirely of planed common metal pipes that had minimal damage.

2' Fifteenth

The seventh and last flue stop on the chest, the 2' Fifteenth continues the trend of extremely deep flueways and closed toes. The flueway depths of this stop are perhaps the largest the author has measured on any organ. Remarkably, this planed, common metal stop has no ears on any pipe, and its sound is exquisite. The toes are very restrained and represent the means of controlling power. The diameter and mouth width

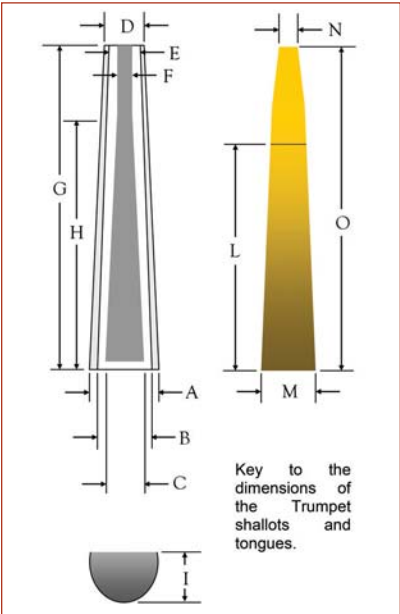
scales are considerably narrower than the Open Diapason, continuing the trend of narrower scaling with higher stop pitches, a characteristic introduced by Samuel Green. This progression can be clearly seen in the graphical analysis, in stark contrast to the Hook's constant scaling of the principal chorus. By this means Johnson and Green achieved a chorus with more refinement and less impact, but they compensated with very wide scaling of the extreme basses.

8' Trumpet

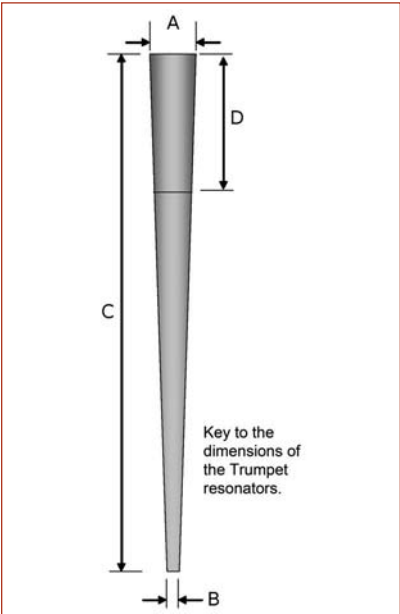
The extant pipework of this eighth and last stop on the chest was constructed of planed common metal with zinc bottom sections from tenor C to tenor B. The Trumpet has an obscure history. In 1976 only two octaves of pipes were found from tenor C 13 to C 37. These were all in fairly good condition without obvious modifications; some crude slotting of the tops was repaired and the pipes spoke well on 63 mm wind. All of the original pipes were cut to exact length with no tuning slots or scrolls. The bass octave of the Trumpet was originally separated on the slider, but found screwed together in 1976. Interestingly, while the bass topboards were bored and chamfered to receive pipes, the chamfers were not burned in like all other borings on both windchests. With the repositioning of the Swell chest over the Great chest, it was now impossible to reconstruct a full-length bass set of pipes, and a half-length set was fabricated with limited tonal success (a few of the half-length pipes needed mitering to clear the Swell

Trumpet 8' Resonators, mm	C1	c13	c25	c37	c49
A		78	57.0	47.0	37.0
B		10		7.0	8.0
C		1060		237	
D		325			
Boots					
length		185		187	
width, top		32		26	
width, bottom		22		16	
toe diameter		7.5	7.5	7.0	
release boring		1.5	1.5	none	

Trumpet resonator table



Key to Trumpet shallots and tongues



Key to trumpet resonator

chest). The missing treble pipes were recreated by the firm of Stinkens to scales extrapolated from the original pipework. These were quite successful and a good tonal match. The high treble from c^{'''} to g^{'''} were obviously flue pipes, and the rackboard borings provided guidance for their scales. All shallots are brass and are marked "H. T. Levi," one of the reed voicers for William A. Johnson, according to both Barbara Owen²⁷ and Elsworth.²⁸ This stop bears a strong resemblance to the Trumpet heard in the recording of the Samuel Green organ at Armitage, Staffordshire, England (see the section on Recordings).

The Trumpet was carefully disassembled during the restoration and its measurements carefully tabulated; see the drawings and tables below. Measurements unfortunately omitted were the height of the block and the length and width at the top of the main taper on the tongues.

II Mixture

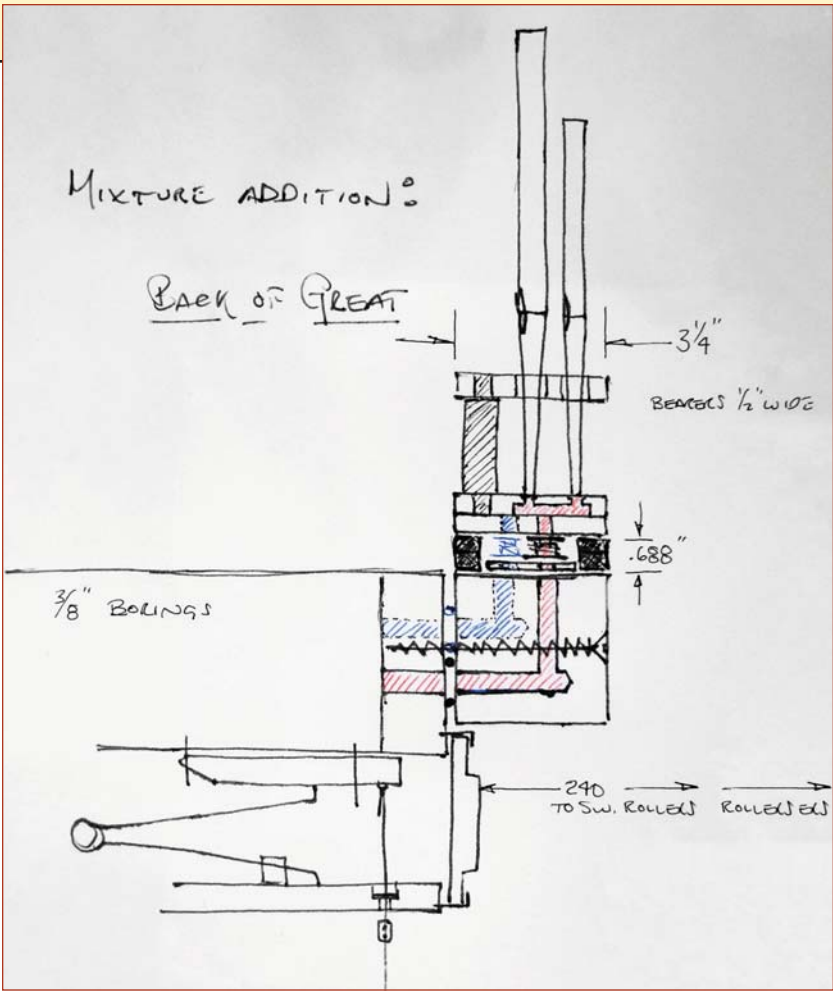
The author added a two-rank mixture in planed common metal to the Great during the 1976 restoration. While the merits of this can be debated, it was added in a manner that did not affect the other stops. A thick oak board was mounted at the back of the key channels, extending backwards and upwards, making this the ninth stop on the Great. The pipework was narrowly scaled in the manner of Johnson, roughly -7 half tones from 3/8' pitch to 1/4' pitch, then widening to about -3 half tones at 1/8' pitch. A great many Johnson organs of this size had mixtures. It should be noted that Johnson mixtures of the time period during which Opus 161 was created were called Sesquialtera, and they included third-sounding ranks. Elsworth states, "... these were composed of 17th, 19th, and 22nd ranks [i.e., 1 1/2', 1 1/4', and 1', the same pitches observed in Samuel Green's Sesquialteras] with two or three breaks."²⁹ The mixture added by the author is more typical of later Johnson work in its composition without thirds.

