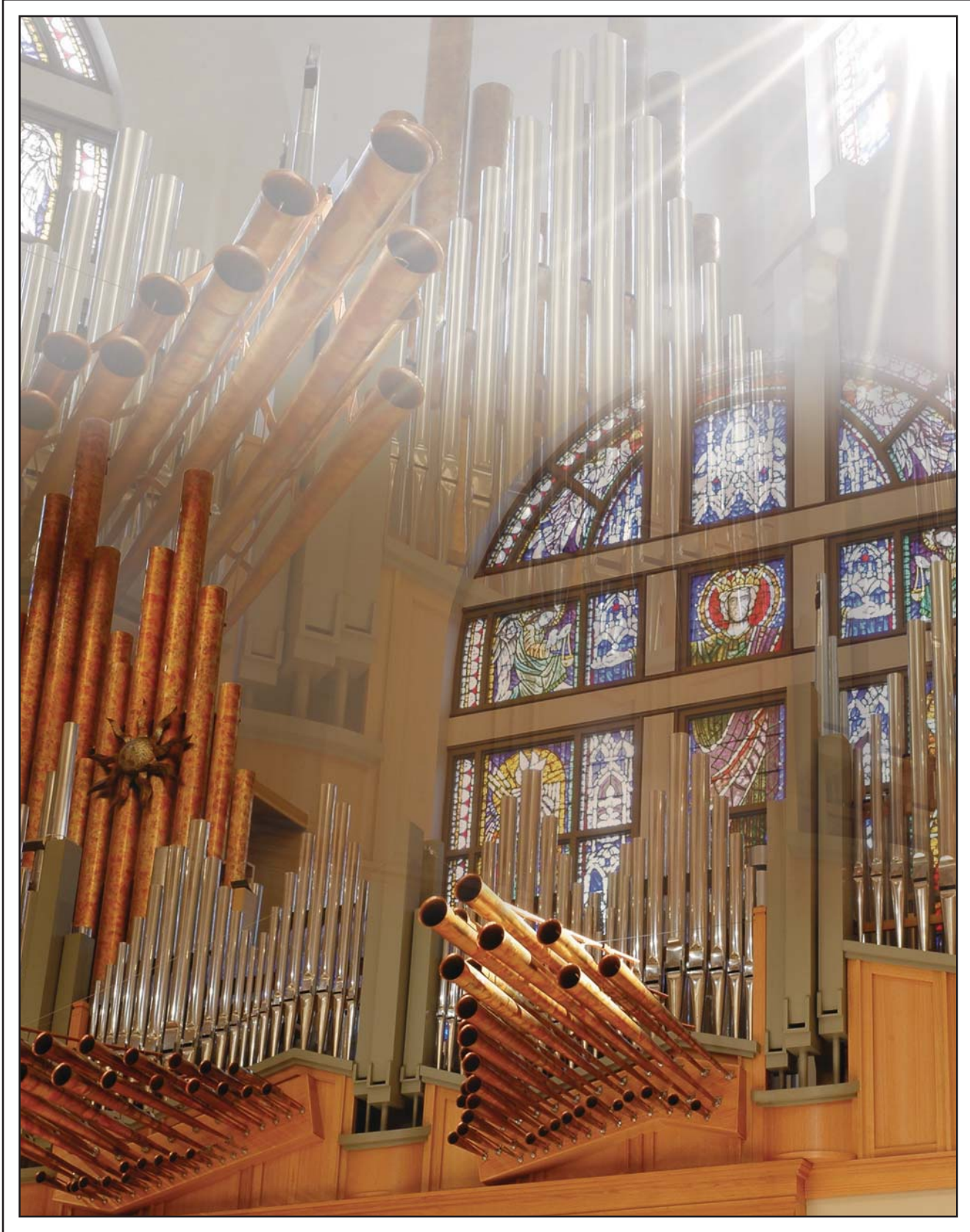


THE DIAPASON

SEPTEMBER, 2009



La Casa de Cristo Lutheran Church
Scottsdale, Arizona
Cover feature on pages 30–31

Christopher Houlihan



photo: Lanny Nagler

PHILLIP TRUCKENBROD
CONCERT ARTISTS

email@concertartists.com
(888) 999-0644 toll-free US & Canada
CONCERTARTISTS.COM

"Flair and polish"

(Choir & Organ, London, 2009)

"One of the most delightful organ recitals I have ever experienced....We all look forward to his return next spring."

(Dr. Sidney G. Smith, Southern Illinois Chapter AGO, sub-dean, presenter, 2009)

"One of the best recitals we've had."

(Jeffrey Seekins, First Presbyterian Church, Lockport NY, presenter, 2009)

"Solid passion in performing... fiery and exciting."

(K. Bryan Kirk, First Presbyterian Church, Glens Falls NY, presenter, 2009)

"Authority, insight and panache that belie his youth....a recital that delighted and excited our audience."

(Dr. Jesse E. Hopkins, Bridgewater College VA, presenter, 2008)

"A mature artist who possesses a surefire technique that is never self-serving...great talent and popularity among organists and non-organists alike has won him the adulation of his cadre of 'Houli Fans'....sheer joy of great music making."

(The American Organist, New York, 2009)

"Stunning. Standing ovation. Self-named 'Houli-Fans' cheered. The encore reinforced the authenticity of the audience's enthusiasm."

(inthespotlightinc.org 2008)

THE DIAPASON

A Scranton Gillette Publication

One Hundredth Year: No. 9, Whole No. 1198
Established in 1909

SEPTEMBER, 2009
ISSN 0012-2378

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

CONTENTS

FEATURES

- Remembrances of a birthday celebration:
Heinz Wunderlich at 90
by Jay Zoller 20
- Swedish impressions of
Eastman's EROI Festival 2008
by Jerker Sjöqvist 22
- Farrand & Votey Organ
Installed in Ransdell Chapel
by Wesley Roberts 23
- Those Green Pastures
by Oswald G. Ragatz 26

NEWS & DEPARTMENTS

- Editor's Notebook 3
- Here & There 3, 4, 5, 6, 8, 10
- Appointments 5
- Nunc Dimittis 8
- Looking Back 12
- Carillon News by Brian Swager 12
- In the wind . . . by John Bishop 12
- On Teaching by Gavin Black 15

REVIEWS

- Music for Voices and Organ 16
- Book Reviews 17
- New Recordings 18
- New Organ Music 19
- New Handbell Music 19

NEW ORGANS

CALENDAR

ORGAN RECITALS

CLASSIFIED ADVERTISING

Cover: Berghaus Pipe Organ Builders, Bellwood, Illinois; La Casa de Cristo Lutheran Church, Scottsdale, Arizona 30

www.TheDiapason.com

Send subscriptions, inquiries, and address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.

Editor's Notebook

Resource Directory

We are already preparing for THE DIAPASON's 2010 Resource Directory. Begun in 2004, this annual publication is the only comprehensive directory for the organ and church music fields. It includes listings of associations, suppliers, and the products and services they provide. The 2010 edition will feature an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory. The Directory is printed in a 5¼" x 8" handbook format and mailed with the January issue of THE DIAPASON.

Be sure your company is listed in the Directory, and take the time to update your listing. Visit <www.TheDiapason.com> and in the left-hand column, click on "Supplier Login." There you can either list your company for the first time or choose to edit your current information. If you are already listed in the 2009 Directory, you will need your user name and password. Need help? Call or send an e-mail to me.

This is also an advertising opportunity; display ads are available in full-page, half-page, one-third-page, and one-inch business card sizes. The deadline for ads is November 2. Contact me as soon as

Editor & Publisher

JEROME BUTERA
jbutera@sgcmail.com
847/391-1045

Associate Editor

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

Contributing Editors

LARRY PALMER
Harpsichord

JAMES McCRAY
Choral Music

BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers

Mickey Thomas Terry
John L. Speller
Charles Huddleston Heaton
John Collins
Leon Nelson

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. Telex: 206041 MSG RLY. E-mail: <jbutera@sgcmail.com>.

Subscriptions: 1 yr. \$35; 2 yr. \$55; 3 yr. \$70 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$65; 3 yr. \$85. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Rochelle, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025.

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.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©2009. Printed in the U.S.A.

THE DIAPASON accepts no responsibility or liability for the validity of information supplied by contributors, vendors, advertisers or advertising agencies.

possible. We will also be sending advertising information in the next weeks.

The Diapason website

Our website continues to evolve and expand because of the continuing efforts of associate editor Joyce Robinson, among whose many responsibilities is that of web content editor. On our website, you will find the current issue of THE DIAPASON, classified ads (with photos!), artist spotlights, and a comprehensive calendar of events (there are over 324 listings on the calendar at the time of this writing!). But wait, there's more! One can also search our article and news archives. At the top of the left-hand column, under "Archives," click on "News" or "Articles," and enter the information that you are searching for. Current electronic files go back as far as 1995. Recent articles can also be viewed in PDF format, and often include "Learn More!" links to websites and related articles.

Please do take a moment and explore our website <www.TheDiapason.com>. One can also find late-breaking news stories as well as archived news items.

—Jerome Butera
847/391-1045
jbutera@sgcmail.com

Here & There

St. Paul's Cathedral, London, Ontario, Canada, presents a weekly noon-hour organ recital series on Tuesdays at 12:15 pm: September 1, Corinne Dutton; 9/8, Andrew Keegan Mackriell; 9/15, Stephanie Burgoyne; 9/22, Angus Sinclair; 9/29, Janet MacFarlane Peaker; October 6, Andrew Keegan Mackriell; 10/13, William Lupton; 10/20, Joel Vander Zee; 10/27, David Greenslade; November 3, Andrew Keegan Mackriell; 11/10, Wayne Carroll; 11/17, Ann-Marie MacDairmid; 11/24, Angus Sinclair; December 22, Andrew Keegan Mackriell; 12/29, Alison Clark; January 5, Andrew Keegan Mackriell. For information: 519/434-3225 x211; <www.stpaulscathedral.on.ca>.

Boone United Methodist Church, Boone, North Carolina, continues its organ recital series: September 12, Joseph Causby; October 2, Cameron Carpenter. For information: 828/264-6090; <www.booneumc.org>.

Park Congregational Church, Grand Rapids, Michigan, presents its fall music series at 12:15 pm: September 15, James R. Metzler; 9/29, Brian Bartusch; October 13, Helen Hawley; 10/25, Michael Bloss, with Pamela Smither Baker, trumpet (7 pm); 10/27, Carol McNally; November 10, Mark Loring; 11/17, Dan Kwekel; December 8, Peter Kurdziel; 12/13, Candlelight Concert (4 pm). For information: 616/459-3203 x24; <www.parkchurchgr.org>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, presents its 17th season of Music in a Great Space, Sundays at 4 pm: September 20, J. Christopher Pardini, organ works of Felix Mendelssohn, Part II; October 25, Shadyside Chancel Choir; February 14, Philip Brisson; March 14, Kent Camerata; April 25, Clive Driskill-Smith; May 16, Choral Festival, including Durufle Requiem. For information: 412/682-4300; <www.shadysidepres.org>.

Loyola University, Chicago, Illinois, continues its series of recitals to celebrate the installation of the new Goulding & Wood organ (Opus 47, three manuals, 53 stops, 70 ranks) in its Madonna della Strada Chapel: September 20, John Walker; October 18, Brian DuSell. For information: <www.luc.edu/chapelorgan>.

Christ Church Cathedral, Houston, presents its fall music series: September 20 (3 pm), Bruce Power; November 1 Linda Patterson (4:15 pm), Choral Evensong (5 pm). For information: <www.christchurchcathedral.org>.

The Church Music Association of America presents a Fall Pilgrimage: Gregorian Chant at the Basilica of the National Shrine of the Immaculate Conception, Washington, D.C., September 25–26. This tutorial and liturgical event occurs in the Year of Jubilee of the Basilica of the National Shrine, and is co-sponsored by St. John the Beloved Church in McLean, Virginia, and the John Paul II Cultural Center.

tember 25–26. This tutorial and liturgical event occurs in the Year of Jubilee of the Basilica of the National Shrine, and is co-sponsored by St. John the Beloved Church in McLean, Virginia, and the John Paul II Cultural Center.

The event features chant instruction by Scott Turkington, lectures by William Mahrt (Stanford University and president of the CMAA), and a final Mass in the Extraordinary Form, celebrated in the Crypt Church of the National Shrine, with a fully chanted Ordinary and Propers sung by participants. The organist will be David Lang, organist and choirmaster at St. John the Beloved in McLean. Choral motets will be sung by the Choir of the National Shrine directed by Dr. Peter Latona. The trip also includes conditions for gaining the Jubilee Year Plenary Indulgence. For information: <www.musicasacra.com/pilgrimage/>.

The Organ Artists Series (OAS) of Pittsburgh presents its 31st season: September 25, Cameron Carpenter, St. Bernard Catholic Church; November 15, Michael Unger, Heinz Memorial Chapel; March 21, Jane Parker Smith, East Liberty Presbyterian Church; and April 25, Clive Driskill-Smith, Shadyside Presbyterian Church. For information: <www.oas-series.com>.

The Cathedral Church of the Advent, Birmingham, Alabama, presents its fall music series: September 25, Paul Houghtaling, bass-baritone, and Kevin T. Chance, piano; October 4, Choral Evensong; 10/23, Charles M. Kennedy; November 20, Samford University A Cappella Choir; December 6, Advent Lessons & Carols; 12/18, Advent Episcopal Day School Ensemble. For information: <www.adventbirmingham.org>.

VocalEssence presents its 41st anniversary season: September 25, Argento, *Evensong: Of Love and Angels*, Central Lutheran Church, Minneapolis; October 24, Simon Halsey conducts all-British program, Basilica of St. Mary, Minneapolis; December 6, 11, 12, 13, Welcome Christmas. For information: <www.vocalessence.com>.

The National Shrine of the Apostle Paul/Cathedral of Saint Paul, St. Paul, Minnesota, announces two events in the cathedral music series: September 26, Wilma Jensen masterclass; September 29, Wilma Jensen organ recital, featuring historic pipe organs (E. M. Skinner/1927 and Aeolian-Skinner/1963) of the cathedral. For information: 651/228-1766 <www.cathedralsaintpaul.org>

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, presents its fall music events: September 27, Carol Williams; October 7, Ronald Sider; November 14, Ben Hutto. For information: <www.camphillpc.org>.



St. Thomas Choir, Columbus, Georgia, at Gloucester Cathedral

The Choir of St. Thomas Episcopal Church, Columbus, Georgia, sang their first choir residency at Wells Cathedral in July. On their "dumb day" they sang Evensong at Gloucester cathedral (see photo). They sang music by Barry Smith, Thomas Morley, George Dyson, Peter Aston, Bill Ives, Philip Wilby, Mack Wil-

berg, Stephen Paulus, Harold Darke and Ben Hutto.

Philip Wilby, FRSCM, led a workshop on his music and conducted the choir performing his music at Evensong. The organist was Joseph Golden, university organist, Columbus State University; the choirmaster is Rick McKnight.

November 4, Anthony Ciucci; December 2, Helen Anthony; 12/6, Advent Lessons & Carols; 12/24, Lessons & Carols. For information: 717/737-0488; <www.thechpc.org>.



Casavant Opus 3855, Nativity of Our Lord Catholic Church, St. Paul, Minnesota

Nativity of Our Lord Catholic Church, St. Paul, Minnesota, presents the complete organ symphonies of Charles-Marie Widor performed on the 2007 Sitzmann organ built by Casavant Frères, Op. 3855. The series of five recitals (Sundays at 2 pm on September 27, October 4, 11, 18, and 25) will feature ten Twin Cities organists and is co-sponsored by the Twin Cities AGO chapter. Performers in the Widor marathon are Jeffrey Patry (Symphony I), Helen Jensen (II), Catherine Rodland (III), Steve Gentile (IV), James Frazier (V), James Biery (VI), Stephen Self (VII), Charles Echols (VIII), Diana Lee Lucker (IX), and Allan Mahnke (X). Charles Echols was the originator of the Widor project. Nativity organist Steve Rosenberg and music director/organist Patrick Henning have assisted in planning and organizing the series. For information: 651/698-0309; <srosenberg@ourtownusa.net>.



Möller Opus 5819, American Organ Institute, University of Oklahoma (photo credit: Robert E. Wilhelm, Jr.)

The American Organ Institute at the University of Oklahoma presents "Old Wine, New Bottles," a gala weekend October 2-4 in the Catlett Music

Center, Norman, Oklahoma, featuring the Möller Opus 5819 organ, originally installed in the Philadelphia Municipal Auditorium in 1931, and the C. B. Fisk Opus 111 organ. The schedule includes organ concerts, open house, reception, choral music, silent movie, and lecture; presenters include John Schwandt, Peter Richard Conte, R. Jelani Eddington, John Bishop, Donald Dumler, Clark Wilson, and others. For information: <aoi.ou.edu/gala>.

The Cathedral of St. John the Divine in New York City presents its fall music series: October 6, Gerre Hancock; 10/13, Olivier Latry; 10/20, Marilyn Keiser. For information: 212/316-7518; <www.stjohndivine.org>.

Church of St. Ignatius Loyola, New York City, presents its Sacred Music in a Sacred Space concert series: October 7, Taverner, Silvestrov, Rachmaninov; November 11, Purcell, Handel, Howells; December 13 and 20, Pinkham, Gabrieli, Britten; and the Mander organ recital series: September 16, Kent Tritle; October 25, James David Christie; November 22, Renée Anne Louprette. For information: 212/288-2520; <www.smssconcerts.org>.

The American Institute of Organbuilders will hold its annual convention in Columbus, Ohio, October 11-14. Non-members are welcome, and a full schedule with registration form can be found at <www.pipeorgan.org>. The convention will focus on important engineering issues such as blower and windline sizing, structural and electrical requirements, and pipe scaling. Organ renovation planning will be explored in detail, and shop demonstrations will occur at the Peebles-Herzog and Muller organ shops.

The choir of St. Joseph's Cathedral will present the Duruflé *Requiem* in a special Sunday afternoon concert honoring deceased AIO members. Pre- and post-convention tours are planned, including a trip to Delaware, Ohio to see the 1980 Klais concert organ at Ohio Wesleyan University.

The 30th Brussels International Organ Week takes place October 18-25. Venues include the Cathedral of SS. Michael and Gudula, Our Lady of the Chapel, Our Lady of Laeken, Our Lady of the Finistère, the Protestant Church of the Botanic, Saint-Jacques sur Coudenberg, Magdalenachurch, and the Abbey of La Cambre. Performers include Jozef Sluys, Arnaud van de Cauter, Louis Robilliard, Michael Schönheit, François Houtart, Wolfgang Kogert, Momoyo Kokubu, Peter van Dijk, Salvatore Gioveni, Stijn Hanssens, and Marie-Claire Alain. For information: <www.semorgweek.be>.