The voicing of the cutups was a fortunate accident, where the pipes were mouth-voiced before realizing that they

were left many half tones overlength by the pipemaker. When the cone-tuned pipes were cut to length, it was obvious that the cutups were very high. But this was fortuitous, because it taught the lesson that high cutups can have a superb blend, and this mixture provided a fine sparkling glitter in the plenum with no hint of harshness. There are no ears on any pipes. The toes are relatively more open than what Johnson would have done and the cutups are higher. The mixture composition is as follows:

C			3/8'	1/2'
c		1'	3/8'	
c'		1 1/8'	1'	
c''	2'	1 1/8'		
c'''	4'	2'		

Barbara Owen noted that William A. Johnson was hired to add a VII Cymbal to the Hook organ.³⁰ This mixture was installed in 1870, and no records indicate how this happened. The political implications invite much speculation, of course. The differences in scaling and voicing of the Johnson mixture relative to the Hook chorus illuminates the different approach to chorus design between Johnson and Hook. We will look at this in detail in the graphical analysis. The Johnson VII Cymbal provides a scintillating crown to the Hook chorus and contains a third-sounding rank. In 1871 William H. Johnson, the son of William A. Johnson,



A notebook sketch of the method in which the Mixture was added to the Great windchest.

joined his father as a partner in the firm and the mixtures built from that time deleted the third-sounding rank.³¹

Notes and Credits

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

- 17. *The Johnson Organs*, p. 50.
- 18. *Ibid*, p. 22.
- 19. *Ibid*, p. 23.
- 20. *The History of the English Organ*, p. 186.
- 21. *The History of the English Organ*, p. 185.
- 22. *Ibid*, p. 207.
- 23. *The Johnson Organs*, p. 25.
- 24. *Ibid*, p. 45.
- 25. *Ibid*, p. 47.

- 26. John M. Nolte, "Scaling Pipes in Wood," *ISO Journal*, No. 36, December 2010, pp. 8-19.
- 27. Scot L. Huntington, Barbara Owen, Stephen L. Pinel, Martin R. Walsh. *Johnson Organs 1844-1898*, The Princeton Academy of the Arts, Culture, and Society, 2015, Cranbury, pp. 11, 13, 14, 16.
- 28. *The Johnson Organs*, p. 36.
- 29. *Ibid*, p. 48.
- 30. *Johnson Organs 1844-1898*, pp. 17-18.
- 31. *The Johnson Organs*, p. 48.

To be continued.

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

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Two organs in North Carolina

In 2017, Quimby Pipe Organs (QPO) completed the installation of two small-to-medium sized instruments in North Carolina. Both projects incorporated pipework or mechanics from the churches' preceding instruments, as the work would not have been feasible in either case given all-new construction. However, both projects resulted in organs that function mechanically as if they are all new, and both have entirely new tonal identities that align with modern QPO practice. Accordingly, both have been given QPO opus numbers, and each is, in its own way, an exploration of what should constitute a modern-day American *multum in parvo* organ, where comparatively few ranks of pipes yield surprising results: instruments that are flexible, musical, and artistically satisfying. Each organ plays with the authority of a much larger instrument than its size would suggest.

Opus 73
All Saints Episcopal Church
Southern Shores, North Carolina

We were invited to visit All Saints Episcopal Church by Organist and Director of Music Steve Blackstock because we had previously worked with him to relocate an 1878 Marshall Brothers organ, which was electrified and rebuilt by Ernest M. Skinner in 1912 and is now situated in a new case on QPO electro-pneumatic slider windchests at Holy Redeemer-by-the-Sea in Kitty Hawk, North Carolina.

Blackstock asked us to assess All Saints' 1948 M. P. Möller organ, Opus 7721. Originally five unified ranks, the organ had grown to nine, enclosed in a freestanding case in the rear corner of the room. There were some pleasant sounds in the instrument—particularly the stopped wood flute—but the disposition of these voices at various pitches over two manuals and pedal was not entirely successful; there was a lack of flexible, contrasting ensembles.

Several options were investigated, including either the relocation of a mid-nineteenth-century Hook tracker or a mid-twentieth-century Austin. But the ideas that resonated most with Steve were those which Michael Quimby and I developed for the expansion and radical rebuilding of the existing Möller.

The approach was straightforward: the existing enclosed mechanical chassis would become the Swell, and a new unenclosed Great division would be added on a new Quimby-Blackinton electro-pneumatic slider chest. The best of the existing pipework would be retained, and after careful restoration,

rescaling, and revoicing, would find a place in the new tonal concept, though not always at the same pitches or divisions as before. One independent Pedal rank was added—a Pedal Octave that plays at 8' and 4'.

Although the existing Möller unit windchests were retained in the new Swell, having been releathered recently, efforts were made to provide more of a "straight" ensemble in the Swell, with unification judiciously used for added color and flexibility, rather than to create ensemble.

Not one new pipe was constructed for the project. Rather, ranks were carefully selected from our extensive inventory of nineteenth- and twentieth-century American pipework for integration into the ensemble. The end result is not a patchwork of individual voices, as one might expect, but rather, a cohesive, flexible ensemble. This is not only due to the quality of the vintage pipework, but also to the unique facility of Michael Quimby to identify which ranks will work to achieve the intended result, and also to the ability of Head Voicer Eric Johnson and staff voicers Samantha Koch and Christopher Soer to carry out the work. Also essential is our fully functional pipe shop, where cleaning, restoration, modification, and repair can happen as required alongside construction of new pipes.

Several church members participated in passing pipes into the organ. One couple, key donors to the project, also assisted, and knowing that there were no new pipes in the organ, inquired as to the provenance of the pipes. In response, I told her that the pipe she had in her hand came from an organ formerly at a church in St. Louis, Missouri. She was stunned. She had attended there as a young lady, and it was, in fact, where she had met her husband, who was also helping to pass pipes. We quickly figured out that we were installing pipes that had played at the time that she would have heard the organ—a happy coincidence that added dramatically to the significance of the instrument for these two.

New casework was designed by QPO and constructed by members of the church to expand and complement the existing enclosure. The new casework is intentionally somewhat transparent, and the pipes of the Great division are visible at different times during the day when overhead light passes down from skylights overhead. The façade pipes are vintage zinc basses, here painted with pearlescent white bodies and rose gold mouths, which complement the open, light-filled character of the church. The existing console was rebuilt and placed on a moveable platform dolly.



Great pipes at Southern Shores (L to R): Mixture III, 2' Fifteenth, 4' Octave, 8' Dulciana, 8' Hohlflute, and 8' Open Diapason (photo credit Steve Blackstock)

The existing 8' Trumpet was extensively revoiced and extended to play at 16' and 4'. It is at once brilliant and foundational and forms a grand underpinning for the full ensemble. A pair of early-twentieth-century strings yield characteristic, lush string tone in the Swell, and the unison rank extends down to 16'. The 16' Contra Viola is surprisingly versatile: in addition to making an effective double to the new Great Diapason chorus, it is soft enough to serve as a whisper bass (with the Swell box closed) under the 8' Dulciana, yet harmonically intense enough to combine with the 16' Gedeckt and synthesize a 16' Diapason.

The organ was completed in September 2017 and was dedicated on Sunday, October 1. On Sunday, October 15, Dorothy Papadakos accompanied the 1920 silent film, *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Opus 74
Central United Methodist Church
Concord, North Carolina

Susan Renz Theodos, director of music at Central United Methodist Church in Concord, North Carolina, contacted us regarding a project for a possible new organ because of her previous experience playing our Opus 34, of three manuals and thirty-three ranks at St. Michael's Episcopal Church, Litchfield, Connecticut (1992). Developed in tandem with then organist Thomas



Façade pipe detail, Southern Shores (photo credit Daniel Barlow Photography)

Brown, Opus 34 is a QPO *multum in parvo* instrument dating from before our work had shifted into the mature Quimby tonal style.

In working together with Susan after her visit to a more recent project at St. John's Episcopal Church in Roanoke, Virginia (Opus 66, 2010), we developed a proposal for an equally effective three-manual organ, slightly expanded, which would have the same versatility and nuance as Opus 34, but expressed

Quimby Pipe Organs, Opus 73

GREAT (unenclosed)

- 16' Contra Viola (Swell)
- 8' Open Diapason, 49 pipes, 1–12 common with Pedal 8' Octave
- 8' Hohl Flute, 55 pipes, 1–6 common with Swell 8' Gedeckt
- 8' Gedeckt (Swell)
- 8' Viola (Swell)
- 8' Dulciana, 61 pipes
- 4' Octave, 61 pipes
- 4' Spitzflute (Swell), 1–12 Swell 8' Gedeckt; 13–61 2' Flageolet
- 2' Fifteenth, 61 pipes
- 1 1/2' Mixture III, 183 pipes
- 16' Contra Trumpet (Swell)
- 8' Trumpet (Swell)
- 8' Oboe (Swell)
- Zimbelstern

SWELL (enclosed)

- 16' Gedeckt, 97 pipes
- 8' Gedeckt (ext)
- 8' Viola, 85 pipes
- 8' Voix Celeste, TC, 49 pipes
- 4' Principal, 73 pipes
- 4' Stopped Flute (ext)
- 4' Viola (ext)
- 2 1/2' Nazard, 49 pipes, 1–12 common with Swell 8' Gedeckt
- 2' Octave (ext)
- 2' Flageolet, 61 pipes
- 1 1/2' Tierce, TC, 37 pipes, top octave repeats
- 16' Contra Oboe, TC, 61 pipes
- 8' Trumpet, 85 pipes
- 8' Oboe (ext)
- 4' Clarion (ext)
- Tremulant

All Saints Episcopal Church
Southern Shores, North Carolina

PEDAL

- 32' Resultant (fr 16' Bourdon)
- 16' Bourdon (Swell)
- 16' Contra Viola (ext Swell 8' Viola)
- 8' Octave, 44 pipes, 1–17 in façade
- 8' Gedeckt (Swell)
- 8' Viola (Swell)
- 4' Super Octave (ext)
- 16' Trombone (Swell)
- 8' Trumpet (Swell)
- 8' Oboe (Swell)
- 4' Clarion (Swell)
- 4' Oboe Clarion (Swell)

Two manuals, 18 ranks, 1,111 pipes

Builder's website:
<https://quimbypipeorgans.com>
Church website: <http://allsaintsobx.org>



Mitered 16' Contra Viola and 8' Viola basses in the Swell at Southern Shores (photo credit Steve Blackstock)



Susan Theodos, director of music, and recitalist Bradley Hunter Welch at the console following the dedication of the organ at Central United Methodist in Concord (photo credit Susan Theodos)



Delivery of console to the Concord church (photo credit Susan Theodos)



Bradley Hunter Welch at the console in Concord, organ grille in the background



Great pipes at Concord (L to R): Mixture IV, 2' Fifteenth, 4' Stopped Flute, 4' Octave, 8' Hohlfute, and 8' Open Diapason (photo credit Susan Theodos)

according to a more Romantic approach: with heroically scaled chorus work and characteristic, harmonically developed individual voices that lock together into seamless, coherent ensembles.

The resulting instrument makes use of select existing pipework from the church's former 1973 Casavant (Opus 3179), new pipework constructed by Quimby, and select vintage ranks from QPO inventory. New electro-pneumatic slider windchests were constructed for all straight manual ranks and electro-pneumatic unit ranks for all pedal and extended ranks. The winding system and interior structure of the organ are all new. In order to help

make the project more cost-effective, we refurbished and rebuilt a three-manual console, constructed by another builder in 2000, for an organ that is now redundant. With new mahogany interior, console lid, and bench top, the refinished console is a splendid match for the church's neo-Classical interior.

The use of existing Casavant pipework in combination with our own inventory was attractive to the church, not only because it was fiscally responsible, but because they understood it to be environmentally responsible when compared with new construction, and therefore, good stewardship in several senses. The

transformation to the carefully selected principals, flutes, strings, and mutations is stunning; none of the reused ranks bears any resemblance to what existed before. The previous instrument was weak in the unison range, and top-heavy with piercing upperwork. Individual foundation voices were bland and blended poorly, with little support for choral accompaniment or even congregational song. The transformed ranks, having been recomposed, rescaled, and radically revoiced, now form colorful, expressive Diapason ensembles at a wide range of dynamic levels.

Our approach to rescaling and revoicing old ranks of pipes that came from the

church's previous organ is conceptually similar to the practice of Aristide Cavaillé-Coll in nineteenth-century France. His organs at Notre Dame de Paris and Saint-Sulpice incorporate significant percentages of eighteenth-century Clicquot pipework, but those old ranks of pipes were successfully transformed to contribute to a new tonal aesthetic by Cavaillé-Coll.

New and vintage reeds were provided, custom voiced in-house; these range from the throaty Cromorne in the Solo-Choir, to the lyrical Oboe and fiery Trumpet in the Swell, to the brilliant Harmonic Trumpet in the Solo-Choir, and finally, the dominating, spectacular Tuba in the Great. The Harmonic Trumpet, available at 16', 8', and 4' on manuals and pedal, can serve in the Great as chorus reeds with the box closed, as a soft or loud 16' reed in the Pedal, and with the box open as an exciting climax to full organ at all three pitches. The Tuba is intended strictly for solo use and is voiced on 12 inches wind pressure so that individual notes can be heard over full organ.

Also of note are the variety of 8' and 4' flutes, several of which are vintage, and which contrast and combine with each other effectively. The Swell strings are revoiced Casavant pipework and contrast a more broadly voiced Viola Pomposa and Celeste in the Solo-Choir. Together with the Swell Spitzflute and Celeste, a wide range of undulants is provided, which can be combined in surprising ways.