Eastman School of Music, with the Organ Historical Society and the Westfield Center, presents **EROI Festival 2009**: Mendelssohn and the Contrapuntal Tradition, October 29-November 1 in Rochester, New York. Presenters include Celia Applegate, John Michael Cooper,

Laurence Libin, Wm. A. Little, Russell Stinson, Nicholas Thistlethwaite, R. Larry Todd, Jacques van Oortmerssen, and Christoph Wolff; concerts by the Eastman Chorale, Christ Church Schola Cantorum, Hans Davidsson, Delbert Disselhorst, David Higgs, William Porter, and Eastman students. For information: <www.esm.rochester.edu/EROI>.

The 2010 Miami International Organ Competition will be held at the Church of the Epiphany, Miami, Florida, on February 26, 2010. Any organist under the age of 30 is eligible to enter. First prize is \$5,000. Preliminary round recordings must be received by December 18, 2009. For information: e-mail <miamiorgancompetition@gmail.com>; <www.ruffatti.com/mioc.htm>.



Santa Barbara pipe organ encounter

On May 16, **David A. Gell and Mahlon E. Balderston** hosted a pipe organ encounter at Trinity Episcopal Church in Santa Barbara, California, for students and parents of Marymount of

Santa Barbara and St. Raphael School in Goleta. The program featured an explanation of the history of the pipe organ, a demonstration of the pipework and tonal families of the instrument, and a tour of the pipe chambers. One of the students brought his bass guitar to perform with organ accompaniment.

The Palm Beach County AGO chapter announced the winners of its organ scholarship competition that was held June 6 at Trinity Lutheran Church, Delray Beach, Florida. First place went to Edward J. McCormack, and second place to Tyler Williams.

Edward McCormack is a 2009 graduate of Pope John Paul II High School; he has studied piano with Harold Brown, and theory and composition with Donald Waxman. He will be attending Berkeley College of Music in Boston this fall, where he plans to major in composition and film scoring.

Tyler Williams recently graduated with a bachelor's degree in composition from Palm Beach Atlantic University, where he studied piano with Marlene Woodward-Cooper and organ with Patricia Holland. His latest compositions include the choral piece *Now the Day Is Over* and a *Toccata* for organ.

The 4,192-pipe organ at the newly renovated **Alice Tully Hall** at Lincoln Center is slated to be reinstalled next summer. The organ was placed in storage during the hall's two-year renovation. Alice Tully Hall reopened in February—minus the organ. Lincoln Center officials plan to return the organ to the newly refurbished Alice Tully Hall in June 2010.

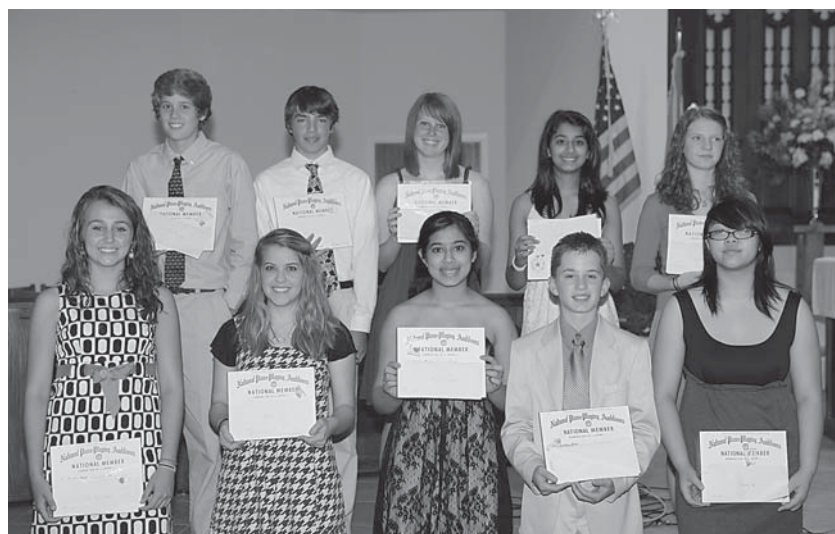
The organ was a gift from philanthropist Alice Tully. It was originally installed in the hall in 1974. The four-manual instrument has 62 stops and 85 ranks, and was built by Th. Kuhn Organ Builders of Switzerland. A draft contract with Kuhn Organ Builders of Männedorf, Switzerland, stated that reinstallation would take 18 weeks, but indicated that the hall would be out of action for only two to three weeks. The contract put the cost of removal at \$185,000 and cleaning and reinstallation at \$875,000, excluding taxes, transportation, materials and other expenses.

The Philadelphia Music Project (PMP), a program of the Pew Center for Arts & Heritage, has awarded \$1,179,675 to 19 local music organizations in support of 118 concerts and residency programs spanning traditional and contemporary forms of classical, jazz, and world music. This year's grants will make possible world premiere performances of 15 new compositions and Philadelphia premieres of 61 additional works. In all, nearly 1,000 instrumentalists, conductors, vocalists, and composers will participate in these funded projects; 12

Wilma JENSEN

*Legendary artistry.
Insightful instruction.*

Organ Recitals · Masterclasses · Choral Workshops · wilmajensen.com



Schlueter scholarship winners

A. E. Schlueter Pipe Organ Company of Lithonia, Georgia, recently awarded college scholarships to several students in the Susan Schlueter Piano Studios in Monroe, Georgia. Schlueter has sponsored these scholarships for the

last five years. Winners include Preston Dean, Kaitlyn Daniel, Jake Reid, Caroline Gibson, Sue Anna Holder, Alana Jordan, Jessey Sperrey, Annie Ho, and Sanjukta and Sanjana Vasisht.

ensembles and soloists will make their Philadelphia debuts.

Among the grant recipients are Choral Arts Society of Philadelphia; Curtis Institute of Music; Kimmel Center for the Performing Arts; Mendelssohn Club of Philadelphia; The Philadelphia Singers; and Piffaro, The Renaissance Band. For information: <www.pcah.us>.

Appointments

Jeffrey Smith has been appointed Interim Organist and Choirmaster at Christ Church Cathedral, Indianapolis, Indiana. He previously served as Canon Director of Music at Grace Cathedral in San Francisco, California, where his duties included teaching at the Cathedral School for Boys, directing cathedral choirs, and planning and conducting concerts, tours, and recordings, including, in 2007, a CD recording and choir tour with liturgical performances at



Jeffrey Smith

Westminster Abbey, Chartres Cathedral, and Notre Dame de Paris. Smith has also been appointed visiting associate professor at the Jacobs School of Music at Indiana University, Bloomington.

Smith is active as a choral conductor,

workshop leader, teacher and recitalist. He holds a Doctor of Musical Arts degree from Yale University as well as degrees from Northwestern University and the Royal College of Music, London. His organ teachers include Thomas Murray, Gerre Hancock, Wolfgang Rübsam and David Willcocks, and he has studied improvisation with Philippe Lefebvre, organist of Notre Dame de Paris.

From 1992 to 2004, Jeffrey Smith served as music director of St. Paul's Parish, K Street, Washington, D.C. Before that, he was the organist-choirmaster of Christ Church Cathedral in Lexington, Kentucky. Active in the work of the Royal School of Church Music and the Association of Anglican Musicians, he has been a critical commentator on NPR and BBC Radio. Smith won highest honors in receiving the Fellowship of the American Guild of Organists, and was awarded the Fellowship of the Royal School of Church Music in 2004. A member of the Association of Anglican Musicians, he has been a featured artist at numerous AAM conferences.

Here & There

Karen Beaumont plays several recitals this fall: September 13, Incarnation Lutheran Church, Milwaukee; October 25, St. Francis Church, Milwaukee; November 22 and December 30, Cathedral of St. John the Evangelist, Milwaukee. For information: <www.geocities.com/karen.beaumont/organist.html>.

Janet Chung of Edmonton, Alberta, is the recipient of this year's **Barrie Cabena Music Scholarship**. The \$750 award was presented recently at the Toronto International Organ Festival by Barrie Cabena, Canadian organist, educator and composer in whose honor the award was created by the Waterloo-Wellington Centre of the Royal Canadian College of Organists. Sixteen applications were received from many parts of Canada. Adjudicators were Barrie Cabena, Eric Dewdney, Elizabeth Hackett, David Hall and Jan Overduin.

Concert Artist Cooperative



Tong-Soon Kwak

Organist
Professor of Organ
College of Music
Yonsei University
Artistic Director
Torch International Organ Academy
Seoul, Korea



David K. Lamb

*Organist/Choral Conductor/
Oratorio Accompanist*
Director of Music/Organist
First United Methodist Church
Columbus, Indiana



Maija Lehtonen

*Organist/Pianist/
Recording Artist*
Senior Lecturer, Organ Faculty
Oulu Polytechnic
Organ and Violin
with Manfred Grasbeck
Helsinki, Finland



Yoon-Mi Lim

Organist
2004 NYACOP Winner
Associate Professor of Organ
School of Church Music
Southwestern Baptist
Theological Seminary
Fort Worth, Texas



Ines Maidre

Organist/Harpischordist
Associate Professor of Organ
Grieg Academy of Music
Bergen, Norway



Scott Montgomery

Organist/Presenter
2006 NYACOP Winner
Director of Music Ministries/Organist
Holy Cross Catholic Church
Champaign, Illinois



David F. Oliver

Organist/Lecturer/Recording Artist
College Organist
Director of Music Ministries
Dr. Martin Luther King Jr.
International Chapel
Morehouse College
Atlanta, Georgia



Larry Palmer

Harpischordist/Organist
Professor of Harpsichord and Organ
Meadows School of the Arts
Southern Methodist University
Dallas, Texas



Gregory Peterson

Organist
College Organist and
Assistant Professor of Music
Luther College
Decorah, Iowa



Stephen Roberts

Organist/Harpischordist/Lecturer
Instructor of Organ
Western CT State University
Director of Music
St. Peter Church
Danbury, Connecticut



Brennan Szafron

*Organist/Harpischordist/
Accompanist*
Organist and Choirmaster
Episcopal Church of the Advent
Spartanburg, South Carolina



Elke Voelker

*Organist/Recording Artist/
Lecturer/Conductor*
Organist and Choirmaster
The UNESCO Heritage
Imperial Cathedral of St. Mary
Speyer, Germany



Eugeniusz Wawrzyniak

Organist
Organist of Notre Dame de Miséricorde
President of the concert association
"Automne Musical de Marchienne"
Piano & Organ Instructor
Charleroi, Belgium



Artis Wodehouse

*Pianist/Harmoniumist/
Reed Organist/Recording Artist*
Director of Music
The Unitarian
Universalist Congregation
Montclair, New Jersey



Duo Majoya

*Organists/Pianists/
Lecturers/Recording Artists*
Marnie Giesbrecht
Joachim Segger
Professors of Music
U of Alberta, King's U
Edmonton, AB, Canada

www.ConcertArtistCooperative.com

Beth Zucchini, *Founder and Director*
7710 Lynch Road, Sebastopol, CA 95472
PH: (707) 824-5611 FX: (707) 824-0956
Established in 1988

Ms. Chung began violin and piano studies at age three and holds an ARCT in both instruments. She recently received her bachelor's degree in organ performance from the University of Alberta. She has also received several other awards and scholarships including the President's Award from the Manhattan School of Music, where she plans to continue graduate studies with McNeil Robinson. In Canada, she has studied with Marnie Giesbrecht and Jacobus Kloppers.

Applications for the 2010 award will be received up to May 15, 2010. Application information will be available through the RCCO website at: <www.rcco.ca>.



David Enlow (photo by Ray Stubblebine)

David Enlow has been added to the roster of concert organists represented by Phillip Truckenbrod Concert Artists. Enlow is widely known as a concert organist, both in his native Canada and his adopted homeland, the United States. He is organist and choirmaster at the Church of the Resurrection in New York City, where he directs a professional choir. He is a member of the organ faculty of the Juilliard School in New York and the founding director of Cappella New York, a semi-professional choral society now in its fifth season.

Enlow holds both an undergraduate and a master's degree from the Juilliard School, where he studied with John Weaver and Paul Jacobs. He also studied at the Curtis Institute of Music in Philadelphia and with John Tuttle in Toronto. He is a Fellow of the American Guild of Organists, where he won the S. Lewis Elmer prize, and an Associate of the Royal Canadian College of Organists, where he won the Barker Prize.

David Enlow has won several national performance competition first prizes including those of the Arthur Poister Competition and the Albert Schweitzer Organ Festival USA. His choir at the Church of the Resurrection performs over fifty mass settings each season, often with orchestra. While in Philadelphia he was sub-organist of St. Clement's Church, and an assistant at the Wanamaker Grand Court Organ. For further information: <www.concertartists.com>.



Faythe Freese

Faythe Freese is featured on a new recording, *Faythe Freese à l'Orgue de l'Eglise de la Sainte-Trinité, Paris*, on the JAV label (JAV 173, \$25.00). This is the first commercially released recording by a female American organist on the landmark instrument at l'Eglise de la Sainte-Trinité, Paris. Freese performs an all-French program of music by composers who have either a connection with the organ or with each other, including a recording premiere of *To Call My True Love to My Dance*, composed for Freese by Naji Hakim, organist of l'Eglise de la Sainte-Trinité from 1993–2008, and works by Guilmant, Langlais, Messiaen, and Tournemire. An extensive booklet contains a lengthy article about the organ and a short biographical essay on the artist, plus numerous photographs. The recording was made for JAV in summer 2008 by recording engineer Christoph Martin Frommen. For information: <www.pipeorgancds.com>.



Elizabeth Harrison

The last organ built in the Schnitger dynasty of organbuilders is heard on a CD recording for the first time, played by Elizabeth Harrison and released on the Raven CD label. The organ, located at the Magnuskirk in Bellingwolde, the Netherlands (in the province of Groningen), was built in 1797 by Franz Caspar Schnitger, Jr. (1724–1799), grandson of Arp Schnitger (1648–1710). He worked in Groningen with Heinrich Hermann Freytag (1759–1811) in the firm that descended directly from Arp, creating their last organ in 1797 for the church in Bellingwolde, where it was restored in 1992.



Schnitger organ, Bellingwolde

Aside from the restoration of two stops in 1992, the organ remains tonally original and nearly entirely mechanically original.

Elizabeth Harrison, a specialist in North German organs and their music, directs the Historic Organ Resource Program and teaches organ and music theory at Geneva College in Beaver Falls, Pennsylvania. The CD includes works by Sweelinck, Scheidemann, Steigleder, Böhm, Krebs, Beethoven, J. S. Bach, and C. P. E. Bach. For information: <www.RavenCD.com>.

Pro-Motion Music announces a new organ and media event, "Bach and Sons" by Jeannine Jordan, organist, with David Jordan, visual artist. Since 2007, the Jordans have presented "From Sea to Shining Sea," a program of the music, art, and history of the first 200 years of the organ in the colonies and United States. They have designed a second event celebrating the organ music of Johann Sebastian Bach and his sons, including anecdotes from Bach's life and the times in which he and his sons lived. Both the music played and stories told are presented against a backdrop of visuals capturing the historical places and times of these musicians. The event includes real-time on-screen projection of Jeannine Jordan's performance of the music. For information: <jeannine@promotionmusic.org>, 541/905-0108; <www.promotionmusic.org>.

Marilyn Keiser performed Dan Locklair's *Salem Sonata* on June 5 as part of the religious arts festival at Myers Park Presbyterian Church, Charlotte, North Carolina. The concert was the first in a series of three organ recitals to dedicate the church's new Casavant organ consoles. The *Salem Sonata* was written in celebration of the 2004 rededication of the restored 1800 Tannenberg pipe organ at Old Salem Museum and Gardens in Winston-Salem, North Carolina. For information: <www.myersparkpres.org/www/docs/671.2617>.

Benjamin Lees' *Collage for Organ* was given its world premiere by Patrick Hawkins on June 21 at Orangewood

Presbyterian Church, Arizona, as part of the AGO Far West regional convention. The program by Patrick Hawkins and David Schelat featured organ solos and duets. This is the composer's first composition for solo organ, although the instrument figures prominently in his large orchestra work *Echoes of Normandy*. Patrick Hawkins, organist and choirmaster at Mt. Herman Lutheran Church in Columbia, South Carolina, commissioned the work for the occasion.



Iain Quinn leads the choir of the Cathedral of St. John, Albuquerque

Cathedral music new and recent is heard on two new Raven CD releases as sung by the **Choir of the Cathedral of St. John** (Episcopal) in Albuquerque, New Mexico; Iain Quinn, director of cathedral music and organist; Maxine Thévenot, associate organist-choir director. *Missa Omnes Sancti* (Raven OAR-901) features the first recording of Malcolm Archer's Mass setting from which the CD title is taken, a *Magnificat* and *Nunc dimittis* by Quinn, *O how amiable* by Anthony Piccolo, and *O Lord, support us* by David Briggs. Other works include *He that is down needs fear no fall* and *The Song of Christ's Glory* by Philip Moore, *The Lord is my light* by Peter Hallock, and Simon Preston's *Alléluyas* for solo organ, played by Maxine Thévenot.

Missa Orbis Factor (Raven OAR-907) includes two settings of the Gregorian chant, one for organ and choir by Gerald Near, and one for organ solo by Peter Togni. Other first recordings on the CD include *New every morning is the love* by Stephen Paulus, *Ave verum corpus* by Judith Bingham, *The head that once was crowned with thorns* by David Arcus, and *Toccata on Victimae Paschali Laudes* for organ by Quinn, played by him. Also on the program is *Magnificat* by David Hogan.

Several of the recorded works were commissioned in the Cathedral Commissions program launched in 2005 at St. John's by its Friends of Cathedral Music organization. For information: <www.ravencd.com>.



Front row (l to r): Marianne Webb, Carole Wills, Mary Gray; back row (l to r): Tom Watgen, Norbert Krausz, Nathan Johanning, Wesley Kassulke

On May 18, former students gathered to honor Marianne Webb as the St. Louis AGO chapter presented Miss Webb their annual Avis Blewett Award. This award is given to someone in the area who has contributed in outstanding ways to the fields of organ and sacred

music. In addition to chapter members, former students attended the awards banquet and then presented a verbal and musical program as a tribute to Miss Webb's career as Distinguished University Organist and Professor of Music at Southern Illinois University Carbondale.

J. Richard SZEREMANY

Recitals — Workshops — Master Classes

Give me a call and we'll make some music!

2009-2010

Anniversary Tour

Recitals Tailored to Your Requests

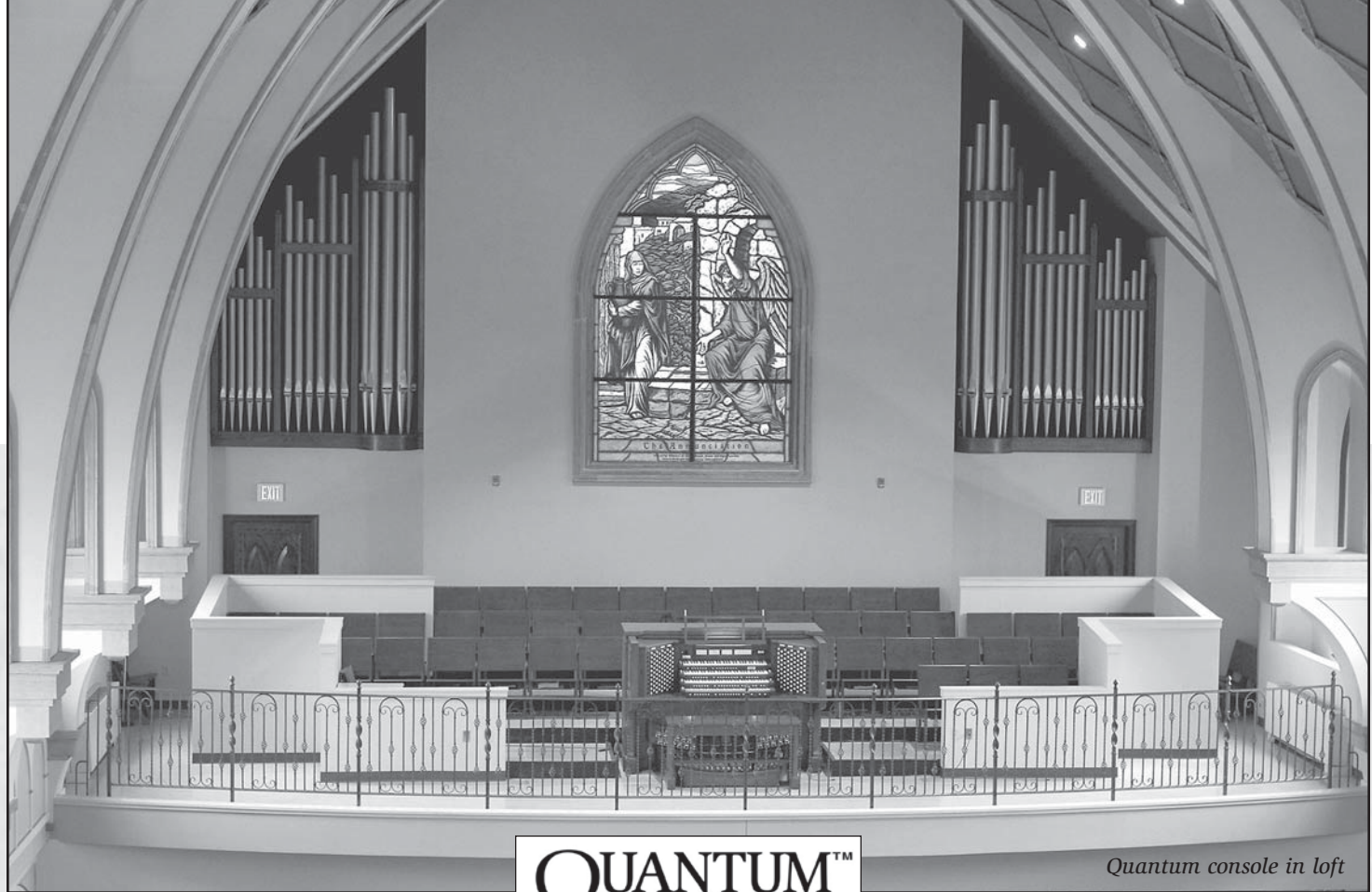
Workshops Focusing on Repertoire — Registration — Technique

*"Consistently artistic!" (New York City) * "We just didn't want the music to end!" (Pittsburgh, PA)*

EAST LIBERTY PRESBYTERIAN CHURCH

116 South Highland Ave * Pittsburgh, PA 15206

412.327.6254 * RichardPlays@gmail.com



QUANTUM™

Quantum console in loft

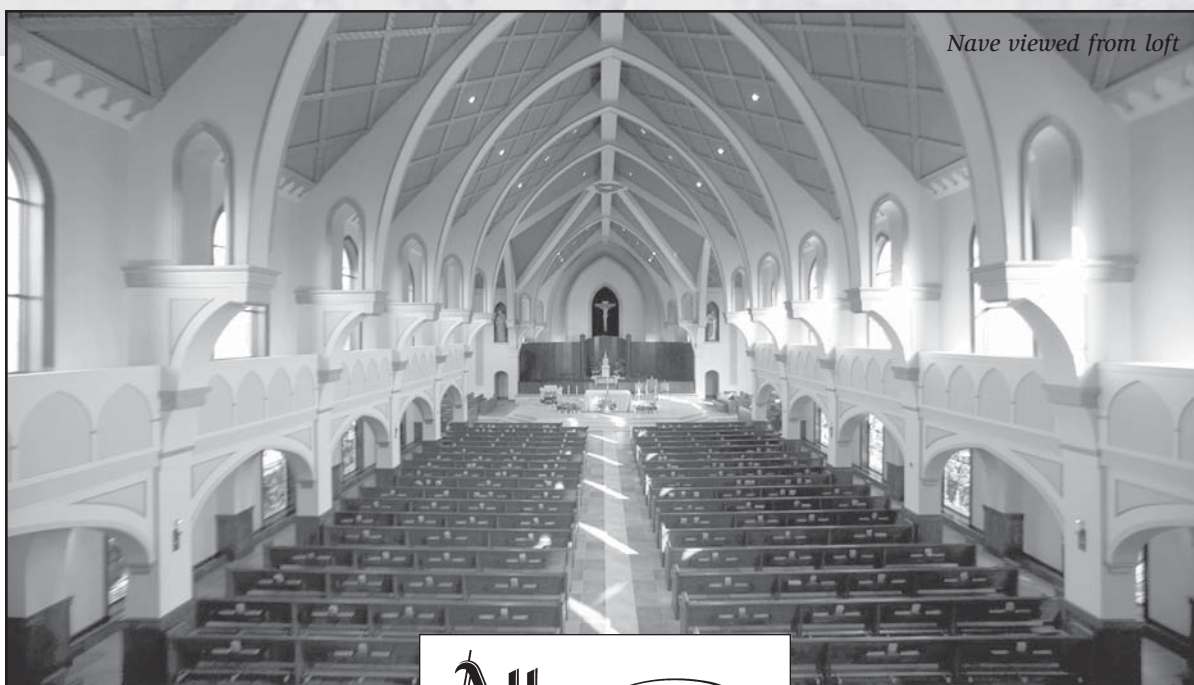
The Roman Catholic Church of Saint James the Greater CHARLES TOWN, WEST VIRGINIA

The largest Catholic church building in the state of West Virginia has installed a Quantum™ Four-Manual/136 Stop instrument built by Allen Organ Company, Macungie, Pennsylvania.

The Allen console is situated in the Choir Gallery in the west end of the 1,000-seat nave. It speaks from five different locations throughout the room. The main organ is fronted by two custom-designed pipe façades. A twelve-channel Antiphonal division supports cantors and soloists at the lectern, three hundred feet from the console. This division also supports congregational singing at large festival services.

An eight-stop floating String Division speaks from an ingenious “shadow box” chamber atop the south transept entrance, producing a spine-tingling dimension of soft, ethereal voices.

This comprehensive instrument was chosen by parish leaders to support an expansive and excellent music program that boasts eight vocal choirs and two handbell choirs. A Pastoral Associate for Liturgy and Music is assisted by five choir directors and a Sacred Music Intern. The Music Department offers a series of bi-monthly Abendmusik Concerts following Saturday evening Mass.



Nave viewed from loft

Allen organs®

Web site: www.allenorgan.com

E-mail: aosales@allenorgan.com

150 Locust Street, P.O. Box 36, Macungie, PA 18062-0036 USA / Ph: 610-966-2202 / Fax: 610-965-3098

Solid Oak
CHOIR CHAIR



with FIBRE RUSH SEAT

Since 1877
R. Geissler Inc.

2641 E. GREYSTONE CT
EAGLE, ID 83616
1-800-862-3159
WWW.RGEISSLER.COM

Pro-Model
Men's & Women's
Performance
Footwear
For Organists

All shoes
manufactured
in our factory

"Bravo" #913
Mens Oxford Black Leather

tictac-toes
MADE IN USA

**Don't Just
Sound Good.
Look Good! Feel Good!**

"Bravo" #913: Mens Oxford
Black Suede with
Black Patent
Leather

1 Hamilton Street • PO Box 953
Gloversville, New York 12078-0953
Call or Write for Free Catalog: 1-800-648-8126
Visit us at www.tictac-toes.com

**Quimby Pipe
Organs, Inc.**

208 Marshall Street
P O Box 434
Warrensburg, MO 64093

Ph: 660.747.3066
Fax: 660.747.7920

Email: qpo1@earthlink.net
www.quimbypipeorgans.com

**BUILDING-RESTORATION
REBUILDING-TUNING**

Bedient
PIPE ORGAN COMPANY

800.382.4225/Bedientorgan.com

RONALD CAMERON BISHOP
Consultant

Pipe Organs
Digital Enhancements
All-digital Instruments

8608 RTE 20, Westfield, NY 14787-9728
Tel 716/326-6500 Fax 716/326-6595

Reserve your ad in the
2010 Resource Directory.
Contact editor Jerome Butera
847/391-1045
jbutera@sgcmail.com



Robert Schilling

On July 21, **Robert Schilling** played a recital at North United Methodist Church, Indianapolis, Indiana, commemorating the 60th anniversary of his first organ recital, which he presented at his home church in Westminster, Maryland, on July 20, 1949, at the conclusion of his first year of organ study prior to entering college at DePauw University.

The Rev. Robert A. Schilling, AAGO, retired in 2002 after 41 years as minister of worship and the arts at North United Methodist Church, and 21 years concurrently as adjunct music faculty member at Butler University. He holds degrees from DePauw University, Boston University School of Theology, and Union Theological Seminary, with post-graduate study at Boston University, the University of Marburg (Germany), and Indiana University. His organ teachers include Van Denman Thompson, Robert Baker, Helmut Walcha, and Robert Rayfield. Schilling has played recitals in the U.S. and Germany, including with six Indiana orchestras.

Before coming to Indianapolis, he was organist/choirmaster at churches in Winthrop and Boston, MA, Hempstead, NY, and Washington, DC. Schilling was dean of the Indianapolis AGO chapter (1970-72) and national president of the Fellowship of United Methodists in Music and Worship Arts (1985-87). In 2002 he was named a "Sagamore of the Wabash," Indiana's highest honor recognizing community leadership, by Indiana Governor Frank O'Bannon.



Neil Stipp

Neil Stipp is the winner of the 2010 AGO/ECS Publishing Award in Choral Composition, sponsored by the American Guild of Organists and ECS Publishing. Entitled *May Your Life Be Filled With Gladness* for SATB choir, organ, oboe, and soprano and tenor soli, the work is a hymn concertato on a text by Rae E. Whitney. The judges were Alice Parker, Robert J. Powell, and William Bradley Roberts. The award includes the publication of the composition by E. C. Schirmer Music Company, and a \$2,000 prize. The work will be premiered in July 2010 at the AGO national convention in Washington, D.C.

Frederick Swann continues to play more recitals this fall in his "retirement." Programs take place September 15 at Wichita State University, Wichita, KS; 9/20, First United Methodist Church,



Frederick Swann

Atlanta, GA; October 17, Presbyterian Homes, Evanston, IL; 10/23, Kingsway United Methodist Church, Springfield, MO; and 10/25, Evangel University, Springfield, MO.



Susan and Stephen Talley

Susan and Stephen Talley and the Covenant Choir perform on a new CD, *I Was Glad*, produced by Sonare Recordings, Inc. The Covenant Choir sings choral works ranging from Parry's *I Was Glad* and Handel's *Zadok the Priest* to Christiansen's *Beautiful Savior*. Featuring the five-manual Aeolian-Skinner, Opus 1196, the recording includes Bach's *Fantasy and Fugue in G Minor*, Dupré's *Cortège et Litanie*, Mulet's *Carillon Sortie*, and *Rhapsody for Organ Duet* by Naji Hakim. The CD is available for \$15 (which includes shipping) at www.Klaritymusic.com or by sending a check payable to Covenant Presbyterian Church to: Music Administrator, Covenant Presbyterian Church, 1000 E. Morehead Street, Charlotte, NC 28204.

Nunc Dimittis

Charles E. Hallman, 81, died on April 18. Born in Norristown, Pennsylvania, he graduated from Springfield Twp. High School in 1948 and served in the U.S. Army National Guard in Germany during the Korean War. Mr. Hallman began his career as a pipe organ technician in 1948 with Frederick Burness, and in 1967, with Howard Gamble and Alan Furman, established Burness Associates. He was also state qualified in basic fire fighting and had been a member of the Abington Twp. and Springfield Twp. volunteer fire companies. Charles E. Hallman is survived by his wife of 57 years, Anne (Bower) Hallman, four daughters, twelve grandchildren, a great-granddaughter, and a sister.

John H. Melcher died at his home in Elgin, Illinois, June 27, after a long battle with lung cancer. He was 73. Born in Perth, Ontario, Canada on March 1, 1936, John Melcher came with his family to the United States when he was still young. He attended Steinmetz High School in Chicago, and gained his U.S. citizenship through service in the U.S. Air Force. He received a bachelor's de-

gree from Beloit College, a master's from the University of Michigan, and a Master of Sacred Music degree from Union Theological Seminary. He studied organ with Leo Sowerby, Robert Noehren, and Flor Peeters, and harpsichord with Isolde Ahlgrimm. He studied conducting with Margaret Hillis and Robert Shaw, and voice with Thomas Wikman and Henri Noel.

Melcher's longest appointment was his over thirty years as the music director of the Northwest Choral Society. A member of the American Guild of Organists, he served as organist-choirmaster at St. Mark Lutheran Church, Chicago (1968-71), St. Martin's Episcopal Church, Des Plaines (1971-80), and Morgan Park Methodist Church (1980-83); then as minister of music at the First United Methodist Church in Park Ridge (1983-97). He joined the staff of Christ the Lord Lutheran Church in Elgin, Illinois, in 1997, serving as cantor, organist, choral and handbell choir director. In March 2006, Melcher joined Holy Trinity Lutheran Church in Elgin as director of music ministries.

In 1998, Melcher joined the staff of the Suzuki School of Elgin, where through March 2008 he served as accompanist and coach for the ensemble classes. From 1999-2007, he conducted the ELCA Lutheran Outdoor Ministries Swing Choir for high school students in its summer choir tour of southern and central Illinois. John H. Melcher is survived by his longtime partner, John Morrison.

William "Bill" D. Usher II died April 30 in Los Angeles at the age of 40. He studied at Westminster Choir College and received a bachelor's degree in organ performance and church music from the University of Louisville, and a master's degree in organ performance from the University of Southern California. His organ studies were with Searle Wright, Donald McDonald, Melvin Dickinson, and Cherry Rhodes. Usher served at Parsippany United Methodist Church in Parsippany, New Jersey, St. Stephen United Church of Christ in Louisville, the Church of the Incarnation in Glendale, California, and St. Mel Roman Catholic Church in Woodland Hills, California. He was director of music at Holy Trinity Church in Georgetown, District of Columbia (parish of President John F. Kennedy) from 1995-2006; there he led the music ministry of the 3,500-household parish and established the Music at Trinity concert series. At the time of his death, he was director of music and organist at St. Gregory the Great Church in Whittier, California, which also began a concert series, featuring Usher's *Mass in Honor of St. Jude* at its inaugural event in 2008. William D. Usher II is survived by his domestic partner, Christopher Sioco, his mother, Marjorie M. Usher, sisters Valerie S. Usher and Vickie Morf, and two nieces.

D. DeWitt Wasson of Cornwall, Pennsylvania, died June 23 at age 88. He earned the Diploma in Sacred Music from Nyack Missionary Training Institute, a bachelor's degree from Eastern Baptist Seminary, a master's and doctorate in sacred music from Union Theological Seminary. He held church music positions in Virginia, Maryland, New York and Pennsylvania, and was a reviewer of organ music reviewer for *The American Organist*. He edited the two-volume *Free Harmonizations of Hymn Tunes* published by Hinshaw Music and the three-volume *Hymntune Index and Related Hymn Materials* published by Rowman and Littlefield. He played fifty organ concerts in Europe on alternate years and represented America in numerous international organ festivals. He was founder and musical director of the Westchester Baroque Chorus and Orchestra for more than thirty years and dean of the Westchester County, New York AGO chapter 1961-63 and 1985-87. He established a research collection of organ music at the Westminster Choir College of Ryer University in Princeton, New Jersey. D. DeWitt Wasson married Josephine Diener in June 1947; she died in January of this year.

JOHANNUS

To help churches and organists afford the
ultimate in sound and quality, Johannus
continues its successful stimulus plan.

Continuing our stimulus plan ...

FROM
\$ 6,650



Opus

SPECIAL EDITION

FROM
\$ 12,995



Sweelinck

SPECIAL EDITION

FROM
\$ 21,995



Rembrandt

SPECIAL EDITION

FROM
\$ 54,995



*American
Classic VII*

SPECIAL EDITION

(Prices include 10-year limited warranty and exclude sales tax, delivery and installation)



www.johannus.com

Here & There

Bärenreiter announces a new volume in the Urtext edition of Wilhelm Middelschulte's organ works. Volume III (BA 8493, €31.95), edited by Hans-Dieter Meyer and Jürgen Sonnentheil, contains four compositions: *Toccata on the chorale Ein feste Burg ist unser Gott*, *Canon in F major on a theme by Johann Sebastian Bach*, *Meditation on the chorale Alle Menschen müssen sterben*, and *Chromatic Fantasia and Fugue*. The edition includes a detailed foreword and critical commentary, in German and English. For information: <www.baerenreiter.com>.

Michael's Music Service announces new restorations. *Meditation*, by Edith Lang, is subtitled *Prélude Religieux* and dates from 1920. Lang, an organist from Boston, also composed for organ, voice, and choir, accompanied silent films, wrote a book on film accompaniment, and started an organ society. *Variations on an American Air*, by Isaac V. Flagler, is based on Stephen Foster's "Old Folks at Home" (also known as "Swanee River"), and is published just in time for the 100th anniversary, in 2009, of Flagler's death. *Chinoiserie*, by Firmin Swinnen, displays the Chinese style of art and decoration, always light and delicate. Swinnen was the designer of the IV/146 Aeolian organ in the Longwood Gardens ballroom; the piece can be heard played by Peter Richard Conte on Michael's Music Service's website, which also features a recording by Thomas Trotter of Flagler's piece. For information: <http://michaelsmusicsservice.com/>.

Paraclete Press has released new organ music: *Toccata on "Old Hundredth,"* by Robert Lau (PPM0942, \$7.50); *Three Pieces for Organ* (Salisbury Fanfare, Meditation, Impromptu), by David Halls (PPM0924, \$12.00); and *Variations on Sleepers, Wake!*, by Robert Lau (PPM0940, \$10.00). For information: <www.paracletepress.com>.