The organ was completed in November 2017 and was dedicated by Bradley Hunter Welch on Sunday morning, April 15, 2018, with a recital following the same afternoon.

—T. Daniel Hancock, A.I.A., President
Quimby Pipe Organs, Inc.

Quimby Pipe Organs, Opus 74

Central United Methodist Church
Concord, North Carolina

GREAT (unenclosed)

- 16' Bourdon (Pedal)
- 8' Open Diapason, 49 pipes, 1–12 common with Pedal 16' Open Diapason
- 8' Hohl Flute, 49 pipes, 1–12 common with Pedal 16' Bourdon
- 8' Bourdon (Pedal)
- 8' Spitzflute (Swell)
- 8' Spitzflute Celeste (Swell)
- 4' Octave, 61 pipes
- 4' Stopped Flute, 61 pipes
- 2' Fifteenth, 61 pipes
- 1 1/2' Mixture IV, 244 pipes
- 16' Harmonic Trumpet (Solo-Choir)
- 16' Contra Oboe (Swell)
- 8' Harmonic Trumpet (Solo-Choir)
- 8' Trumpet (Swell)
- 8' Oboe (Swell)
- 8' Cromorne (Solo-Choir)
- 4' Harmonic Clarion (Solo-Choir)
- 8' Tuba, 61 pipes
- Chimes, 25 tubes

SWELL (enclosed)

- 16' Spitzflute, 73 pipes
- 8' Open Diapason, 61 pipes
- 8' Stopped Diapason, 61 pipes
- 8' Gamba, 61 pipes
- 8' Voix Celeste, TC, 49 pipes
- 8' Spitzflute (ext)
- 8' Spitzflute Celeste, TC, 49 pipes
- 4' Octave, 61 pipes
- 4' Harmonic Flute, 61 pipes
- 2' Fifteenth, 61 pipes, double-draws with Mixture
- 2' Mixture IV, 183 pipes
- 16' Contra Oboe, 73 pipes
- 8' Trumpet, 73 pipes
- 8' Oboe (ext)
- 4' Clarion (ext)
- Tremulant
- 8' Tuba (Great)

SOLO-CHOIR (enclosed)

- 8' Solo Diapason (Pedal)
- 8' Doppel Flute, 49 pipes, 1–12 common with Pedal 16' Bourdon
- 8' Chimney Flute, 61 pipes
- 8' Viola, 61 pipes
- 8' Viola Celeste, TC, 49 pipes
- 4' Principal, 61 pipes
- 4' Night Horn, 61 pipes
- 2 1/2' Nazard, 61 pipes
- 2' Octave, 61 pipes
- 2' Spire Flute, 61 pipes
- 1 1/2' Tierce, 61 pipes
- 16' Harmonic Trumpet, 85 pipes
- 8' Harmonic Trumpet (ext)
- 8' Cromorne, 61 pipes
- 8' Oboe (Swell)
- 4' Harmonic Clarion (ext)
- Tremulant
- 8' Tuba (Great)

PEDAL

- 16' Open Diapason, 73 pipes
- 16' Bourdon, 73 pipes
- 16' Spitzflute (Swell)
- 8' Octave (ext)
- 8' Bourdon (ext)
- 4' Fifteenth (ext)
- 4' Flute (ext)
- 32' Contra Trombone (ext), 1–12 derived
- 32' Harmonics (derived)
- 16' Trombone (Solo-Choir)
- 16' Contra Oboe (Swell)
- 8' Harmonic Trumpet (Solo-Choir)
- 8' Oboe (Swell)
- 4' Harmonic Clarion (Solo-Choir)
- 4' Cromorne (Solo-Choir)
- 8' Tuba (Great)

Three manuals, 38 ranks, 2,339 pipes

Church website: <http://concordcentral.org>

Cover photo: Daniel Barlow Photography

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

16 SEPTEMBER

Sandor Szabo; St. Joseph Catholic Church, Bronxville, NY 3 pm

Christopher Houlihan; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm

Alan Morrison; Ursinus College, Collegeville, PA 4 pm

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

+ **Frederick Hohman**; Basilica of Our Lady of Sorrows, Chicago, IL 3 pm

Michael Soto; Loyola University, Chicago, IL 3 pm

Kimberly Schafer, carillon; St. Chrysostom's Episcopal, Chicago, IL 4 pm

18 SEPTEMBER

Scott Dettra; Union University, Jackson, TN 7:30 pm

19 SEPTEMBER

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

20 SEPTEMBER

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

21 SEPTEMBER

Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon

+ **Stephen Tharp**; St. John Lutheran, Wheaton, IL 7 pm

22 SEPTEMBER

Alan Morrison, educational event; Spivey Hall, Morrow GA 3 pm

Nathan Laube, masterclass; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 10 am

23 SEPTEMBER

Joshua Stafford; Church of Christ, Newington, CT 4 pm

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

Margaret Pan, carillon; Longwood Gardens, Kennett Square, PA 2 pm

Katelyn Emerson; St. Peter's Episcopal, Salisbury, MD 4 pm

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

Nicole Marane, with narrator and percussion, Prokofiev, *Peter and the Wolf*; Peachtree Road United Methodist, Atlanta, GA 4 pm

David Higgs; Christ Episcopal, Warren, OH 4 pm

Daryl Robinson; St. Paul's Episcopal, Indianapolis, IN 4 pm

Nathan Laube; Basilica of the Sacred Heart, Notre Dame University, South Bend, IN 8 pm

26 SEPTEMBER

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

28 SEPTEMBER

TENET; Church of St. Joseph in Greenwich Village, New York, NY 7 pm

Nicole Keller; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm

Jean-Baptiste Robin; Providence United Methodist, Charlotte, NC 7:30 pm

Craig Cramer; Stetson University, DeLand, FL 7:30 pm

Jason Moy, harpsichord, with instruments; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

29 SEPTEMBER

Yale Schola Cantorum; Christ Episcopal, New Haven, CT 5 pm

30 SEPTEMBER

Raúl Prieto Ramírez; First United Methodist, Schenectady, NY 4 pm

Weston Jennings; Washington National Cathedral, Washington, DC 5:15 pm

The Chenault Duo; River Road Baptist, Richmond, VA 2:30 pm

Coro Vocati; Peachtree Road United Methodist, Atlanta, GA 3 pm

John Schwandt; St. Peter Catholic Church, Canton, OH 3 pm

Monica Czausz; First Congregational, Columbus, OH 4 pm

Ken Cowan; Basilica of St. John the Baptist, Canton, OH 4:15 pm

Hey-Liberis Duo (Michael Hey, organ, & Christiana Liberis, violin); Cathedral of the Blessed Sacrament, Detroit, MI 4 pm