St. Joseph Cathedral Music has released a new recording, *Thy Radiance Bright—Music for Advent and Christmas* (STJC-100, \$20.00), featuring the Cathedral Choir of St. Joseph Cathedral, Columbus, Ohio, and organists Paul A. Thornock II and Robert Wisniewski. The first release pairing the voices of the Cathedral Choir with the Fritts Grand Gallery Organ, the album features works by Bach, Langlais, Dupré, Howells, Palestrina, Victoria, Willan, Webster and Nestor, as well as arrangements of many traditional carols. For information: JAV Recordings, Inc., 43 Wellington Court, Brooklyn, NY 11230; <www.pipeorgancds.com>.

Subito Music Corporation has announced new releases by Dan Locklair: *Glory and Peace*, a suite of seven reflections for organ, and *Thanksgiving*, for SATB chorus and organ. For information: <www.subitomusic.com>.

John-Paul Buzard Pipe Organ Builders of Champaign, Illinois has signed an agreement for an organ for St. Vincent Benedictine Archabbey, in Latrobe, Pennsylvania, to be completed in two phases. The Apse Organ will be an 11-rank instrument located in two existing chambers, with its specification divided in much the same way as Buzard's Divided Swell Organs. It will responsibly reuse pipework from the original Möller Apse Organ, combined with new pipes.

The Apse Organ is scheduled for completion for a special series of November anniversary services. Phase One includes a console to control both the Apse Organ and a new Gallery Organ of 65 ranks, which will comprise Phase Two.

St. Vincent Archabbey is the oldest Benedictine monastery in the United States, and is celebrating the 200th anniversary of its founding by Boniface Wimmer. The monastic musicians include The Rev. Cyprian Constantine, OSB, The Rev. Stephen Concordia, OSB, and The Rev. Donald Raila, OSB.

C. B. Fisk, Inc. has completed recent projects: Opus 134, three manuals, 49 voices, for Covenant Presbyterian Church, Nashville, Tennessee, and Opus 135, three manuals, 70 stops, for Indiana University's Auer Hall. The next organ, Opus 136, is a three-manual, 36-stop instrument for St. Peter's Episcopal Church in Charlotte, North Carolina. For information: <www.cbfsk.com>.

David Petty & Associates of Eugene, Oregon, has been selected to build a new 11-stop practice instrument for the University of Oregon School of Music. The instrument replaces a 1968 Flentrop mechanical-action instrument of two manuals and pedal that was heavily damaged in a sub-basement flood in the School of Music late in 2007.

The new instrument will incorporate five ranks of pipes from the Flentrop as well as some usable action components. The new mechanical-action instrument, Opus 4 of the Petty shop, will have a case and bench of quarter-sawn white oak and ten ranks of pipes. The organ will have an expressive division with a reed, both firsts for the University of Oregon's organ program. The tonal design of the instrument was done in cooperation with the professor of organ, Dr. Barbara Baird. Construction began in June of this year; scheduled completion is planned for August 2010. For complete details, visit the Project Gallery on the builder's website: <davidpettyorgans.com>.

Michael Proscia Organbuilder, Inc. has completed the installation of a Skinner Harp (electrified) in the 1912 Austin organ of the Trinity United Methodist Church, downtown Atlanta, Georgia. The unit is playable from the Orchestral division and is mounted above the Great division on an inclined platform behind the recently restored façade of the main sanctuary (see THE DIAPASON, October 2008.) For information: <www.prosciaorgans.com>.



Goulding & Wood open house

Goulding & Wood, Inc. hosted an open house for Opus 48 on May 15. Over 200 members of the community came by the shop to see and hear the instrument for Vineville United Methodist Church in Macon, Georgia. Organists who played during the event included Addie Yoder, Tom Nichols, Paul Barte, David Sinden, Steven Jamison, Todd Saul, Jason Overall, and Phil Lehman. Guests toured the shop and walked around the instrument set up in the erecting room. A feature of this instrument is the Thomas Appleton-inspired case of mahogany featuring hand-carved pipe shades, capitals, and a *cul de lampe* in the center of the case. Eight members of the Goulding & Wood team spent two weeks in early June installing the instrument in the church. Additional shop personnel were there for tonal finishing for the remainder of June and part of July.

Other shop activity included cleaning and reconditioning the Holloway instrument at First Christian Church in Maysville, Kentucky (two manuals,

26 ranks). The church started a renovation of their worship space in December 2008. The G&W crew removed the reeds, exposed pipework, and console for the duration of the construction process that included a new hardwood floor, renovated chancel, and improved acoustics. The console received a movable platform and connecting wiring. Stop actions were reconditioned and the reeds were cleaned and regulated. Reinstallation of the organ took place in May, and the organ was used again for their dedication service on May 17. John Goulding, one of the company's founders, designed and installed this instrument with Ed Holloway in 1973. The shop also reconditioned the stop actions on the Holloway instrument (two manuals, 19 ranks) for Christ Lutheran Church in Indianapolis. In 2004 G&W installed a new console for this instrument in honor of Ray Brandes (1925–2008) for his thirty-five years of faithful service as organist. For information: <www.gouldingandwood.com>.

Williamson-Warne & Associates of Hollywood, California has been commissioned to restore the Aeolian pipe organ, Opus 1516, for the residence of Hugh M. Hefner in Holmby Hills (Bel Air), California. The house, better known as "The Playboy Mansion," is one of the most recognized and illustrious houses in the world. It has been featured in numerous movies and TV programs, including recently the reality TV show "The Girls Next Door" (in Europe "The Girls of the Playboy Mansion").

The organ, originally built for Arthur Letts Sr., was installed in 1923 in his original mansion on Franklin Avenue in Hollywood, California. In 1926 Aeolian was contracted to dismantle, crate and install the organ in Arthur Letts's new mansion in Holmby Hills. During the construction of the mansion and the installation of the organ, Arthur Letts Sr. died, and the project was completed by his son, Arthur Letts Jr. Hugh M. Hefner purchased the house in 1971 and has been the owner ever since.

In fall 2008, a water pipe in the closet off of Hefner's bedroom sprang a leak inside the wall. The water found its way down to the floor below and completely inundated the organ, causing extensive damage. Williamson-Warne & Associates was brought in to survey the damage and provide a plan to restore the organ.

Williamson-Warne & Associates was contracted in January 2009 to perform the restoration. Currently the organ has been removed from the mansion, and will be restored in the Williamson-Warne & Associates facilities. The organ will be re-installed and operational in the first half of 2010. For information and pictures: <www.williamsonwarne.com>.

Church Organ Network, Effingham, Illinois, and Evansville, Indiana, provided an **Allen Quantum Q265C** 37-stop, two-manual organ for the June 23rd concert of praise during the 2009 Southern Baptist Convention at the Kentucky Exposition Center, Louisville, Kentucky. Organist Jonathan Rodgers, from Birmingham, Alabama, accompanied the Hunter Street Baptist Church Choir, Worship Team, Band and Orchestra. Scott Allred conducted and led the congregational praise and worship singing. Luke Garrett, music evangelist from Broken Arrow, Oklahoma, was the featured vocalist. Close to 10,000 convention participants attended and participated in the event.

Allen Organ Company supplied organs to four major worship and music conferences in the United States: Music and Liturgical Arts Week, Lake Junaluska Conference and Retreat Center, Lake Junaluska, North Carolina, June 21–26, sponsored by the Fellowship of United Methodists in Music and Worship Arts; Worship and Music, June 21–27 June 28–July 4, at the Montreat Conference Center, Asheville, North Carolina; LifeWay Ridgecrest Worship Leadership Conference, June 29–July 3, at the LifeWay Ridgecrest Conference Center, Ridgecrest, North Carolina; and LifeWay Glorieta Worship Leadership Conference, July 27–31, at the LifeWay Glorieta Conference Center, Glorieta, New Mexico. For information: <www.allenorgan.com>.

Be sure that you are listed in the 2010 Resource Directory. 847/391-1044.



Great musicians need extraordinary instruments to deliver magnificent performances.



P.O. Box 156 • Orrville, Ohio 44667 • P 800.416.7426 • F 330.683.2274 • www.schantzorgan.com

Bond
ORGAN BUILDERS, INC.
2827 NE Glisan Street Portland, OR 97232
bondorgans.com 503.238.3987
Member: Associated Pipe Organ Builders of America

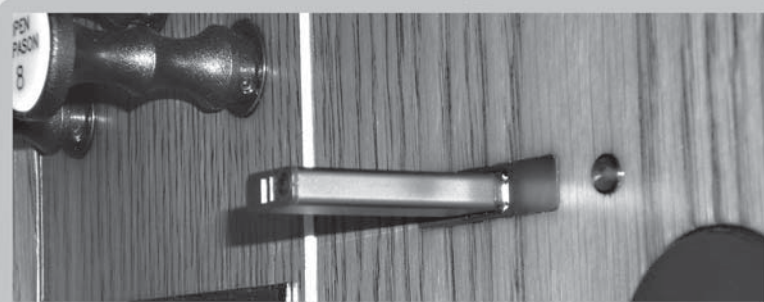
Bunn-Minnick Pipe Organs
875 Michigan Avenue
Columbus, Ohio 43215
800-292-7934
WWW.BUNNMINNICK.COM

PLAY IT AGAIN

After you play your best performance ever, the organ would be happy to re-live the moment with you.

Faster and more powerful than ever thanks to an amazing new musical signal processor, Masterpiece organs now also offer push-button record/playback and unlimited memory storage via the USB port.

That's what we mean when we say INSPIRATION,
ASSURANCE AND INNOVATION.



RODGERS®

INSPIRATION, ASSURANCE AND INNOVATION SINCE 1958

Rodgers Instruments Corporation

A member of the Roland Group

1300 NE 25th Avenue

Hillsboro, Oregon 97124

503.648.4181 • 503.681.0444 fax

Email: marketing@rodgers.rain.com

www.rodgersinstruments.com

Looking Back

10 years ago in the September 1999 issue of THE DIAPASON

Cover: Reuter Organ Company, St. Therese Parish, Deephaven, MN
Shane Douglas O'Neill wins 10th Dublin International Organ Competition
Stefan Engels appointed associate professor, Westminster Choir College
Jon Gillock named Performer of the Year by New York City AGO
Arthur C. Strahle dies on May 16 at age 90
"Reminiscences of Henry Willis 4 as told to John-Paul Buzard, Part 1."
"The Schübler Chorales & The Numbers Game," by Edmund Shay
New Organs: Andover, Austin, Dobson

25 years ago, September 1984

Cover: J. F. Nordlie Company, Augustana College, Sioux Falls, SD
Susan Marchant appointed chair of the music department, Pittsburg State University, Pittsburg, KS
John Chappell Stowe appointed assistant professor of organ, University of Wisconsin-Madison
Vernon Gotwals retires after 32 years at Smith College, Northampton, MA
"New Concerto by William Mathias," by Laurence Jenkins
"Pipe Organ Structure and Sound," by William D. Turner
"A New Discovery in the History of the Organ," by Michael Wm. Lefor
New organs: Richard L. Bond, John M. Crum, Lee Organs

50 years ago, September 1959

Jerald Hamilton appointed professor and university organist, Ohio University, Athens, OH
Garth Peacock appointed to organ faculty, Oberlin College
Elizabeth Van Horne appointed to organ faculty, Baldwin-Wallace College
Charles McManis badly injured in motor crash
Elsie E. MacGregor, first woman F.A.G.O., dies in Indianapolis
"Builder's 2-manual Designs Stress Tone & Mechanism," by Charles McManis
Organs by Aeolian-Skinner, Austin, Barlow, Delaware, Estey, Holtkamp, Kney and Bright, Möller, Mudler-Hunter, Noehren, Pels, Reuter, Schantz, Tellers, E. F. Walcker, Wicks

75 years ago, September 1934

News of Sir Walter G. Alcock, Charles Black, William C. Carl, Palmer Christian, Ernest M. Ibbotson, Clarence Mader, Rollo Maitland, Mlle. Renee Nizan, Henry Ward Pearson, Ernest Sumner, Frank Van Dusen, Morris W. Watkins, Nesta Williams
Organs by Aeolian-Skinner, Austin, Kilgen, Kimball, Möller, Page, Schaefer, Willis

Be sure to check for news updates and our complete calendar of events at www.TheDiapason.com

Carillon News

by Brian Swager



Aimé Lombaert

Aimé Lombaert, a well-known Flemish carillonneur, passed away on October 30, 2008, at age 63. He had just retired from his positions as municipal carillonneur in the Belgian cities of Bruges, Deinze, Poperinge, Damme, and Geraardsbergen. Lombaert was born in Oudenaarde, Belgium, and studied at the Royal Music Conservatory in Ghent, the Lemmens Institute, and the Royal Carillon School in Mechelen. He received his diploma from the Royal Carillon School in 1978, became assistant carillonneur to Eugene Uten in Bruges in 1980, succeeding him as municipal carillonneur in 1984. In Deinze, he played one of the few "major-third" carillons.

As a result of the economic downturn, Bok Tower Gardens in Lake Wales, Florida, announced the cancellation of its International Carillon Festival in 2009 as well as the elimination of the positions of the assistant carillonneur/librarian and the administrative assistant.

David Monaghan, Curator of Canada's House of Commons, announced the appointment of Andrea McCrady to the position of Dominion Carillonneur on Parliament Hill in Ottawa, Canada. McCrady's former carillon position at the Cathedral of St. John the Evangelist in Spokane, Washington is open.

Trinity College, a liberal arts school with approximately 2,200 students in Hartford, Connecticut, is seeking a college carillonneur. The original 30-bell carillon built by the John Taylor Bell foundry was enlarged to 49 bells in 1978. It hangs in the tower of the Trinity College Chapel.

Iowa State University in Ames, Iowa, holds its 2009 Carillon Festival September 5, 10 am-4 pm. The guest carillonneur is Adrian Patrick Gebruers from Cobh, Ireland. He will conduct a seminar on Irish carillon music and perform a recital at the festival. In addition, the ISU Celtic Dance Society will present a program on Celtic dances. Hosting

the festival is associate professor of music and university carillonneur Tin-shi Tam. In conjunction with the carillon festival, a carillon composition competition is being held to encourage the writing of original carillon compositions by young composers, under age 35. Prizes include a cash award of \$500 and the premiere performance of the winning composition at the festival.

The Begijnhof Church, Sint-Jan-de-Doper (St. John the Baptist), in Leuven (Louvain), Belgium, is expanding its 16-bell chime into a carillon. The historic series of 16 Gillett & Johnston bells, which were once part of the carillon of the Leuven University Library, have been played in recent years by an automatic chiming mechanism. The Royal Eijsbouts firm of Asten, the Netherlands, is casting 29 new bells in the profile and tuning of the Gillett & Johnston bells. The instrument will be played by means of a baton keyboard in the new world standard. The Begijnhof is now part of the university and belongs to the UNESCO World Heritage. The carillon will be played for the first time during the Open Monument Day on September 13.



Piet van den Broek and Staf Nees

Carillonneur Piet van den Broek passed away on October 26, 2008, at age 92. Van den Broek was director of the Royal Belgian Carillon School and municipal carillonneur in Mechelen, Belgium, from 1965 until his retirement in 1981. Born in Chaam, the Netherlands, he left at age 18 for Mechelen to study at the Lemmens Institute. Upon his graduation in 1938 he became adjunct organist at St. Rombouts Cathedral. He began carillon studies with Staf Nees in 1941 and received his final diploma from the carillon school four years later.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; <brian@allegrofuoco.com>. For information on the Guild of Carillonneurs in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; <www.gcna.org>.

In the wind . . .

by John Bishop



John Bishop

Decisions, decisions

We are rebuilding an organ. It's about 90 years old. It has electro-pneumatic action. The main manual windchests have vented stop action. It has three manuals and 33 ranks. It was built as the "downstairs" organ in a large Roman Catholic church—a common layout for the quintessential huge Catholic parish that allows Masses to be celebrated concurrently. In our work at the Organ Clearing House we've been involved in the relocation of quite a few "downstairs" organs as parish leaders find it attractive and useful to redevelop those huge spaces into reception rooms, classrooms, offices, rehearsal space, and of course to create spaces that can generate rental income.

The organ has been purchased by a church that has a strong liturgical tradition and an elaborate music program, located in a big city. Over the course of a year or so, the church's organist and I developed a plan that includes adding six ranks of pipes and a couple 16' extensions to existing ranks. Originally the Great and Swell divisions each had two windchests, one for lower pressure, one for higher. The high-pressure Great chest will become the Solo division playable independently on Manuals I and II. Because we will be able to incorporate some good-quality 16' ranks left from the church's previous organ, our 39-rank specification will include eight 16' ranks including three open ranks, two reeds, and three stopped wood ranks. There will be seven ranks of reeds, two on high pressure. The only reed not under expression will be the Pedal Bombarde.

In the last few weeks I have been designing the technical specifications of the project, working with suppliers and our client to make decisions about which materials and which equipment will make up this organ. We have faced quite a few complicated technical choices, and the nature of this project means that there are some philosophical questions to answer.

Restore, rebuild, renovate

It's easy to say we're restoring an organ—but I think the word *restore* is overused. I prefer to use that word literally. When we restore an organ to its original condition we don't add or subtract any pipes. We don't introduce modern materials. We don't even change the color of the felt around the drawknobs. It's impossible to restore an organ if you're using a solid-state combination action (unless the organ originally had an identical system!). Using this definition, I'd say there are very few real pipe organ restorations completed in the world today. The argument can be taken so far as to say that a restoration cannot include new trackers (even if the old ones are hope-



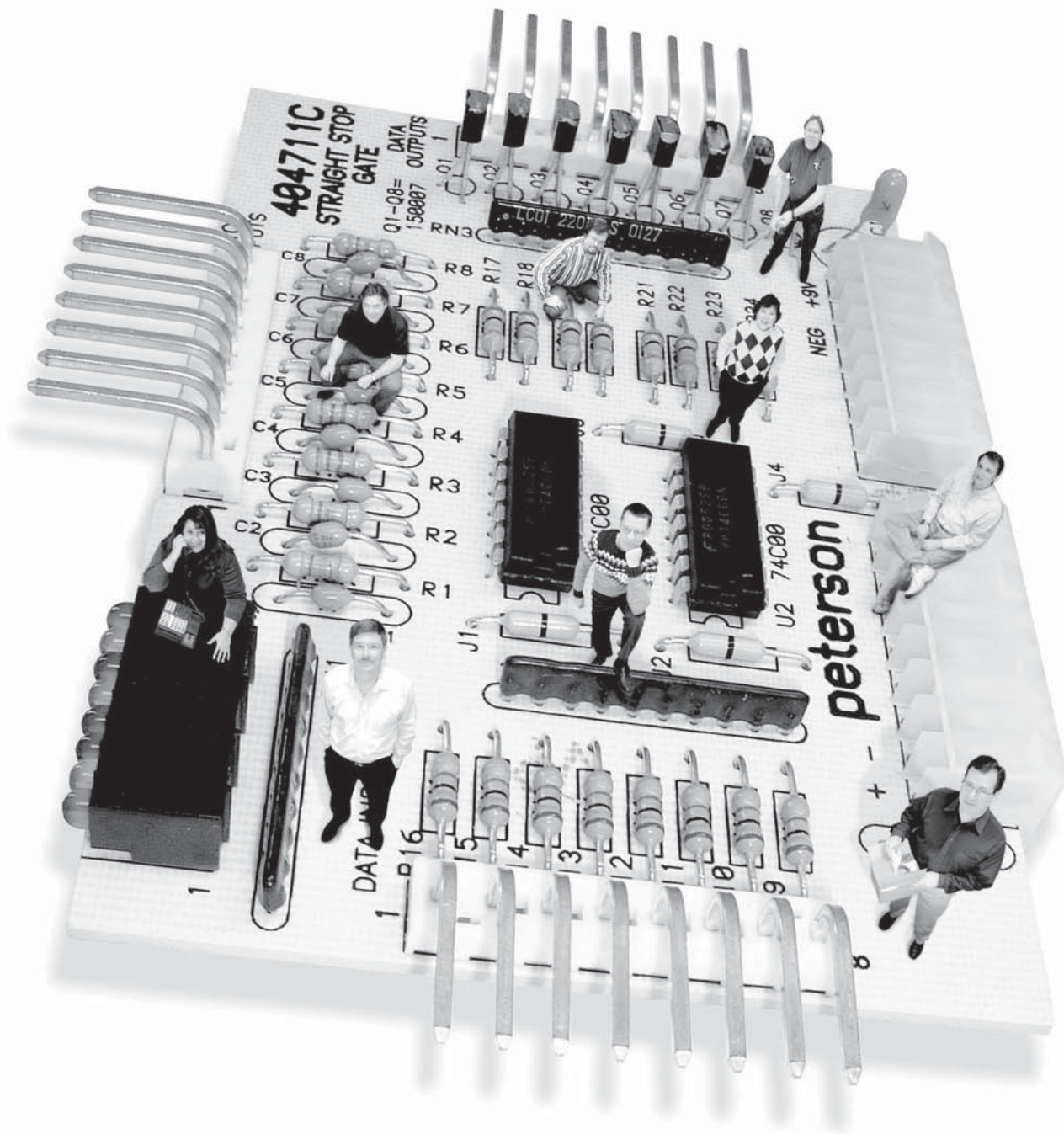
MECHANICAL ACTION ORGANS
T. 1 866 561-9898 / www.juget-sinclair.com

THE WANAMAKER ORGAN
Listen to it worldwide over the Internet!
Hourlong streamcasts are featured at 5pm ET the first Sunday of each month at wrti.org

CLAYTON ACOUSTICS GROUP
2 Wykagyl Road Carmel, NY 10512
845-225-7515 mail@claytonacoustics.com
www.claytonacoustics.com
ACOUSTICS AND SOUND SYSTEM CONSULTING FOR HOUSES OF WORSHIP

Fischer Pipe Organ Co.
Appraisal & Condition Reports
Hybrid Pipe/Digital Upgrades
Repair • Historic Restoration
Tuning • Routine Maintenance
2107 W. 12th Street Erie, PA 16505 814-833-8863

Exclusive Standard Features



Many companies offer control systems for the pipe organ. Only Peterson products come with the most experienced and conscientious customer assistance staff in the industry... standard.

Our people make the difference!

peterson
ELECTRO MUSICAL PRODUCTS, INC.

11601 S. Mayfield Avenue Alsip, Illinois 60803-2476 USA
Phone 800.341.3311 Fax 708.388.3367 email@petersonEMP.com
www.PetersonEMP.com

lessly broken)—in other words, literally restoring an organ can result in an instrument that cannot be played.

The word *rebuild* when used to describe an organ project is much more general and not very limiting—a “re-build” of a pipe organ is a philosophical free-for-all. We buy or make materials and parts that will “do the job.” We want the organ to perform well, that all the notes work correctly and the tuning is stable. We want the job to be both economical for the client and profitable for the organbuilder, a seemingly oxymoronic goal. But we are not necessarily making an artistic statement.

I prefer the word *renovate*. It comes from the Latin root “nova” which simply means new. My dictionary gives the word *novation* as a legal term describing the substitution of a new obligation for an old one—I’m no attorney, but I presume that describes a contract that has been renegotiated or an agreement that has been cancelled and replaced by a new one. In organbuilding, I use the word *renovation* to describe a project that focuses philosophically on the work and intentions of the original organ builder. It allows for the addition of ranks, especially if the original specification was obviously limited by constraints of space or budget. It allows us to modify an instrument to better suit a new home. And it forces us to make myriad decisions with the ethic of the original instrument in the forefront of our minds.

Our current project is a long way from a restoration. We have chosen to replace large and important components. We are adding several ranks. We are including a sophisticated combination action. We expect that the result will be an instrument with plenty of pizzazz, extensive expressive capabilities, and a wide range of tone color. There will certainly be plenty of bass and fundamental tone. We intend for the console to be welcoming to the player, expecting that the organ will be played by some of our most accomplished organists.

In this and other professional publications, we are accustomed to reading descriptions of completed projects. As I work through this long list of decisions, I thought it would be fun (and useful to my process) to discuss them in broad terms as the project begins.

Adding ranks

If this instrument was originally a “downstairs” organ, I think it’s fair to say that it was a secondary instrument. In fact, the church it came from has a magnificent and much larger organ in the main sanctuary. Our instrument was not decked out with some of the fancy stops that are appropriate, even required for the sort of use it will get in its new home. The voices we’re adding include French Horn, Tuba, and Harmonic Flute. We’re adding a second chorus mixture (there was only one). We’re adding a second Celeste (there was only one). We’re adding 16’ extensions to a soft string and an Oboe, as well as a couple new independent sixteen-footers. Most of these additions are being planned based on the scaling of the rest of the organ. And a

couple of the fancier additions will be based on the work of a different organbuilder whose specialty stops are especially prized.

I believe that many additions are made to pipe organs based on nomenclature instead of tone color. If the last organ you played regularly had a Clarion in the Swell, the next one needs one too. I think it’s important to plan additions with your ears rather than your drawknob-pulling fingers. Some specialty stops stand out—an organ with a good French Horn can do some things that other organs can’t. But describing an organ by reciting its stoplist does not tell me what the organ sounds like. An organ without a Clarion 4’ can still be a wonderful organ.

The additions we’ve chosen come from many long conversations concerning what we hope the organ will be able to do. And these additions are intended to transform the instrument from its original secondary character to one suited for all phases of high liturgy and the performance of the organ repertoire.

Windchests

Ventil stop action is one in which each rank is mounted over a discrete *stop channel*. When the stop is off, the organ’s air pressure is not present in the channel. The stop knob controls a large pneumatic valve that allows air pressure to rush in to fill the channel. This is one of the earliest types of pneumatic stop action, invented to allow for the transition away from the slider chests of the nineteenth century. Both electro-pneumatic and tubular-pneumatic organs were equipped with ventil windchests. When they are in perfect condition and perfectly adjusted, they operate quickly and efficiently, but there are some inherent problems.

The nature of the large valve (*ventil* is the word for a pneumatic valve) means that there’s a limit to how fast the air pressure can enter the stop channel when the stop is turned on, and a limit to how fast the air pressure can exhaust, or leave the channel when the stop is turned off. To put it simply, sometimes a ventil stop action is slow. It’s especially noticeable when you turn off a stop while holding a note or a chord—you can clearly hear the tone sag as the air leaves the channel. Pitman chests introduced the first electro-pneumatic stop action in which the stops are controlled at the scale of the individual note. Turn on a stop, air pressure enters a channel in the Pitman rail, the row of 61 Pitman valves move, and each note is turned on individually and instantly.

Another disadvantage of ventil stop action comes from the fact that electro-pneumatic actions work by exhausting. A note pouch at rest (not being played) has organ air pressure both inside and out. Play the note and the interior of the pouch is exposed to atmosphere. The air pressure surrounding the pouch collapses it, carrying the valve away from the toe hole. In a Pitman chest, a hole in a pouch means a dead note, annoying but not disruptive. In a ventil chest, a hole in a pouch means a cipher, annoying and disruptive. The cause of the cipher is air pressure exhausting from the interior

of pouches of stops that are on into the stop channels of stops that are off—the exhausting happens through the holes in pouch leather of stops that are off. It’s easy to diagnose because the cipher will go away when you turn on the stop. In other words, a hole in a pouch in the Octave 4’ will allow the pouches of the other stops to exhaust through it into its empty stop channel. Turn on the Octave 4’ and the Principal 8’ can no longer exhaust that way so the cipher goes away—but the note in the Octave is dead!

With the revival of interest in Romantic music, cathedral-style accompanying, and symphonic organ playing, instant stop action is critical. We have decided to convert the stop action in our instrument from ventil to Pitman.

Console

The console is the place where we’ve faced the most choices. In the early twentieth century, the great heyday of organbuilding, each builder had specific and unique console designs. Each manufactured their own drawknob mechanisms, their own keyboards, their own piston buttons. Each had a particular way of laying out stopjams. An experienced organist could be led blindfolded to a console and would be able to identify the organbuilder in a few seconds.

Most of those organs were built by companies with dozens or even hundreds of workers. A factory would house independent departments for consoles, windchests, wood pipes, metal pipes, casework, structures, and wind systems. Components were built all around the factory and brought together in an erecting room where the organ was assembled and tested before it was shipped. Today, most organ workshops employ only a few people. There are hundreds of shops with two or three workers, a small number of dozens of shops with between ten and twenty workers, and a very few with more than twenty.

When building small tracker-action organs, it’s not difficult to retain a philosophy of making everything in one workshop. Without distraction, two or three craftsmen can build a ten- or fifteen-stop organ in a year or so, making the keyboards, pipes, action, case—everything from “scratch” and by hand. When building large electro-pneumatic organs, that’s pretty much impossible. Too many of the components must be mass-produced using metal, too many expected functions of such an organ (like combination actions) are so complicated to build by hand, that it’s simply not economical to do it with a “build everything here” philosophy.

That means that a few organ-supply companies provide keyboards, drawknobs, combination actions, piston rails, and other console controls and appointments for the entire industry. It’s something of a homogenization of the trade—just like you buy the same books in a Barnes & Noble store in New York or in Topeka, and a McDonald’s hamburger tastes the same in Fairbanks as in Miami, so the drawknob action is identical in the consoles built by dozens of different firms.

The upside of this conundrum is that the companies that produce these specialized and rarified controls (you can’t go to Home Depot to buy a drawknob motor) have the time and ability to perfect their products. So while the drawknobs we will install in the console for this organ will be the same as those on many organs in that city, they are excellent units with a sturdy old-style toggle feel, beautifully engraved knob faces, and of course, compatibility with today’s sophisticated solid-state combination actions.

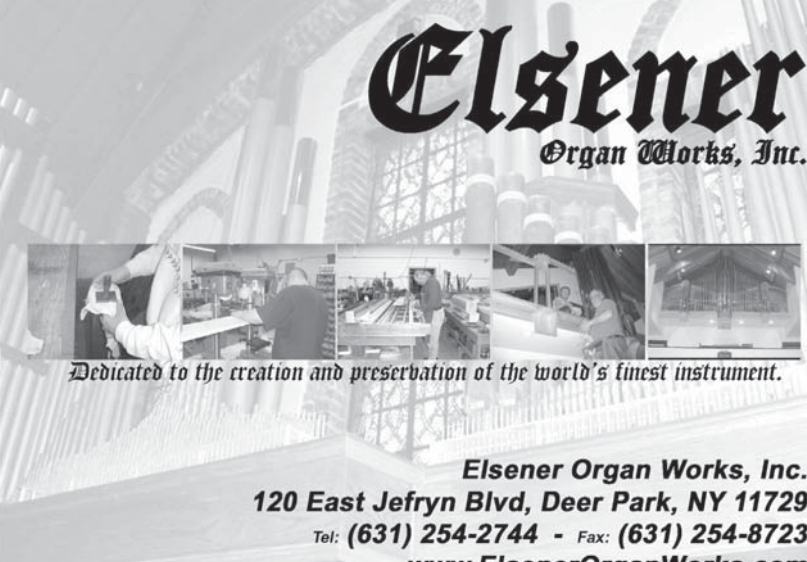
This week we placed the orders for new drawknobs identical to the original (we’re expanding from 33 to 60 knobs), drawknob motors and tilting tablets for couplers, new keyslips with many more pistons than the original layout, and engraved labels for indicator lights and the divisions of stops and pistons.

Combination action

It used to be “ka-chunk” or “ka-thump.” One of the factors of that blindfolded test would be pushing a piston. Compare in your mind’s ear the resulting sound in a Skinner console with that of an Austin. If you’re familiar with both builders you know exactly what I mean. The sounds are as distinctly different as are the diapasons of each builder. In many renovation projects, a solid-state combination action is installed to operate the original electro-pneumatic drawknobs—a nice way to preserve some of the original ethic of an organ. But when the specification of an organ is changed as part of a renovation project, it’s not easy to adapt the original knob mechanisms by adding knobs. In fact, it’s typical for there to be plenty of space in a chamber to add all kinds of new ranks, but no way to add the controls to the console without starting over. It’s no good to add a stop to the organ when you can’t include the knob in the combination action.

There are a half-dozen firms that produce excellent solid-state controls for pipe organs. They each have distinct methods, the equipment they produce is consistent, and each different brand or model combination action has myriad features unheard of a generation ago. Programmable crescendos, piston sequencers, manual transfers, expression couplers, melody couplers, pizzicato basses, the list seems endless. Multi-level systems have been with us for long enough that we’re no longer surprised by hundreds of levels of memory.

But when we’re renovating a console, we face the challenge of including lots of new controls for all those, dare I say, gimmicky functions. We build drawers under the keytables so the flashing and blinking lights and readouts are not part of our music-making, and the organists complain that they whack their knees when they get on the bench. We add “up and down” pistons to control memory levels and sequencers. We have bar-graph LED indicators for expression pedals. And we even install USB ports so software upgrades and MIDI sequencing can be accomplished easily. I suppose the next step will be to update a combination action by beaming from your iPhone. It’s easy to produce a console that looks like



Elsener
Organ Works, Inc.

Dedicated to the creation and preservation of the world's finest instrument.

Elsener Organ Works, Inc.
120 East Jefryn Blvd, Deer Park, NY 11729
Tel: (631) 254-2744 - Fax: (631) 254-8723
www.ElsenerOrganWorks.com



Atlanta First United Methodist Church

A.E. Schlueter Pipe Organ Company and Atlanta First United Methodist Church are pleased to announce the recent completion and dedication of their new pipe organ.

This instrument features a 5-manual console and 93 ranks of pipes in 9 divisions. The complete specification is available at www.pipe-organ.com for this and other projects.

A.E. Schlueter Pipe Organ Co.
P.O. Box 838, Lithonia, GA 30058
800-836-2726 • www.pipe-organ.com

a science lab or an aerospace cockpit, and it's just as easy to fall into thinking that the lights, buttons, and switches are more important than the sound of the organ.

It's our choice to keep the "look" of the console as close as possible to its original design—it is a very handsome console. But keeping that in mind, you will want some modern gizmos close at hand.

There are lots more things to think about. Are we holding up bass pipes with soldered hooks or with twill-tape tied in knots? Are we making soldered galvanized windlines or using PVC pipe or flexible rubber hoses? It's relatively easy to make a list of all the right choices for the renovation of a fine organ built by a great organbuilder. But the challenge is to retain the musical and artistic qualities of the organ, renovate an organ using the same level of craftsmanship as the original builder and produce an instrument that thrills all who make music and worship with it, while keeping in mind that the future of the pipe organ is ensured by the appropriate balance between artistry and expense. Thoughtful organbuilders face that question every time they pick up a tool. ■

On Teaching by Gavin Black



Intervals, tuning, and temperament, part 3

In the first two columns on tuning I did not refer at all to names of temperaments—neither the rather familiar terms such as "Werckmeister," "Kirnberger," or "Vallotti," nor less familiar ones such as "Fogliano-Aron," "Ramos," or "Bendeler." It can be interesting or useful for a student to learn something about these historical temperaments; however, there is a reason that I have avoided framing my discussion of temperament with these established tunings. It is much more useful for students to grasp the principles that underlie any keyboard tuning. It is then possible for the student to both understand any specific tuning system—historical or hypothetical—and to invent his or her own, and also to understand some of the practical and artistic implications of different tuning approaches.

Underlying tuning principles

1) ***It is impossible for all twelve perfect fifths on a normal keyboard instrument to be tuned absolutely pure.*** This arises out of the mathematics of the fundamental definition of intervals, and it is an objective fact. If you start at any note and tune twelve perfect fifths pure, then the note that you come back to—which is supposed to be the same as the starting note—will be significantly sharp compared to the starting note.

2) ***Therefore, at least one perfect fifth must be tuned narrow.*** Anywhere from one to all twelve perfect fifths can be tuned narrow, as long as the overall amount of narrowness is correct.

3) The need to narrow one or more fifths is an objective need, and doing so is the *practical* side of keyboard temperament. ***The choice of which fifths to narrow and*** (bearing in mind that the overall narrowness must add up to the right amount) ***how much to narrow***

them is subjective and ***is the esthetic side of keyboard temperament.***

From these principles it is possible to understand, or indeed to re-invent, any of the historical temperaments, each of which is of necessity simply a way of approaching and solving the issues described above.

Major historical tunings

1) **Pythagorean tuning.** This is the simplest practical approach, in which eleven fifths in a row are tuned absolutely pure, and the remaining fifth is allowed to be extremely narrow: so narrow that human ears will not accept it as a fifth and it has to be avoided in playing.

2) **Well-tempered tuning.** In this approach, the narrowness of fifths is spread out over enough fifths that the narrowed fifths sound acceptable to our ears. Practical experience suggests that this means over at least three fifths. The fifths that are not narrowed are left pure. All intervals and thus all chords and all keys are usable.

3) **Meantone tuning.** Here the tuning of fifths is configured in such a way as to generate pure or relatively pure major thirds. When this kind of tuning was in very widespread use (primarily the 16th and 17th centuries), this was a widely and strongly held esthetic preference. In order to generate a large number of pure major thirds, it is necessary to tune a large number of unusable intervals, both

thirds and fifths—actually more than in Pythagorean tuning.

4) **Equal temperament.** In this temperament, each of the twelve perfect fifths is narrowed by exactly the same amount. In this tuning, alone among all possible keyboard tunings, each specific instance of each type of interval—perfect fifth, major third, and so on—is identical to all other instances of that interval.

Tuning intervals

When two close pitches are sounding at the same time we hear, alongside those notes, a beating or undulating sound that is the difference between the two pitches that are sounding. If a note at 440hz and a note at 442hz are played at the same time, we hear a beating at the speed of twice per second. If the two notes were 263hz and 267hz the beating would be at four times per second. This kind of beating sounds more or less like a (quiet) siren or alarm. It is so much a part of the background of what we hear when we listen to music that most people initially have trouble distinguishing it or hearing it explicitly. Normally once someone first hears beats of this kind, it is then easy to be able to hear them and distinguish them.