Janette Fishell; Ball State University, Muncie, IN 3 pm

1 OCTOBER

Janette Fishell, masterclass; Ball State University, Muncie, IN 9 am

3 OCTOBER

Miguel de Jesus; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

5 OCTOBER

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

+ **Daniel Hyde**; St. Thomas Church Fifth Avenue, New York, NY 7 pm

Christopher Houlihan; Christ Lutheran, Athens, OH 7:30 pm

Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon

6 OCTOBER

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

7 OCTOBER

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

Jackson Borges; Longwood Gardens, Kennett Square, PA 3 pm

Nathan Laube; East Liberty Presbyterian, Pittsburgh, PA 3 pm

Matthew Cates; Washington National Cathedral, Washington, DC 5:15 pm

Christopher Houlihan; Westminster Presbyterian, Dayton, OH 4 pm

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

Kiyo & Chiemi Watanabe; Zion Lutheran, Wausau, WI 3 pm

9 OCTOBER

Janet Yieh; St. Paul the Apostle Catholic Church, New York, NY 7 pm

Thomas Heywood; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

10 OCTOBER

Nicholas Schmelter; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

12 OCTOBER

Yale Schola Cantorum, Handel, *Alexander's Feast*; Trinity Lutheran, New Haven, CT 7:30 pm

Diane Meredith Belcher; St. Agnes Cathedral, Rockville Centre, NY 7:30 pm

Christopher Houlihan; First Presbyterian, Lockport, NY 7:30 pm

Jean-Baptiste Robin; St. James Episcopal, Fairhope, AL 7 pm

Raúl Prieto Ramírez; Weidener Center for the Performing Arts, Green Bay, WI 7:30 pm

13 OCTOBER

Jonathan Ryan, lecture; SUNY Potsdam, Potsdam, NY 3 pm

Yale Schola Cantorum, Handel, *Alexander's Feast*; St. Michael's Episcopal, New York, NY 7:30 pm

Bradley Hunter Welch, with orchestra; First Presbyterian, Charleston, WV 1 pm & 7:30 pm

Nicholas Schmelter; Sacred Heart Music Center, Duluth, MN 2 pm

14 OCTOBER

Nathan Laube; Church of the Transfiguration, Orleans, MA 3:30 pm

Jonathan Ryan; SUNY Potsdam, Potsdam, NY 3 pm

Simon Thomas Jacobs, with orchestra; Rye Presbyterian, Rye, New York 4 pm

The Chenault Duo; St. Peter's-by-the-Sea Episcopal, Bay Shore, NY 4 pm

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Calendar

Britten, *Rejoice in the Lamb*; Grace Church, New York, NY 4 pm
David Briggs; Cathedral of St. John the Divine, New York, NY 5 pm
Stephen Buzard; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Alan Morrison; St. Mark's Lutheran, Pennsburg, PA 3 pm
Erik Wm. Suter; Washington National Cathedral, Washington, DC 5:15 pm
Jean-Baptiste Robin; Duke University Chapel, Durham, NC 5:15 pm
Aaron Tan; Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm
Thomas Heywood; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

15 OCTOBER
Stephen Buzard; Princeton University Chapel, Princeton NJ 8 pm

16 OCTOBER
Alcee Chriss; Spelman College, Atlanta, GA 7 pm
Kenneth Stein; Campbellsville University, Campbellsville, KY 12:20 pm
Nicholas Schmelter; St. Louis King of France, St. Paul, MN 12:35 pm

17 OCTOBER
Choir concert; St. Ignatius Loyola, New York, NY 8 pm
Colin MacKnight; Cathedral Basilica of the Sacred Heart, Newark, NY 12 noon

18 OCTOBER
Jennifer Pascual; St. Ignatius Loyola, New York, NY 3 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm
Nicholas Schmelter; St. Clement's Episcopal, St. Paul, MN 7:30 pm

19 OCTOBER
David Baskeyfield, silent film; St. John's Evangelical Lutheran, Allentown, PA 7:30 pm
Virginus Barkauskas, with oboe; St. Paul Catholic Cathedral, Pittsburgh, PA 7:30 pm
Jack Mitchener; Christ United Methodist, Greensboro, NC 7:30 pm
Stephen Buzard; Painesville United Methodist, Painesville, OH 7 pm
• *Durufle, Requiem*, Vienne, *Messe Solennelle*; St. Joseph Catholic Cathedral, Columbus, OH 7:30 pm

20 OCTOBER
David Baskeyfield, class; St. John's Evangelical Lutheran, Allentown, PA 10 am
Jens Korndörfer; St. Norbert Abbey, De-Pere, WI 2 pm

21 OCTOBER
Douglas Cleveland; Memorial Church, Harvard University, Cambridge, MA 4 pm
Hyunju Hwang; Cathedral of St. John the Divine, New York, NY 5 pm
Brian Harlow; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Ken Cowan & Bradley Hunter Welch; St. Matthew's Lutheran, Hanover, PA 4 pm
Nathan Strite; St. John's Episcopal, Hagerstown, MD 5 pm
Jeremy Thompson; Holy Trinity Lutheran, Lynchburg, VA, 4 pm
Patrick Pope; Loyola University, Chicago, IL 3 pm

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

24 OCTOBER
Kirk Rich; Cathedral Basilica of the Sacred Heart, Newark, NY 12 noon
Olivier Latry; The University of the South, Sewanee, TN 7:30 pm

26 OCTOBER
James David Christie; Old West Church, Boston, MA 7:30 pm
Hector Olivera; Methuen Memorial Music Hall, Methuen, MA 8 pm
Todd Wilson, silent film, *The Lodger: A Story of the London Fog*; Severance Hall, Cleveland, OH 8 pm
Charles Kennedy, with flute; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

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

28 OCTOBER
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
James Wetzel; Cathedral of St. John the Divine, New York, NY 5 pm
Thomas Bara; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Olivier Latry; Huguenot Memorial Church, Pelham, NY 6 pm
Elmo Consentini; Washington National Cathedral, Washington, DC 5:15 pm
Thierry Escaich; First Presbyterian, Atlanta, GA 7 pm
Todd Wilson, silent film; Stambaugh Auditorium, Youngstown, OH 4 pm
Nicholas Schmelter, with piano; St. Paul's Episcopal, Flint, MI 4 pm
Thomas Ospital; Christ Church Cathedral, Nashville, TN 4 pm

30 OCTOBER
James Kennerley, silent film, *Nosferatu*; Merrill Auditorium, Portland, ME 7:30 pm
Prague Philharmonic Children's Choir; Washington National Cathedral, Washington, DC 7:30 pm
Chanticleer; Peachtree Road United Methodist, Atlanta, GA 7 pm
Thomas Ospital; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

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

UNITED STATES West of the Mississippi

15 SEPTEMBER
James Welch; Bethania Lutheran, Solvang, CA 1 pm

16 SEPTEMBER
+ **Ken Cowan**; A&M United Methodist, College Station, TX 6 pm
Isabelle Demers; Christ Episcopal, Eureka, CA 2 pm
Nathan Laube; St. John's Lutheran, Sacramento, CA 3 pm

21 SEPTEMBER
Andrew Koch; Christ Episcopal, Tacoma, WA 12:10 pm

23 SEPTEMBER
Thomas Heywood; Meyerson Symphony Center, Dallas TX 2:30 pm
Ken Cowan & Bradley Hunter Welch; Broadway Baptist, Fort Worth, TX 7:30 pm
Letizia Romiti; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

30 SEPTEMBER
+ **Martin Jean**; Christ Lutheran, Minneapolis, MN 4 pm
Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

1 OCTOBER
Jean-Baptiste Robin, masterclass; University of Oklahoma, Norman, OK 4 pm

4 OCTOBER
Jean-Baptiste Robin, masterclass: St. Olaf College, Northfield, MN 8 pm
+ **Bradley Hunter Welch**; Episcopal Church of the Good Shepherd, Dallas, TX 7:30 pm
James Welch; Stanford University, Stanford, CA 7:30 pm