These beats are a real acoustic phenomenon. They are not psychological, or part of the physiology of hearing; they are present in the air. If you set up a recording in which one stereo chan-

nel is playing one pitch and the other is playing a close but different pitch, then if you play those two channels through speakers into the air, they will produce beats that can be heard. However, if you play them through headphones, so that the two notes never interact with one another in the air but each go directly to a separate ear of the listener, then no beats will be created and the listener will hear the two different pitches without beats.

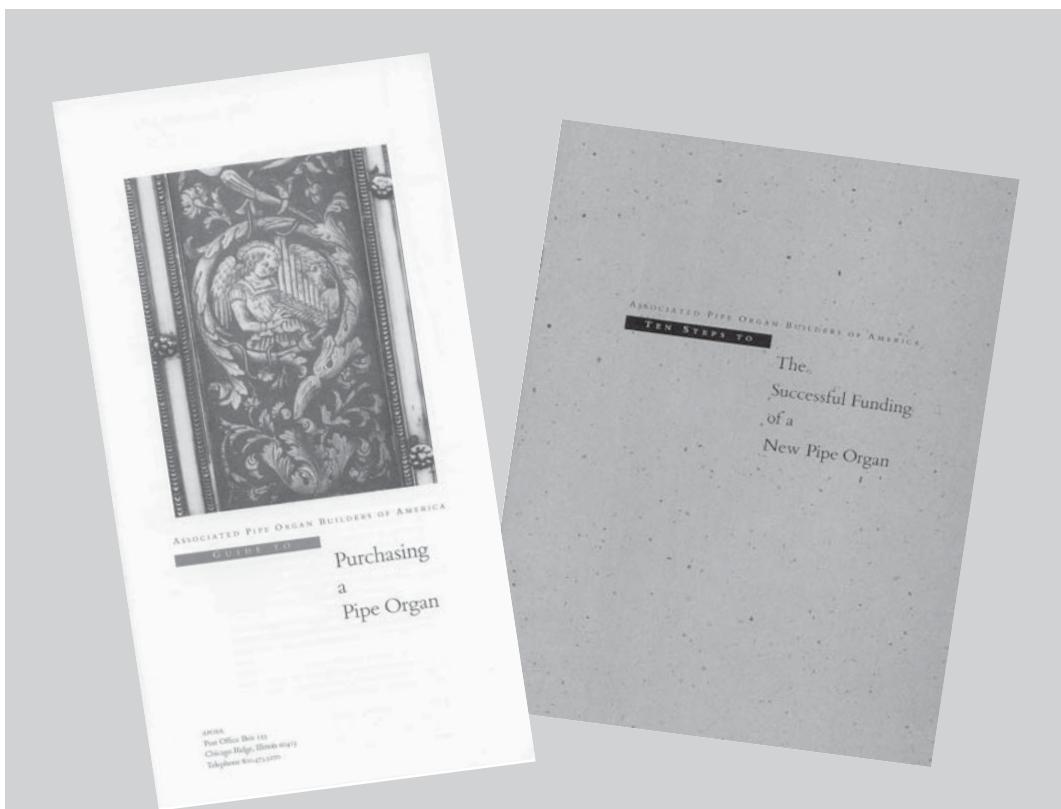
Notes that are being produced by pipes or strings have overtones. When two such notes are played together, the pitches that mingle in the air include the fundamental and the overtones. Any of those component sounds that are very close to one another will produce beats if they are not in fact identical. It is by listening to these beats and comparing them to a template or plan (either no beats or beats of some particular speed) that we carry out the act of tuning.

For example, if we are tuning a note that is a fifth away from an already-tuned note, then the first upper partial of the higher note is meant to be the same pitch as the second upper partial of the lower note. (For a discussion of overtones see this column from July 2009.) If these overtones are in fact identical, then they will not produce any beats; if they are not quite identical they will produce beats. If the goal is to produce a *pure* perfect fifth, then beats should be absent. If the goal is to produce a *narrow* perfect fifth,

ANDOVER ■ BEDIENT ■ BERGHAUS ■ BIGELOW ■ BOND ■ BUZARD

■ TAYLOR & BOODY ■ SCHOENSTEIN ■ SCHANTZ ■ RICHARDS-FOWKES ■ REDMAN ■ QUIMBY ■ PARSONS ■ PASI ■ OTT

■ CASAVANT FRERES ■ DOBSON ■ R. DYER ■ FISK ■ FRITTS ■ GARLAND ■ GOULDING & WOOD ■ HENDRICKSON



Your Church Needs a New Pipe Organ. What's the First Step?

Call or e-mail us! From information for your architect through fund-raising, APOBA has helpful publications concerning every aspect of an organbuilding project.

And, they're FREE for the asking!



To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415

■ NOACK ■ MURPHY ■ LÉTOURNEAU ■ KEGG ■ JAECKEL ■ HOLTkamp

then beats should be present—faster the narrower a fifth we want. In tuning a major third, the same principle applies, except that it is the third upper partial of the higher note and the fourth upper partial of the lower note that coincide.

Listening for beats produced by coinciding overtones is the essential technique for tuning any keyboard instrument by ear. Any tuning can be fully described by a list of beat speeds for each interval to be tuned. For example, in Pythagorean tuning the beat speed for each of the eleven fifths that are tuned explicitly is zero. (The twelfth fifth arises automatically.) Any well-tempered tuning can be described as a combination of fifths that have beat speeds of zero and fifths that have various moderate beat speeds. In equal temperament, all the fifths have beat speeds greater than zero, and they all reflect the same ratio, with higher notes having proportionately higher beat speeds. In most meantone systems, major thirds have no beats or very slow beat speeds, while those fifths that are tuned directly have beat speeds that are similar to those of well-tempered fifths.

These beats have a crucial effect on the esthetic impact of different tuning systems. For example, in Pythagorean tuning, while all of the perfect fifths are pure (beatless), all of the major thirds are very wide and beat quite fast. This gives those thirds, and any triads, a noisy and restless feeling. A triad with pure fifths and pure thirds—a beatless triad—is a very different phenomenon for a listener, even though it looks exactly the same in music notation. Other sorts of triads are different still: those with a pure major third and a narrow fifth, for example, or with all of the component intervals departing slightly from pure.

Temperaments throughout history

General tendencies in the beat structure of different temperaments may explain some things about the history of those temperaments, why they were used at different times, or at least how they correlate with other things that were going on musically at the time when they were current.

Pythagorean tuning

For example, Pythagorean tuning was in common use in the late Middle Ages. This was a time when the perfect fifth was still considered a much more consonant or stable interval than the major or minor third. Thus it made sense to use a tuning in which fifths were pure and thirds were wide enough—buzzy enough—to be almost inherently dissonant.

(But it is interesting to speculate about the direction of causality: did Pythagorean organ tuning suggest the avoidance of thirds as consonant intervals, or did a theory-based avoidance of those intervals suggest that a tuning with very wide thirds was acceptable?)

Meantone tuning

The rise of meantone tuning in the late fifteenth century corresponded with the rise of music in which the major third played an increasingly large role as a consonant interval and as a defining interval of both modal and tonal harmony. A major triad with a Pythagorean third does not quite sound like a resting place or point of arrival, but a major triad with a pure third does. During this same period, the harpsichord and virginal also arose, supplementing the clavichord and the organ. These new instruments had a brighter sound with a more explosive attack than earlier instruments. This kind of sound tends to make wide thirds sound very prominent. This may have been a further impetus to the development of new tuning systems in those years.

Meantone tuning, since it includes many unusable intervals, places serious restrictions on composers and players. Modulation within a piece is limited. In general, a given piece can only use one of the two notes represented by a raised (black) key, and must rigorously avoid the other. Many transpositions create impossible tuning problems. Many keys must, as a practical matter, be avoided altogether in order to avoid tremendous amounts of re-tuning.

Some keyboard instruments built during the meantone era had split sharps for certain notes, that is, two separate keys in, for example, the space between d and e, sharing that space front and back, one of them playing the d#, the other playing the eb. Composers do not seem to have relied on it more than once in a while to write pieces in which they went beyond the harmonic bounds natural to meantone tuning. These split keys were probably intended to reduce or eliminate the need to re-tune between pieces, rather than to expand the harmonic language of the repertoire.

Meantone was no easier to tune than what came before it, or than other tuning systems that were known theoretically at the time but little used, since by limiting transposition it placed significant harmonic limitations on composers and improvisers, and thus made accompaniment more difficult. Yet it remained in use for a very long time. It seems certain that whatever it was accomplishing esthetically must have seemed very

important, even crucial. Many listeners even now feel that the sonority of a harpsichord is most beautiful in meantone.

Well temperaments

In the late seventeenth century, composers and theorists began to suggest new temperaments that overcame the harmonic restrictions of meantone. These were the well-tempered tunings, in which every fifth and every third is usable as an harmonic interval. In order to achieve this flexibility, these tunings do away with most or, in some cases, all of the pure major thirds. This change can be seen as a shift from an instrument-centered esthetic—in which the beauty of the sound of the pure thirds was considered more important than perhaps anything else—to a composer-centered esthetic and philosophy, in which limitations on theoretical compositional possibilities were considered less and less acceptable. There were strong defenders of the older tunings well into the eighteenth century. It is interesting that in one well-known dispute about the merits of meantone as opposed to well-tempered tuning, the advocate of the former was an instrument builder (Gottfried Silbermann) and the advocate of the latter was a composer (J. S. Bach).

The crucial esthetic characteristic of well-tempered tunings is that different keys have different harmonic structures. That is, the placement of relatively pure and relatively impure intervals and triads with respect to the functional harmonies of the key (tonic, dominant, etc.) is different from one key to another. (An interesting experiment about this is possible in modern times. If a piece is recorded on a well-tempered instrument in two rather different keys, say C major and then E major, and the recordings are adjusted by computer so as to be at the same pitch level as one another, then they will still sound different and be easily distinguishable from each other.) Their differences are almost certainly the source of ideas about the different inherent characters of different keys. Lists of the supposed emotional or affective characteristics of different keys arose in the very late seventeenth century, at about the same time that well-tempered tuning took hold.

Equal temperament

In equal temperament, which became common in the mid- to late-nineteenth century, every interval with a given name and every triad or other chord of a particular type is the same as every other interval, triad, or chord of that type. Part of the appeal of this tuning in the nineteenth century was, probably, its theoretical consistency and symmetry. Many people have found the concept of equal temperament intellectually satisfying: it does not have what might be thought of as arbitrary differences between things that, theoretically at least, ought to be the same. Equal temperament took hold in the same era of organ history that included logarithmic pipe scalings—another theoretically satisfying, mathematically inspired idea. During this same time, designers of wind instruments were working to make those instruments sound the same—or as close as humanly possible—up and down the compass. This is another manifestation of a taste for avoiding seemingly arbitrary or random difference.

On an equal-tempered keyboard, the computer experiment described above would result in two indistinguishable per-

formances: it is not possible to tell keys apart except by absolute pitch. The rise and dissemination of equal temperament also coincided with a general worldwide increase in travel. In a world in which equal temperament and a particular pitch standard (say $a' = 440\text{hz}$) will be found anywhere and everywhere, a flutist, for example, can travel from Europe to America or Japan or anywhere and expect to be able to play with local musicians.

It is also likely that the general acceptance of equal temperament helped lead to twelve-tone and other atonal music by promoting the idea (and the actual listening experience) that all keys and all twelve semitones were the same.

In equal temperament, no interval is pure, and no interval is more than a little bit out of tune. This is a tuning that, just as a matter of taste or habit, appeals strongly to some people and does not appeal to others. I have known musicians with no training (or for that matter interest) in historical temperaments who could not stand to listen to equal temperament because they found equal-tempered thirds grating; I have known others who can accept the intervals of equal temperament as normal but who cannot tolerate the occasional more out of tune intervals of well-tempered tuning.

At the Princeton Early Keyboard Center website there are links to several resources describing and comparing historical temperaments and discussing further some of what I have written about here.

Gavin Black is the director of the Princeton Early Keyboard Center <<http://www.pekc.org>>. He can be reached by e-mail at <gavinblack@mail.com>.

Music for Voices and organ

by James McCray

Extended Christmas works: A fading tradition

To be ignorant of the past is to remain as a child.

—Cicero

Love me brought
And love me wrought
Man to be thy fere.
Love me fed,
And love me led,
And love me letteth here.

— Anonymous, 14th century

NB: fere = companion, friend
letteth = keeps

The annual Christmas cantata, once a church tradition, is becoming less common in many churches today, and may soon disappear from December worship services. Although a regular feature, especially in Baroque Protestant churches, it clearly lost its favor with the composers of the 19th century. While the mid-20th century was blessed with an overabundance of them, for a variety of reasons today's December worship services are noticeably less punctuated with an extended, multi-movement setting, especially those by significant composers of the past.

Choirs and budgets tend to be smaller and that affects the performance of extended choral works. The cost of hiring a small orchestra depletes an entire year's

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

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

Intriguing? Let us build your dream.

Fratelli Ruffatti

Builders of Fine Pipe Organs to the World

www.ruffatti.com

Via Facciolati, 166 • Padova, Italy 35127 • organs@ruffatti.com • In the U.S. 330-867-4370

Lois Fyfe Music

Specialists in Choral and Organ Music

2209 Crestmoor Road, Suite 220 Nashville, TN 37215
615-386-3542 • 800-851-9023 • 615-297-4291 Fax
www.loisfyfemusic.com

FREE INFORMATION ABOUT BELLS AND CARILLONS

The Guild of Carillonneurs in North America

37 Noel Drive
Williamsville, NY 14221

David Petty & Associates
Organbuilders
Eugene, OR

www.davidpettyorgans.com
davidpettyorgans@msn.com
(541) 521-7348

The Organ Clearing House
PO Box 290786
Charlestown, MA 02129
Ph: 617.688.9290
www.organclearinghouse.com

budget in many cases. The purchase of a cantata that is useful only at one time of the year adds to the dilemma. For example, five general anthems that can be used more than once at various times throughout the year are usually less expensive than one cantata. Furthermore, cantatas are almost never repeated for at least two years, adding to the fiscal problem.

Some churches find it difficult to perform a 25-minute cantata within a 60-minute service, and so the cantata is relegated to some evening or afternoon special event, which generally results in fewer listeners. In the minds of the choir, the amount of energy and commitment to prepare a cantata, while still providing a weekly anthem, merits the solid support of listeners; choir morale often suffers when the congregation's attendance is low, and that adds more problems for the director who is constantly fighting the erosion of dedicated singers.

Musical tastes clearly have changed. There are fewer people wanting to hear what to them is a somewhat dry Baroque cantata, much less a work in Latin. The quality of music heard today is lower. This is true not because of the lack of good composers writing meaningful music, but rather is more easily traced to the music preferences of the congregation (and/or clergy). Also, the overabundance of available poor music contributes to the situation. Easy printing and publication have brought forth a deluge of music that, for all practical purposes can be labeled "ersatz." Once a badge of quality, getting published is today far less difficult, except in a few of the more refined publishing houses.

Although President John F. Kennedy was not specifically talking about cantatas, the statement he made in his final speech in Fort Worth in 1963, the morning before he died, may be applied to the current fate of multi-movement church settings. He said: "We would like to live as we once lived, but history will not permit it." As a church choir director with a very inquisitive background in music history, I do long for the days when conducting these works as part of my weekly worship was common, not extremely rare.

Nevertheless, in the spirit of the past, here are some extended works for consideration. This is the second of three columns devoted to Advent and Christmas music. If you are still performing a cantata in December, you may find something that piques your interest. If not, next month's column of Christmas anthems may be your "cup of Christmas cheer."

For Us a Child Is Born (*Uns ist ein Kindt geboren*), Johann Philipp Krieger (1639–1725). SAB, 2 violins, and continuo, with SAB soli, Concordia Publishing House, 87-4462, \$3.60 (M).

Here is a solid SAB cantata that requires little instruments for accompaniment. Three movements are for choir, and two are for the soloists, although the material for the bass is somewhat limited. This score has the violin music notated above the continuo part, so it acts as a full score. The music is filled with joyful melismas. The cantata concludes with a contrapuntal "Alleluia." This 15-minute Biblical work is suitable for small church choirs and will make a delightful contribution to the season. Highly recommended.

Magnificat and Nunc Dimittis, Raymond Weidner. SATB with some divisi and organ, Paraclete Press, PPM00831, \$3.60 (M).

There are two brief passages for a soprano soloist in this sectional setting of the Magnificat in English. Most of the choral writing is chordal, on two staves with warm harmonies. The organ part, also on two staves, is accompanimental. The Nunc Dimittis may be performed separately.

Magnificat, Johann Pachelbel (1653–1706). SATB and keyboard, Theodore Presser Co., 312-4142, \$2.50 (M-).

The editor, John Carlton, suggests that the voice parts may be doubled by strings throughout or in selected sections. The music is not divided into formal move-

ments, but is separated into various sections, each having its own tempo. Much of it is in homophonic texture with limited counterpoint, although in one section the soprano line has sustained whole notes while the lower voices offer rhythmic contrasts in declamatory phrases, a style typical of Pachelbel. The music is not difficult.

Magnificat, Domenico Cimarosa (1749–1801). SATB and orchestra, C.F. Peters, No. 8351, \$4.95 (M+).

The choral score has only keyboard accompaniment; the orchestra consists of 2 oboes, 2 trumpets, 2 violins, and basso continuo. The music begins very dramatically and has rapid, jagged rhythms in the accompaniment while the chorus has a slow, sustained chordal opening. This is exciting music with many dynamic shifts and several tempo changes. With no solos and a small orchestra, this Latin Magnificat is a lovely, fresh setting that may be more challenging for the orchestra than the choir.

The Christmas Story, Hugo Distler (1908–1942). Unaccompanied SATB with divisi and soloists, Concordia Publishing House, 97-4780, \$7.00 (D).

Distler, the outstanding German composer whose music drew on the word painting developed by Heinrich Schütz, developed an individual style filled with vital rhythms and bold harmonies. His music influenced numerous choral composers. This 60-page work is challenging; the part of the evangelist, for example, includes free rhythmic sections. The chorale is an integral part of Distler's style. This is a landmark work of high quality that will require an excellent, dedicated choir.

The Promise of Light, Joel Raney. SATB and piano with optional vocal soloists, children's choir, handbells, percussion, synthesizer, and bass guitar, Hope Publishing Co., No. 8441, \$8.95 (M).

This 45-minute work, subtitled "A Christmas Musical," has a prologue and eight movements. There are numerous performance options including staging. Traditional carols such as "O Come, O Come Emmanuel," "Away in a Manger," and "Joy to the World" are used in most of the movements. Additional materials are published separately: 4-hand piano part (8444), 3-octave handbell part (8445), conductor's score, synthesizer, bass, and percussion (8446). There are two narrators who set the stage for the various movements. Directions are included for special candle lighting to add to the atmosphere, and optional congregational singing is indicated.