5 OCTOBER
Jean-Baptiste Robin; St. Olaf College, Northfield, MN 7 pm

7 OCTOBER
Ken Cowan; Moody United Methodist, Galveston, TX 3 pm
James Welch; Grace Episcopal Cathedral, San Francisco, CA 4 pm
Renée Anne Louprette, with uilleann pipes; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

9 OCTOBER
Jean-Baptiste Robin; Christ the King Catholic Church, Dallas, TX 7:30 pm

13 OCTOBER
Daryl Robinson; Christ Church Cathedral, Houston, TX 5 pm

Calendar

14 OCTOBER

David Baskeyfield; First Presbyterian, Rochester, MN 4 pm

Letizia Romiti; St. Matthew's by-the-Bridge Episcopal, Iowa Falls, IA 4 pm

Olivier Latry; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Raúl Prieto Ramirez; masterclass; Point Loma Community Presbyterian, San Diego, CA 5 pm

15 OCTOBER

Nicholas Schmelzer; Basilica of St. Mary, Minneapolis, MN 7 pm

19 OCTOBER

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

20 OCTOBER

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

21 OCTOBER

+ **Isabelle Demers**; Christ the King Catholic Church, Oklahoma City, OK 3 pm

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

26 OCTOBER

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

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

27 OCTOBER

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

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

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

28 OCTOBER

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

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

INTERNATIONAL

15 SEPTEMBER

Ansgar Schlei, children's concert; Willibrord-Dom, Wesel, Germany 5 pm

Hans-Bernhard Ruß; Augustinerkirche, Würzburg, Germany 7:30 pm

Hans-Jürgen Kaiser, Otto Krämer, & Stefan Schmidt; Pfarrkirche St. Martin, Bad Ems, Germany 7:30 pm

Hayo Boerema; Dominikanerkirche St. Andreas, Köln, Germany 8 pm

Torsten Wille; Evangelische Kirche, Reutlingen, Germany 8 pm

Zuzana Ferjencikova; Kathedrale Basiliek St. Bavo, Haarlem, Netherlands 3 pm

Guy-Baptiste Jaccottet, silent film, *Buster Keaton*; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

Richard Pilliner; St. John the Evangelist East Dulwich, London, UK 11 am

Matthew Martin; Buckfast Abbey, Devon, UK 7:30 pm

16 SEPTEMBER

Gerlinde Bachinger; Jesuitenkirche, Vienna, Austria 6:20 pm

Christian Domke, with saxophone; Dom, Altenberg, Germany 11:45 am

Gregor Simon; Münster, Obermarchtal, Germany 5 pm

Wladimir Matesic; Cathedral, Pistoia, Italy 5 pm

18 SEPTEMBER

Matthias Havinga; St. Bavokerk, Haarlem, Netherlands 8:15 pm

19 SEPTEMBER

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

Eva Wohlfarth, with clarinet; St. Margarethen, Waldkirch, Germany 8 pm

Stephen Farr; Westminster Cathedral, London, UK 7:30 pm

20 SEPTEMBER

Otto Maria Krämer; Abteikirche, Brauweiler/Köln, Germany 8 pm

Carl Jackson; St. John the Evangelist Upper Norwood, London, UK 7:30 pm

21 SEPTEMBER

Andrea Kumpe; Herz-Jesu-Kirche, Koblenz, Germany 5 pm

Horst Buchholz; Abteikirche, Maria Laache, Germany 7 pm

22 SEPTEMBER

Willi Kronenberg, with oboe; Kilian-Kirche, Bedheim, Germany 5 pm

Johannes Krutmann; Liebfrauenkirche, Hamm, Germany 7 pm

Philippe Lefebvre; Kiliansdom, Würzburg, Germany 7 pm

Harald Gokus & Ralf Borghoff; Liebfrauenkirche, Hamm, Germany 8 pm

Liselotte Kunkel; Liebfrauenkirche, Hamm, Germany 9 pm

Albert Jan Roelofs; Kathedrale Basiliek St. Bavo, Haarlem, Netherlands 3 pm

Elisa Freixo; Le Musée Suisse de l'Orgue, Roche, Switzerland 5:15 pm

23 SEPTEMBER

Jean-Christophe Geiser; Jesuitenkirche, Vienna, Austria 6:20 pm

Hans Eberhard Ruff; Dom, Altenberg, Germany 11:45 am

Jean-Pierre Leguay; Münster, Obermarchtal, Germany 5 pm

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Calendar

Ruben Sturm; St. Moritz, Rottenburg, Germany 5 pm
Ignace Michiels; St. Martin, Ober-Olm, Germany 5 pm
Philip Scriven; St. Bartholomäus, Gackebach, Germany 5 pm
Serenella Secchiero; Cathedral, Pistoia, Italy 5 pm
Sophie-Véronique Cauchefer-Choplin; St-Sulpice, Paris, France 4 pm

24 SEPTEMBER
Ekaterina Kofanova, with blockflute & cello; Peterskirche, Basel, Switzerland 7:30 pm

25 SEPTEMBER
William Hörmann; St. Bavokerk, Haarlem, Netherlands 8:15 pm

26 SEPTEMBER
Wolfgang Kläsener; Wallfahrtsbasilika, Werl, Germany 7:30 pm
Barbara Dennerlein; Willibrordi-Dom, Wesel, Germany 7:30 pm
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

28 SEPTEMBER
Barry Jordan; Dom, Magdeburg, Germany 7:30 pm
Matteo Messori; S. Ignazio, Pistoia, Italy 6:30 pm
Bálint Karosi; Izumi Hall, Osaka, Japan 7 pm

29 SEPTEMBER
Ansgar Wallenhorst; Kiliansdom, Würzburg, Germany 7 pm
Alex Fleirl; Dominikanerkirche St. Andreas, Köln, Germany 8 pm
Rheinhard Jaud; Kirche Mariä Himmelfahrt, Alshelm, Germany 7:30 pm
Ton van Eck; Kathedrale Basiliek St. Bavo, Haarlem, Netherlands 3 pm

30 SEPTEMBER
Roman Hauser; Jesuitenkirche, Vienna, Austria 6:20 pm
Michael Seibel; St. Stephanus, Hamm-Hessen, Germany 3:30 pm
Johannes Krutmann; St. Agnes, Hamm, Germany 4:30 pm
Darius Bakowski; Dom, Altenberg, Germany 4:30 pm

Manuel Braun; St. Justinus, Frankfurt, Germany 5 pm
Heiko Ittig; Pauluskirche, Hamm, Germany 5:30 pm
Heinz-Peter Kortmann, with flute; Liebfrauenkirche, Hamm, Germany 6:30 pm
Ulrich Pakusch, with trombone quartet; Wallfahrtsbasilika, Werl, Germany 7:30 pm

2 OCTOBER
Lionel Rogg; St-Martin, Dudelange, Belgium 8:15 pm
Jos van der Kooy; St. Bavokerk, Haarlem, Netherlands 8:15 pm

3 OCTOBER
Rossini, *Petite Messe Solennelle*; Dom, Altenberg, Germany 2 pm
Giampaolo di Rosa; Marienkirche, Landau, Germany 5 pm
Markus Eichenlaub; Kathedrale, Dresden, Germany 8 pm
Nicolas Bucher, with soprano and viol de gamba; Radio France, Paris, France 8 pm

5 OCTOBER
Markus Hinz; kulturWERKwissen, Wissen, Germany 7:30 pm
Isabelle Demers; Christ Church Cathedral, Victoria, BC, Canada 7:30 pm

6 OCTOBER
Stefan Schmidt, silent film; Kiliansdom, Würzburg, Germany 7 pm
Ulrich Pakusch, with choir; Wallfahrtsbasilika, Werl, Germany 7:30 pm
Björn O. Wiede; Willibrordi-Dom, Wesel, Germany 7:30 pm
Francesco Cera; Cathedral, Segovia, Spain 9 pm
David Gammie; St. Alphage, Edgware, UK 7:30 pm

7 OCTOBER
David Schollmeyer; Dom, Altenberg, Germany 11:45 am
Iveta Apkalna; Jesuitenkirche St. Michael, München, Germany 4 pm
Thomas Trotter; St. Laurentius, Erwitte, Germany 4:30 pm
Irene Roth; Kilian-Kirche, Bedheim, Germany 5 pm
Hans-Eberhard Roß, organ and harmonium; Abtei, Marienstatt, Germany 5 pm
Annette Arnsmeier; St. Thomae, Soest, Germany 5 pm

Andreas Konrad; Pfarrkirche St. Georg, Kettgau, Germany 6 pm
Antonio Galanti; Cathedral, Pistoia, Italy 5 pm
Matthias Mück; Farnborough Abbey, Farnborough, UK 3 pm
Isabelle Demers; Knox United Church, Parksville, BC, Canada 2:30 pm

8 OCTOBER
Relf Clark; Reading Town Hall, Reading, UK 1 pm

9 OCTOBER
Loreto Aramendi; St-Martin, Dudelange, Belgium 8:15 pm

10 OCTOBER
Johannes Trümpler; Frauenkirche, Dresden, Germany 8 pm
Vittorio Ghielmi & Luca Pianca; Jesuitenkirche St. Michael, München, Germany 8 pm

11 OCTOBER
Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm

12 OCTOBER
Peter Kofler; Jesuitenkirche St. Michael, München, Germany 8 pm

13 OCTOBER
Karl-Heinz Böhm; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Thorsten Hülsemann; Willibrordi-Dom, Wesel, Germany 7:30 pm

14 OCTOBER
L' Accademia Giocosa, Bach cantatas; Jesuitenkirche St. Michael, München, Germany 4 pm
Rolf Müller; Dom, Altenberg, Germany 4:30 pm
Michael Hoppe; St. Laurentius, Erwitte, Germany 4:30 pm
Leo van Doeselaar; Heilig Geist Kirche, Schramberg, Germany 5 pm
Francesco Cera; Chiesa di Santa Teresa, Reggio Emilia, Italy 5 pm
Thierry Escaich; St-Sulpice, Paris, France 4 pm

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

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

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

19 OCTOBER
Kalevi Kiviniemi; Jesuitenkirche St. Michael, München, Germany 8 pm

20 OCTOBER
Giorgio Parolini; Willibrordi-Dom, Wesel, Germany 7:30 pm
Francesco Finotti; Dominikanerkirche St. Andreas, Köln, Germany 8 pm

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

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

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

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

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

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

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


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

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

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Recital Programs

KHRISTIAN ERICH BAUER-ROWE, Old West Church, Boston, MA, May 30: Grave, Fugue Libre, Postlude (*L'orgue Mystique Dominica V post Pascha*), Fantaisie (*L'orgue Mystique Dominica XV Laetare*), Tournemire; Moderato (*Symphonie Romane*, op. 70), Widor.

MATTHEW BULLER, Warner Hall, Oberlin Conservatory of Music, Oberlin, OH, April 24: *Toccata in d*, FbWV 102, *Toccata da sonarsi alla leuazione*, FbWV 105, Froberger; *Toccata tertia* (*Appartus Musico-Organasticus*), Muffat; *Gelobet seist du, Jesu Christ*, BuxWV 188, *Toccata in d*, BuxWV 155, Buxtehude; *Sonata in e*, BWV 528, Bach; *Zeuch ein zu deinen Toten*, Krebs-WV 556, Krebs; Christ, unser Herr, zum Jordan kam (*Musae sioniae*, Vol. 7), Praetorius.

SAMUEL BUSE, Lawrence Memorial Chapel, Appleton, WI, May 28: *Batalha de 5º Tom*, da Conceição; *Tiento de medio registro de dos tipes de 2º tono*, de Arauxo; Salamanca (*Trois Préludes Hambourgeois*), Bovet; *Vater unser im Himmelreich*, BWV 636, Krebs; *Wer nur den lieben Gott läßt walten*, BWV 642, Bach; Lullaby (*Suite No. 2*), Hampton; Agitato (*Sonata XI in d*, op. 148), Rheinberger.

MINSUNG CHUNG, Old West Church, Boston, MA, May 16: *Toccata in F*, BWV 540i, *O Lamm Gottes, unschuldig*, BWV 656, Bach; *Wer nur den lieben Gott läßt walten*, Walcha; *Fugue in F*, BWV 540ii, Bach.

CAROLYN CRAIG, St. Luke's Episcopal Church, Anchorage, KY, April 22: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Adagio in E*, Bridge; *Sonata III*, op. 65, no. 3, Mendelssohn; *Toccata Settima*, Muffat; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

BRYAN DUNNEWALD, Cathedral of St. Philip, Atlanta, GA, April 8: *Sonata III in A*, op. 65, no. 3, Mendelssohn; Innig (*Six Studies in Canonic Form*), op. 56, no. 4, Schumann; *Sonata I*, Hindemith.

JEAN-CHRISTOPHE GEISER, Cathedral, Lausanne, Switzerland, April 1: *Concerto in a*, BWV 593, *Wachet auf, ruft uns die Stimme*, BWV 645, *Wo soll ich fliehen hin*, BWV 646, *Wer nur den lieben Gott läßt walten*, BWV 647, *Meine Seele erhebet den*

Herren, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu vom Himmel herunter*, BWV 650, *Concerto in C*, BWV 595, Bach; *Jesu bleibet meine Freude*, BWV 147, Bach, transcr. Duruflé; *Concerto in d*, BWV 596, Bach; Final (*Ich hatte viel Bekümmernis*), BWV 21, Bach, transcr. Liszt.

JOHN GOUWENS, Culver Academies, Culver, IN, April 15: *Toccata in F*, BuxWV156, Buxtehude; *Erbarm' dich mein, o Herre Gott*, BWV 721, *Schmücke dich, o liebe Seele*, BWV 654, Bach; Rákóczy March (*Damnation of Faust*), Berlioz, transcr. Busser; *Symphonie I*, op. 14, Vierne.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, May 11: *Toccata in e*, Pachelbel; *Suite No. 1*, Clérambault; *Gaitilla de mano izquierda*, Durón; Petite fugue sur le Chromhorne, Dialogues sur les Trompettes, Dialogue en trio du Cornet et de la Tierce (*Messe pour les Paroisses*), Couperin; Berceuse (*24 Pièces en style libre*, op. 31), Vierne; *Deux Danses à Agni Yavishita*, Litanies (*Trois Pièces*), Alain.