The music follows a traditional style with frequent unison passages and diatonic writing for the choir. This is a pragmatic setting that will appeal to most congregations.

By Heaven's Light, Allen Pote. SATB, optional vocal solos, two readers, and keyboard, Hope Publishing Co., No. 8331, \$8.95 (M+).

There are several ways of performing this Christmas cantata; one involves various candles, and the other employs a series of frozen scenes (tableaux) that illustrate the texts of the singers and readers. The cantata has nine movements, which begin with "Prepare the Way of the Lord" and end at the manger. Although most of the music and texts are original, the carol "Away in a Manger" is incorporated in one movement. The choral parts are on two staves and are appropriate for most church choirs. With a duration of 25 minutes, it fits comfortably into a worship service.

The First Christmas, Michael Gryspeerd. Children's voices, piano with optional flute, violin, clarinet, cello, and percussion, GIA Publications, Inc., G-5746MF, \$10.00 (full score) (M-).

Subtitled "A Nativity Play in Words, Song and Dance," the play's main part is for a narrator. Children have individual parts for characters such as Mary, King Herod, Joseph, and others; there are sections for groups who portray animals (sheep, donkeys, goats, etc.). This work has 10 movements. Although the actual music is not difficult, extensive preparation will be needed, especially for the dancers. For churches with an outstanding children's program, this work will provide performance opportunities for large numbers of children. Charming and certain to be a hit with the audience.

Go Tell It!, arr. Jack Schrader. SATB, narrator, and piano, Hope Publishing Co., No. 8381, \$2.05 (M).

The cover calls this "A Christmas Musical," but the inside cover labels it "A Christmas Cantata." There are eight movements and an overture. An optional orchestration is indicated but not designated in the choral score; separate orchestration is available (No. 8384). Another option is to use costumed actors who merely form a silent tableau during the narrator's speeches. The music uses traditional carols and involves congregational singing. The instrumental overture is long, consisting of various Christmas carols in short, sectional arrangements. The choral parts are on two staves and follow traditional harmonies. There are sections with optional vocal solos. De-

signed for church use, the approximately 40-minute work could be reduced by shortening the long overture.

Oratorio de Noël, Camille Saint-Saëns (1835–1921). SATB, soli, harp, organ, and strings. C.F. Peters, No. 11053, \$17.95 (D-).

Composed when Saint-Saëns was 23, this rarely heard work has ten movements, of which five are for choir. The five soloists have an extensive role in this 40-minute Latin oratorio. The choral score, which is for keyboard, includes indications of instruments playing the various parts. The harp part is filled with numerous glissandi and arpeggios, which add greatly to the beautiful colors of the harmony. This work will be beyond most church choirs, but would be especially useful for community choirs.

Book Reviews

The Organ Works of Fela Sowande: Cultural Perspectives, by Godwin Sadoh. New York: iUniverse Publishing, 2007, 1-800/288-4677, <www.iuniverse.com>, \$13.95.

The advent of new scholarly publications is always a joy to discover; however, this first of Godwin Sadoh's two books featuring Nigerian organ composers is exceptionally fine. The organist and composer Fela Sowande (1905–1987) is the subject of this study.

Sowande's life was marked by the type of distinction that manifests itself only when accompanied by extraordinary achievement. He was the first African to be appointed as a Fellow of the Royal College of Organists and was the first African to receive the British FRCO diploma (the highest award for organ-playing). In addition to this honor, Sowande was the recipient of the Harding Prize for organ-playing, the Limpus Prize for Theory, and the Read Prize for the highest aggregate marks in the fellowship examinations. Sowande received many honors during his lifetime. One of the most notable was conferred in 1956, when Queen Elizabeth II made Sowande a Member of the British Empire for distinguished service in the cause of music.

Sadoh's book focuses primarily on Sowande's work as an organ composer and the pervasive elements of culture (African, African-American, and European) contained in his works. The author begins by providing an historical background for the milieu in which Nigerian musicians, such as Sowande, developed. In order to do this, he discusses the political, social, and economic factors that

Peachtree Road United Methodist Church - Atlanta



In 2002 we completed a 72-stop, four-manual Chancel organ for PRUMC. But it was always hoped that a Gallery Organ would be installed later. This hope has now been realised.

The new Gallery Organ has 34 stops on two manuals and pedals and is in the French romantic style as a contrast to the Chancel Organ. Although both organs have mechanical action, the Gallery Organ can be played from the Chancel Organ where all the stops are duplicated and a limited amount of control over the Chancel organ is afforded from the console in the gallery by a stop entitled "Chancel General Pistons On" being drawn. The new organ was opened to a full house in a gala concert played by David Higgs on the 25th of January which included choral music and two organs.

► St. Peter's Square - London E2 7AF - England ► [t] +44 (0) 20 7739 4747 - [f] +44 (0) 20 7729 4718 ► [e] ManderUK@mander-organs.com

MANDER ORGANS

www.mander-organs.com

were responsible for introducing western classical music to Nigeria. The significant role of the mission schools and colonial institutions in the musical development of Nigerian musicians is clearly highlighted, for these two sources played a major role in the formal education of Nigerians. It was the culmination of these forces that produced Sowande and other Nigerian musicians of the era. In Sowande, a world view was forged that would accompany him during his lifelong musical pursuits.

Sadoh makes a strong case for Sowande's intercultural stance (exhibiting compositional elements of the African, African-American, and European) and presents cogent arguments to support it via the organ compositions. The work provides an insightful cultural analysis of the composer's organ works that includes a discussion concerning the presence and nature of Yoruba dance elements and African rhythms in Sowande's compositions. Of particular interest to this reviewer is the presentation of material pertaining to Sowande's views regarding the African concept of musical communication and the role that it ultimately played in his choice of thematic material.

Sadoh's research is well documented. In addition to the significant biographical material, it provides a useful discography of Sowande recordings in the appendix. Moreover, the publication contains numerous and diverse photographs of Sowande taken during various stages of his professional career. Of particular interest are those photographs of Sowande seated at the pipe organ and Hammond organ as well as photographs taken during his stage appearances as a noted jazz pianist.

Published studies such as this, featuring the works and accomplishments of African and African-American organ composers, are exceedingly scarce. For this reason, it is all the more delightful to encounter well-researched and documented works such as this. I would recommend this book to anyone who is interested in Fela Sowande.

***Intercultural Dimensions in Ayo Bankole's Music*, by Godwin Sadoh. New York: iUniverse Publishing, 2007, 1-800-288-4677, <www.iuniverse.com>, \$13.95.**

Nigerian organist and composer Ayo Bankole (1935–1976) is the focus of a fine scholarly study by Godwin Sadoh. It is the second of two by this author that features Nigerian organist-composers. The first concerns Fela Sowande. Both works highlight the intercultural aspects of their respective creative process. As is the case with the first publication, *Intercultural Dimensions in Ayo Bankole's Music* constitutes a substantive contribution to the

field of African musical scholarship.

In speaking of Bankole, one can hardly refrain from citing similarities between the composer and his teacher, Fela Sowande; however, unlike Sowande, Ayo Bankole lived a rather short life, which came to a sudden and tragic end in 1976. Although he did not produce many works, Bankole was a man of considerable talent and promise. Had he survived, there is no telling what creations he may have given the world.

Bankole's musical training was of African, English, and American origin. He was primarily an organist and pianist; consequently, it should come as no surprise that much of his compositional output centered on these instruments. His extraordinary skill as an organist is exemplified by his youthful selection as Assistant Organist of the Cathedral Church of Christ in Lagos, Nigeria. This tenure was soon followed by his appointment as Organ Scholar of Clare College at the University of Cambridge in London (1961–1964). Another similarity to Sowande consists of Bankole's recognized excellence in organ-playing, a skill that was confirmed by his appointment as a Fellow of the Royal College of Organists (FRCO) in London, Britain's highest diploma in organ performance. Bankole became the second and last Nigerian to achieve this distinction. His reputation as an organist ultimately resulted in an invitation to play at Royal Albert Hall in London.

Like Sowande, Bankole was a man of distinction. During his lifetime, Bankole held several distinguished posts and was granted many honors. Bankole also studied Ethnomusicology as a Rockefeller Foundation Fellow at the University of California at Los Angeles (UCLA). While in America, he served as a visiting lecturer at Ohio State University (1971–1972). His interest in composition, however, started during the late 1950s. Bankole's works comprise compositions for voice, choir, organ, piano, as well as some chamber pieces. His interest in composition led him to synthesize African and European musical elements. As he matured, Bankole developed an interest in 20th-century composition techniques. The composer employs some of these techniques in *Toccata No. 3 for Organ*. Frankly, it was my initial exposure to this very piece, during the early 1990s, that caused me to acquire an ever-increasing fascination with this man and his music. This interest has not since abated. For this reason, news of Godwin Sadoh's book came as a welcome surprise for me, as I am sure that it will with many readers.

In terms of content, Sadoh addresses a multitude of topics. Interculturalism is viewed from various perspectives. In

the chapter pertaining to the state of art music in Nigeria, an informative historical sketch of the development of western music in Nigeria is presented. In another section, the problems originating from European musical hegemony and their consequences for African music are discussed. Other topics pertain to the development and current state of organ-building in Nigeria as well as the evolution and characteristics of African pianism. In addition to biographical material, there are chapters dedicated to the composer's vocal, piano, organ, and choral works.

Of particular interest are the segments that deal with the African audience and the shortage of musical scores. In the former, the author discusses the musical performance expectations and experience of stratified groups within Nigerian society. In the section that addresses the nature of and reasons for the dearth of published African music, one may discover striking parallels between Nigerian music and African-American classical music. For this reader, a most enjoyable feature of Sadoh's book lies in the refreshing candor that the author employs during the presentation of certain facts. For those interested in Nigerian history, there is significant commentary pertaining to the effects of European sociological paradigms that were imposed upon Nigerian society.

In sum, the book is a fine, well-researched, and much needed contribution to musical scholarship. Herein, Sadoh took a chance, made an attempt, and succeeds in one of the most challenging tasks a scholar can undertake: to convey significance upon a relatively unknown entity. In this case, the entity was formidable young Nigerian composer Ayo Bankole, whose promising light was snuffed out much too soon.

—Mickey Thomas Terry, Ph.D.
Editor, The African-American Organ Music Anthology
Washington, DC

New Recordings

L'Instrument du Roy: Un orgue à 2 visages (Anthologie Aristide Cavaillé-Coll, Vol. 9). Christian Ott, Clicquot/Cavaillé-Coll organ, Cathedral of St. Louis in Versailles. IFO Records, ORG 7228.2, <www.ifo-records.de>.

Offertoire, Élévation, Élégie 'Les regrets', Marche funèbre, Romance sans paroles 'Le chant de Cygne', Lefébure-Wély; Grand Chœur, Marrigues; Sonate no. 2 en la mineur, Mathieu; Suite sur le 'Kyrie cunctipotens', op. 41: Plein jeu,

Fugue, Récit, Duo, Grand chœur, Tierce en taille, Boëly; Trio für Orgel, Grosse Orgel-Sonate in C moll über der 94 Psalm, Adagio für Orgel, Reubke.

This is the finest compact disc I have come across in quite some time. I was not previously familiar with the sound of the Clicquot/Cavaillé-Coll organ at Versailles, and I have to say that judging by the recording, it is one of the finest instruments around. It is, as the title of the CD suggests, a regal instrument with two distinct sides to its character. On the one hand, more than half the pipework is from the original instrument of 1761 by François-Henri Clicquot, while a substantial part of the 45-stop three-manual-and-pedal instrument is also by Aristide Cavaillé-Coll, who rebuilt the organ a century later in 1861. The organ is therefore capable of playing both the baroque-classical and the romantic-symphonic repertoire. Moreover, there is nothing schizophonic about this instrument, and its classical and romantic elements seem to meld seamlessly to form a homogeneous and artistic whole. It is not just less influenced by romanticism, like early Cavaillé-Coll instruments such as St. Denis, nor is it just that it contains quite a bit of good eighteenth-century pipework like St. Sulpice, but uniquely in this instrument Cavaillé-Coll seems to have achieved an instrument that is both very eclectic and highly artistic. Added to this, the Cavaillé-Coll strings—the Récit Viole de gambe and Voix céleste, and the G.O. Salicional 8' and Dulciane 4'—are the finest strings I have ever heard, certainly on a French instrument, and at times they sound like a real orchestra. Forget the Skinner at Yale; this is the real thing.

The organist on this recording, Christian Ott (b. 1968), is both the *co-titulaire* of the Grand Orgue in the Royal Cathedral of St. Louis in Versailles and also the *titulaire* of the Orgue de chœur. He is clearly an excellent player who is very experienced at knowing what the instrument is capable of, and thus manages to get the best out of it. The repertoire he chooses is particularly interesting. When one thinks of Cavaillé-Coll organs, one generally thinks of the music that was composed for them—Franck, Widor, Vierne, and so forth. On this recording, however, Christian Ott has chosen repertoire that is either contemporary with the instrument or belongs to the generation or two before it was constructed—in other words, the kind of repertoire Cavaillé-Coll might have had in mind when he designed the organ. He includes the German composer Julius Reubke as well as French composers, doubtless reflecting his origins in Lorraine where the French and German cultures are both strong.

Within the chosen repertoire, Boëly's *Suite sur le 'Kyrie cunctipotens'* calls for special notice. Boëly played a large part in popularizing the organ works of Bach in France, and was also steeped in the eighteenth-century French tradition, although not wholly bereft of romantic tendencies. Because of his stubborn insistence on continuing to value the classical tradition, and his refusal to embrace wholeheartedly the romantic-symphonic school, he was less popular among his contemporaries than he deserved to be, and it is only now that his music is coming to be widely played. I was not previously familiar with this *Suite* but found it to be both imaginative and at the same time to represent the culmination of eighteenth-century practice. The *Tierce en taille* movement was probably the last of its kind to be written in nineteenth-century France.

The compact disc also features the complete organ works of Julius Reubke. I had previously thought that there were two of these—the *Trio* and the *Sonata on the 94th Psalm*. It turns out, however, that a third, hitherto unknown, composition, the *Adagio for Organ*, was discovered in 2004, and this is also featured on the recording. It is a quiet piece that has much in common with the *Adagio* section of the *Sonata on the 94th Psalm*, of which it is clearly an earlier version. It would make a pleasant piece for the average organist who does not quite feel able to tackle the whole

Log On and take the tour!

ANNUAL AND ONE-TIME COPYRIGHT
PERMISSIONS WITH THE
CLICK OF A MOUSE



OneLicense.net

- **EASY**—online permission and reporting
- **ECONOMICAL**—based on average weekend attendance
- **THOROUGH**—your favorite songs
- **CONVENIENT**—includes a growing list of publishers

LOG ON TODAY! WWW.ONELICENSE.NET

Sonata. Christian Ott certainly doesn't have any problems with the *Sonata*, of which he gives a masterful performance that is both thoughtful and virtuosic.

I would certainly recommend this recording. It combines a wonderful organ, excellent playing, and very interesting repertoire.

—John L. Speller
St. Louis, Missouri

Restored to Glory, Thomas Trotter, organist; Birmingham Town Hall, Hill/Willis/Mander organ. Regent REGCD 265; <www.regent-records.co.uk>; available from the Organ Historical Society, <www.ohscatalog.org>.

Thomas Trotter has been Birmingham City Organist since 1983, succeeding the legendary George T. Thalben-Ball, whose tenure began in 1949. The position involves playing weekly recitals; Trotter played his 500th in 2003! Dating from 1834, rebuilds of the organ have been done by Thomas Hill (son of the original builder) in 1889, by Henry Willis III in 1932, and by Mander in 1983 and 2007.

Repertoire chosen here fits the historic instrument beautifully, beginning with the Dupré/Trotter arrangement of Handel's *Concerto No. 16 in F* and proceeding through Thalben-Ball's demonically difficult *Variations on a theme by Paganini for Pedals* and the beautiful *Elegy*, said to have begun life as an improvisation by Dr. Thalben-Ball.

W. T. Best, another formidable British town hall organist, is represented by an attractive and imaginative *Concert Fantasia on a Welsh March*, putting both organ and organist through their paces. Best's repertoire was said to comprise over 5,000 compositions!

Originals and transcriptions by Edwin H. Lemare comprise the final five selections. His *Andantino in D-flat major*, *Rondo Capriccio*, and *Concertstück* are surrounded by Bizet's *Carmen Suite* and Wagner's *Rienzi Overture*. Combining the virtuosity of Thomas Trotter with the magnificent and ideal organ for this music produces an unbeatable combination. The detailed booklet supplies much historical information about this important instrument.

Sinfonia—Organ Concertos and Sinfonias by J. S. Bach. Joan Lippincott, organist; Princeton University Chapel Camerata; Paul Fritts organ, Princeton Theological Seminary. Gothic G49130, <www.gothic-catalog.com>.

Heaven alone knows how many CDs have been recorded of Bach's music. The interest here is using the estimable nine-member Princeton University Chapel Camerata to perform, with Dr. Lippincott at the organ, eleven movements from various Bach cantatas. These are arranged by Joan Lippincott into three and two stand-alone sinfonia movements. The first *Concerto in D minor*, for example, is taken from three movements of Cantata 35, dating from 1726.

Composers of the Baroque era borrowed and adapted from themselves and colleagues frequently, as is well known, so ample precedent exists for this sort of exercise. The result here is a recording of absolute musical success. Joan Lippincott never overwhelms with the sound of the organ, and the Camerata is a splendid musical group. This recording could convert even a person who thinks he does not care for Bach's music, should such a benighted soul exist anywhere on the planet.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
<chas.heaton@verizon.net>

Please note:

The deadline to advertise in THE DIAPASON 2010 Resource Directory is November 2.

Contact editor Jerome Butera
847/391-1045
jbutera@sgcmail.com

New Organ Music

Wilhelm Friedemann Bach: Eight Fugues (Berlin 1778), edited by Paul Simmonds and Mike Daniels. €12 plus postage; <www.paulsimmonds.com>.

As the eldest son of an illustrious father, Wilhelm Friedemann Bach (1710–84) had much to live up to, and his mercurial, almost schizophrenic character may not come as much of a surprise. He left only a handful of pieces intended for stringed keyboard instruments, and his surviving output for the organ is not large either, consisting of seven chorale preludes and about a dozen fugues in addition to the eight in this volume.

The *Eight Fugues* were announced in 1778, but only one printed copy was made—perhaps, as Forkel remarked, due to the considerable technical difficulties posed by the composer's polonaises and sonatas. All the fugues are in three parts, the keys used being C major, C minor, D major, D minor, E-flat major, E minor, B-flat major, and F minor; they are a stylistic mixture of old and new, the subjects of the C minor and B-flat fugues being particularly reminiscent of the *Inventions* or *Sinfonien* by his father.