WILLIAM GUDGER, St. Luke's Chapel, Medical University of South Carolina, Charleston, SC, April 3: Largo (*Winter*), Vivaldi, transcr. Wolf; *Elegy*, Thalben-Ball; Solemn March to the Holy Grail (*Parsifal*), Wagner, transcr. Liszt/Gudger; Larghetto, Allegro (*The Cuckoo and the Nightingale*), Handel; *My Shepherd Will Supply My Need*, arr. Gudger; *This Joyful Eastertide*, arr. Clarke; *Herzlich tut mich erfreuen*, op. 122, no. 4, Brahms.

STEPHEN HAMILTON, with Schery Collins, flute; St. Thomas Church, Abingdon, VA, May 8: Te Deum (*Trois Paraphrases Gregoriniennes*), *Chant de Paix*, Langlais; *Prelude, Fugue, and Variation*, Franck; *Trois Mouvements pour Orgue et Flute*, JA 74B, Litanies (*Trois Pièces*), JA 119, Alain; *Passacaglia in c*, BWV 582, Bach; *Three Preludes on American Folk Hymns*, Coe; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JEAN HERMAN HENSSLER, United Presbyterian Church, Binghamton NY, May 20: Finale (*Symphonie VIII*, op. 42, no. 4), Widor; *Est-ce Mars*, Sweelinck; *Phantasie*

über den Choral: Ein feste Burg, op. 27, Reger; Angelus, Rosaces (*Esquisses Byzantines*), *Méditation Religieuse*, Mulet; *Toccata*, op. 104, Jongen.

JOYCE JONES, Markham Organ Studio, Baylor University, Waco, TX, May 15: *Variations on America*, Ives; *Herzlich tut mich verlangen*, BWV 727, *Nun freut euch, liebe Christen g'mein*, BWV 734, Bach; *Concerto in a*, Vivaldi; *Chorale Prelude on Seelenbrautigam*, Rhumba, Elmore; *Song of Peace*, Langlais; *Variations on a Noël*, op. 20, Dupré.

CHRISTINE KRAEMER, Loyola University, Chicago, IL, May 20: *Kyrie, Gott heiliger Geist*, BWV 671, Bach; *Le Jardin suspendu*, JA 71, Alain; *Elevation*, Couperin; *Pastorale*, op. 19, Franck; *Diptyque*, Messiaen; *Variations on Veni Creator Spiritus*, Ferko.

CHRISTIAN LANE, Old West Church, Boston, MA, May 9: *Prelude and Fugue in C*, BWV 545, Bach; Andante (*Sonata VI in d*, op. 65, no. 6), *Prelude in G*, op. 37, no. 2i, Andante tranquillo (*Sonata III in A*, op. 65, no. 3), Mendelssohn; *Prelude and Fugue in a*, BWV 543, Bach.

WILLIAM JAMES LAWSON, Main Street Baptist Church, Binghamton, NY, April 18: *Fantasy, Chorale, and Fugue on Engelberg, Berceuse, Carol-Prelude on Greensleeves, A Latvian Mosaic, Prelude on Brother James's Air, Meditation on St. Columba, Lyric Rhapsody, Fantasy on Wareham*, Wright.

RENEE ANNE LOUPRETTE, Holy Cross College, Worcester, MA, March 18: Pedaliter works, *Clavier-Übung III*, Bach.

BRUCE NESWICK, Cathedral of St. Philip, Atlanta, GA, May 20: *Komm, Gott Schöpfer, heiliger Geist*, BWV 667, Bach; *Sonata II*, Howells; *Fanfares to the Tongues of Fire*, King.

JASON ROBERTS, Cathedral of St. Philip, Atlanta, GA, April 15: *Symphonie Romane*, op. 73, Widor.

CAROLINE ROBINSON, Cathedral of St. Philip, Atlanta, GA, May 13: *Prelude and Fugue in g*, WoO 10, Brahms; *Trio super Al-lein Gott in der Höh' sei Ehr*, BWV 664, Bach; Innig (*Six Studies in Canonic Form*, op. 56,

no. 4), Schumann; Allegro Giocoso (*Sonata in E-flat*), Bairstow; *Harpe de Marie*, Florentz; *Te Deum*, op. 11, Demessieux.

DANIEL ROTH, Church of the Transfiguration, Orleans, MA, April 13: Gloria Patri (*Livre d'orgue pour le Magnificat*), Roth; *Schmücke dich, o liebe Seele*, BWV 654, Bach; Interlude symphonique (*Redemption*), Franck; Impromptu (*24 Pièces de Fantaisie*, op. 54), Vi-erne; *Prelude and Fugue in f*, op. 7, no. 2, Dupré; Deposuit (*Livre d'orgue pour le Magnificat*), Roth; *Symphonie Romane*, op. 73, Widor.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, April 27: Emperor's Fanfare (*Double Concerto VI*), Soler; *Sheep May Safely Graze*, Bach, arr. Rawsthorne; *O Sons and Daughters, Let Us Sing*, Dandrieu; *O Sons and Daughters, Let Us Sing*, Guilman; *Four Quiet Voluntaries*, Thiman; *Imperial March*, Elgar, arr. Martin; *Meditation*, Yuki; *Toccata (Symphonie V*, op. 42, no. 1), Widor.

HAROLD STOVER, Cathedral of St. John the Divine, New York, NY, April 15: *The Starry Night*, Stover; *Night, a Fantasy*, Foote; *There's Not a Friend Like the Lowly Jesus*, Thomson; *Oriental Sketch*, Foote; *Heliotrope Bouquet*, Joplin, arr. Chauvin; *Trumpet Tunes*, Hampton; *Blue Prelude, Faria*, Stover.

DAVID TROIANO, Trinity Anglican Church, St. Thomas, ON, Canada, March 21: *Herzliebster Jesu*, Walcha; *Aria*, Wesley; *O Mensch beweine dein Sünde groß*, BWV 622, Bach; *O Sacred Head Surrounded*, Thomas; *Prelude and Fugue in C*, Bach; *All Creatures of Our God and King*, op. 100, Peeters; *Christ lag in Todesbanden*, Manz; *O Love That Wilt Not Let Me Go*, Diemer; *Toccata on Hyfrydol*, Pardini.

St. Clare of Montefalco Catholic Church, Grosse Pointe Park, MI, April 3: *Christ lag in Todesbanden*, Scheidt; *Christ lag in Todesbanden*, Zachau; *Christ lag in Todesbanden*, Bach; *Christ lag in Todesbanden*, Manz; *Hymn to Joy*, Burkhardt; *Lasst uns erfreuen*, op. 100, no. 2, Peeters; *Elevazione*, Paolucci; *Partita on Hyfrydol*, Callahan.

PATRICK WALKER, Old West Church, Boston, MA, May 23: Gloria (*Messe pour les couvents*), Couperin; *Sonata II*, Hindemith; Vivace (*Sonata in G*, BWV 525), Bach.

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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. 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

For Your Halloween Concert this year, consider the "Second Toccata in C Minor" by James H. Rogers. It's virtually unknown, and its twisting chromatic passages are perfect for Halloween. michaelmusicsservice.com 704/567-1066.

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Organa Europae calendars featuring famous pipe organs of Europe; years 1969 to 1977. \$10.00 each. 219/662-0677, rzahora@att.net.

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, 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.

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.

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.

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