A strategically placed 16th-note rest follows a detached eighth-note in the subject of no. 1 in C, and the false relations between the parts in no. 3 add spice. Shifting, restless interplay between triplets and duple rhythms characterize no. 4 in 3/8 with its chromatic twists, and there is much galant playfulness in no. 5 with written-out appoggiaturas on the first beat of bars 2 through 5. Chromatic passing notes written as sighing appoggiaturas feature in no. 6 in 6/8, and the flowing subject ascending the major scale in 6/16 in no. 7 is simple fun, with dotted rhythms occurring as the fugue progresses.

The longest and most successful fugue is the melancholy no. 8 in 2/4, a double fugue in which the second subject enters immediately in the bass in bar 2 after the first note of the descending chromatic tetrachord (the main subject) in the treble in bar 1. The subjects are inverted halfway through, before a return to the originals; eighth-note movement is maintained throughout the piece, which owes much to the spirit of the 16th century, although with modulations to remote keys favored by the galant style.

In these fugues, the subject—together with any pretense of contrapuntal writing—is frequently abandoned for many bars of pre-Romantic indulgence before a return almost as an afterthought to remind us (and perhaps the composer himself!) that it is indeed a fugue. Certainly there is a marked contrast in mood between the fugues in major and those in minor keys, the latter's heavily chromatic writing being particularly imbued with the melancholic sensitivity associated with the prevalent *Empfindsamkeit*, and perhaps more typical of the composer himself.

The edition, based on the sole printed copy presented to Anna Amalia and now housed in the Berlin state library, is ringbound and very clearly printed with mainly six systems to the page, with only nos. 5 and 8 covering more than two pages. No. 6 is printed in a smaller font than the others, which keeps it on two pages; but since it is still easily readable I wonder why no. 5 was not printed in the same size to obviate the page turn. There are two facsimiles, of the first page of nos. 3 and 5. The preface draws the reader's attention to a few editorial suggestions. Of the same level of difficulty, perhaps, as J. S. Bach's *Sinfonien*, care must be taken when parts pass from hand to hand, as for example in the C minor, E minor and F minor fugues. Written for manuals only, performance is possible on any keyboard instrument. This edition, the first *Urtext* edition since their original publication, is highly recommended for making these fascinating pieces available. Not only of interest for recitals, they also offer some valuable teaching material.

—John Collins
Sussex, England

New Handbell Music

Jesus Calls Us O'er the Tumult, arranged by Linda R. Lamb for 2–3 octaves of handbells. GIA Publications, G-6591, \$3.95, Level 3+ (M).

This favorite old hymn, *Galilee*, has been creatively arranged, with the melodic line given extreme liberty in rhythmic structure. The underlying accompaniment contains colorful rhythmic material, and this combination brings the piece to an intense, climactic ending.

Simple Gifts (Shaker Melody), arranged for 2 octaves of handbells by Susan E. Geschke. Agape (a division of Hope Publishing Company), Code No. 2471, \$4.25, Level 2- (E+).

This is the third title in Susan Geschke's "Two-Octave Gem" series of accessible pieces designed specifically for two-octave choirs. "Simple" is the nature of this arrangement throughout, with some syncopation in underlying material. The piece flows beautifully from beginning to end, making this well-known melody indelible with ringers and listeners.

Fanfare Festiva, by Barbara Warner, for 2–3 octaves of handbells or handchimes. Choristers Guild, CHB526, \$3.95, Level 2+ (M-).

This spirited original gem will make a great addition to any library. It should be easily learned, and provides a nice piece for concert, prelude, or processional. Once the catchy melody is established at the very beginning, it is played several times, each stanza providing a different melodic or rhythmic structure. Short and sweet, but a real treat!

Near the Cross, arranged for 3 octaves of handbells with optional choirchimes by Brian Childers. GIA Publications, G-6276, \$3.95, Level 3 (M).

Brian Childers has beautifully combined "Near the Cross" with the tune *Holcomb*. The union of the two tunes

makes a prayerful, meditative statement that is carried throughout the entire arrangement. The lilting 6/4 rhythm of both tunes, along with the "finger touch" technique for a dozen measures, adds to flow and beauty of the piece.

Praise Unfolding, for 3–5 octaves of handbells or handchimes by Sandra Eithun. Choristers Guild, CGB523, \$4.50 (M).

As the title suggests, this original creation establishes the melodic theme and then gradually unfolds it to a brilliant, climactic finish. Written in the key of E-flat major from beginning to end, the composer has added some special effects that make the piece more percussive in places and fun to play.

Fantasy on Terra Beata ("This Is My Father's World"), arranged for 3–7 octaves of handbells, with 3–5 octaves of handchimes and flute, by H. Dean Wagner. Agape (a division of Hope Publishing Company), Code No. 2477, \$4.50, Level 2+ (M+).

Opening with resounding chords of open fourths and fifths, the piece moves into a haunting melody line before bringing in the first hymn, "This Is My Father's World" (*Terra Beata*). The hymn "The King of Love My Shepherd Is" (*St. Columba*) is then mixed in and raises the forces to a brilliant fortissimo, before finally arriving at a gentle and peaceful pastorella that includes fragments of the theme. The use of a flute or G-minor Native American flute would only add to the hauntingly beautiful sections requiring that combination.

—Leon Nelson

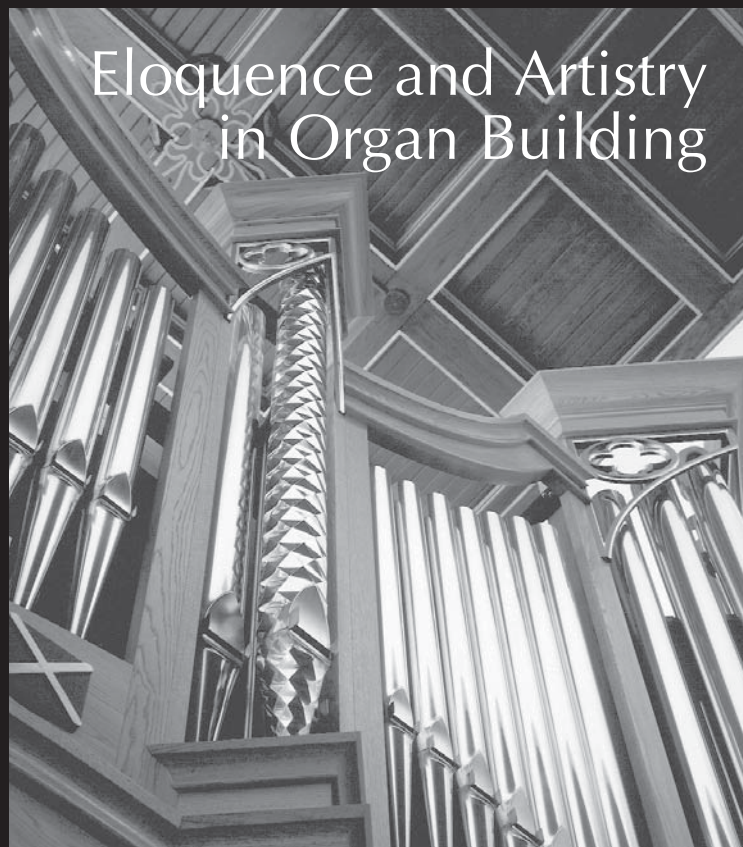
Update your listing for the 2010 Resource Directory.

Go to www.TheDiapason.com and in the left-hand column, click on "Supplier Login." For assistance, contact associate editor Joyce Robinson:

847/391-1044

jrobinson@sgcmail.com

Eloquence and Artistry in Organ Building



Saint Andrew's Episcopal Church, Denver, CO
Timothy Krueger, Music Director, Frank Nowell, Organist



Member, Associated Pipe Organ

Builders of America

112 West Hill Street

Champaign, Illinois 61820

800.397.3103 • www.Buzardorgans.com

Remembrances of a birthday celebration: Heinz Wunderlich at 90

Jay Zoller

Birthday concerts in Hamburg

My wife, Rachel, and I flew out of Newark on Thursday, April 23, and landed Friday morning at Tegel Airport in Berlin, Germany. Our friend Matthias Schmelter, who will be important later in this story, helped us to the Hauptbahnhof. There we took a fast train for the two-hour ride to Hamburg, where the birthday celebrations were to take place. As one of the recitalists, I had been given an hour and a half of practice time on Friday evening the 24th, and an hour the next morning to prepare for the first concert, which was to take place on Wunderlich's birthday itself, April 25. There were five other organists participating, as well as a vocal ensemble, so the time we had available was limited and valuable.

I was to play the *Fuga Variata*, a piece Wunderlich had written in 1942 during the war. Suffering from jet lag and with my wife practically falling asleep beside the console, I found the allotted time barely enough to register the piece. After a night of rest, I was looking forward to my hour of practice the next morning. Imagine my surprise when, arriving in the balcony, the performer practicing before me said that we had a cipher on the Hauptwerk. Luckily, we found a key to the organ case, and I was able to fix the problem. My years of organbuilding came in handy!

The four-manual Beckerath organ in St. Petri had been completely rebuilt by the Schuke Organ Co. since my visit five years ago. Several new stops were added to make the choruses more complete, along with a new console and, most welcome, a new solid-state system with multiple memories; all was done in keeping with the Beckerath sound.

Unlike many churches in the USA, German churches have hard surfaces within large spaces, and refrain from using carpeting. As a result, the sound is unlike almost anything you hear in this country. I gauged the reverberation in St. Petri to be 6 to 8 seconds—long enough to require some adaptation in one's playing to allow for it.

The performance of "Former students playing music of Heinz Wunderlich" went very smoothly. The *Kontrapunktische Chaconne* was played by Dörte Maria Packeiser (Heidenheim, Germany); next I played the *Fuga Variata*; a chorus under the direction of Cornelius Trantow sang *Four Motets for unaccompanied chorus*; Izumi Ikeda (Fukuoka, Japan) played the *Sonata Tremolanda Hiroshima*; Andreas Rondthaler (Hamburg) played *Dona Nobis Pacem* with violinist Solveigh Rose; *Emotion and Fugue* was played by Eva-Maria Sachs (Erlangen); and the program ended with *Orgelsonate über ein Thema* played by Sirka Schwartz-Uppendieck (Furth). As in subsequent concerts, the church was full and the audience enthusiastic. All the performers ended the evening with dinner at a local restaurant with Professor Wunderlich.



The author with Heinz Wunderlich following the all-Wunderlich program played by former students on April 25 (photo: Rachel Zoller)

Ökumenische Messe

The next day, Sunday, a performance of the *Wunderlich Ökumenische Messe* (Ecumenical Mass) took place as part of the morning service at St. Petri. It was sung by the Hamburger Bachchor St. Petri under the baton of the St. Petri music director, Thomas Dahl. This is a very effective setting of the Mass for a *cappella* choir, and the experienced chorus of St. Petri made it memorable. The music was soaring and lyrical, with suggestions of Gregorian chant, and put me in a contemplative frame of mind.

Sunday afternoon we toured an amazing exhibit of the works of Edgar Degas at the Hamburger Kunsthalle, followed in the evening with dinner at the home of Thomas Dahl with his wife Steffi and their two delightful daughters. We were able to inspect the two-manual Fürer organ in the little village church of St. Nicholas next door, where Thomas is able to practice. Although a much smaller church than St. Petri, the beautiful interior of wood and plaster is sympathetic with the organ, making a clean and distinct sound.

After being tourists on Monday, we boarded a train on Tuesday for Bremen where we toured again, the highlight being the St. Petri Church—a huge, garishly painted cathedral, possessing four organs. In the main part of the sanctuary is the large Sauer organ originating from 1893. During several rebuilds, it has been enlarged to its present four manuals and 98 registers. A three-manual Bach Organ was built in 1966 and sits primly in a side aisle balcony. The remaining two organs are a one-manual Silbermann Positiv from 1732/33 and a one-manual and pedal Wegscheider organ from 2002, which accompanies the choir.

Wunderlich's 90th birthday concert

Following an afternoon in the contemporary art museum, we returned to Hamburg in time for Heinz Wunderlich's recital at St. Jacobi in the evening. The recital was played on the Kemper organ, which has been restored since my last visit five years ago. The church is also the home, of course, of the famous Arp Schnitger organ, which dominates the end of the church in the second balcony. The Kemper sits on one side of the lower balcony. Professor Wunderlich chose four pieces for his program: Bach, *Präludium und Fuge in h-Moll*, BWV 544; Wunderlich, *Sonata Tremolanda Hiroshima*; Reger, *Fantasie und Fuge über B-A-C-H*, op. 46; and Wunderlich, *Sonata über den psalm Jona*.

Professor Wunderlich's playing, at ninety, is still immaculate, and the Kem-

per was appropriate for the music on the program. Although I have heard the Schnitger organ on several occasions and have played it myself, I couldn't help but wish that we could have heard the Bach on the Schnitger organ instead. In any event, American recitalists should acquaint themselves with all of Wunderlich's music, as it is of the highest quality.

Organ and orchestra

On Wednesday evening, we gathered at St. Petri again for the final Wunderlich birthday concert, a program for chorus, organ, and orchestra. Thomas Dahl had a demanding evening with the *Organ Concerto No. 7 in B-flat Major*, op. 7, no. 1, of Georg Friedrich Handel; Heinz Wunderlich's Easter cantata, *Erschienen ist der herrliche Tag*, written in 1992; the premiere performance of Wunderlich's *Concerto for Organ and Orchestra on the Name B-A-C-H*; and Mendelssohn's Psalm 42, "Wie der Hirsch schreit," op. 42. The soprano soloist was Dorothee Fries and the organist Andreas Rondthaler. The chorus was once again the Hamburger Bachchor St. Petri. The evening was exciting, with the Wunderlich *Concerto* being only one of many highlights for me.

One other Hamburg organ that deserves mention is in the Church of St. Georg. The church, which is dedicated to the Trinity, was built in 1747 and destroyed by bombs in 1943. Only the damaged steeple remained, which was repaired, and a new church, representative of 1950s architecture, was built. The sanctuary, which was designed to serve the purpose of a concert hall as well, seats 700 people, has galleries large enough for an orchestra, and boasts a 1959 E. F. Walcker & Co. organ with 36 registers.

Berlin

On Thursday morning, we boarded the train for our trip back to Berlin. Having never been to Berlin, I wasn't sure that I was going to like it, but we found the city a delight, with the transit easy to get around on, and more things to see than we could possibly include in our remaining week. The city has been rebuilt, and like Hamburg, construction seems to be going on constantly.

Our friend, Matthias Schmelter, is the director of music and organist at Kirche zum Heiligen Kreuz (the Church of the Holy Cross) in Berlin. Thanks to his many contacts, I was able to see and play more organs than I ever would have on my own. The largest is the Sauer organ in the Berliner Dom. The cathedral itself is an impressive building, with a dome reminiscent of St. Paul's London or St. Peter's Rome, and the organ is equally impressive. At 7,000 pipes and 113 reg-



The 1955 Beckerath organ restored by A. Schuke 2006 at Hauptkirche St. Petri, Hamburg, where the Wunderlich student concert was played April 25 (photo: Hagen Wehrend)



The Berliner Dom from the canal (photo: Jay Zoller)



Sauer organ, Berliner Dom (photo: Stephan Gast)

isters on four manuals and pedal, it is one of the largest in Germany. Once I determined that the swell pedals worked opposite to ours in the USA and that the Great is the lowest manual, I was off for an enjoyable evening.

The organ built for Princess Amalia in 1755 by Peter Migendt and Ernst Marx was the next instrument on our agenda on Monday morning. It had had several

THE DIAPASON 2010 Resource Directory

- The only comprehensive directory of the organ and church music fields
- Includes listings of associations, suppliers, and the products and services they provide
- Printed in 5 1/4" x 8" format and mailed with the January 2010 issue of THE DIAPASON

Advertising deadline:
November 2, 2009

Contact editor Jerome Butera
847/391-1045
cjbuttera@sgcmail.com



The author at the console of the 1755 Amalien organ in the Berlin Karlshorst



Matthias Schmelmer at the Amalien organ, Karlshorst (photo: Jay Zoller)



Hook console, Kirche zum Heiligen Kreuz, Berlin (photo: Jay Zoller)



The author at the E. & G. G. Hook organ, Kirche zum Heiligen Kreuz, Berlin



Hook façade, Kirche zum Heiligen Kreuz, Berlin (photo: Jay Zoller)



Tent and catwalks, Kirche zum Heiligen Kreuz, Berlin (photo: Jay Zoller)



At the graves of Felix Mendelssohn and Fanny Hensel (photo: Jay Zoller)



Daniel Kern organ in the Frauenkirche, Dresden (photo: Jörg Schöner)

homes since it was built, but is now located in the Berlin Karlshorst. The organ is awaiting restoration in the fall, but is completely playable in its small church. It has two manuals and pedal with 25 stops. The sound is clear and bright, and the reeds, which were added in 1960, are compatible with the time period. A complete delight!

Monday afternoon brought us to Schmelmer's own church, with its rather unique, for Germany, E. & G. G. Hook organ. Much has been written about this 19th-century American transplant from Woburn, Massachusetts, and I won't add to that now. Suffice it to say that it has a wonderful new home in a very live build-

ing. The building itself is unique in that a steel structure has been added internally, with catwalks around the central area so one can walk around the church at the balcony level. Built in behind arches throughout are glassed-in offices and conference rooms that look out on the sanctuary proper. In the center of the church and extending up into the dome is a large tent hanging by ropes or cables. I can only imagine that it is to deaden the reverberation somewhat.

Across the street in a quiet cemetery lies the grave of Felix Mendelssohn. We spent several meditative moments at his graveside and that of his sister, Fanny and her husband, William Hensel.

Leipzig and Dresden

On Tuesday we fulfilled a lifelong desire of mine, to visit the churches where J. S. Bach worked for the last decades of his life. Although we did not hear the organs, we sat enjoying the atmosphere and were able to pay our respects at the grave of the greatest of composers. Later, we walked to the home of Felix Mendelssohn, which is not far away, and got a taste of his home and life. Of particular delight were his drawings and watercolors displayed there.

We had also wanted to visit Dresden and were glad we did. After a bus tour around the city, we found our way to two churches that showed two different methods of reconstruction. The Kreuzkirche had been completely burned out during the fire bombing of February 13, 1945. The church, which seats 3,200, was rebuilt in a simple style and rededicated on February 13, 1955. The raw plaster walls, which were intended as a temporary measure, were kept as a reminder of the night of terror when tens of thousands of Dresden people were killed. The great Jehmlich organ, which was destroyed, was replaced by a new Jehmlich organ of 76 registers and four manuals and pedal.

The restoration of the Frauenkirche was finished in 2005 and was completed in exquisite and loving detail. It is an almost unbelievable place, with its marbleized and gold-leafed surfaces, exquisite colors, central altar of which 80% had been saved from the rubble, and glorious organ. We were fortunate that as we walked in, the new organ built by Daniel Kern, with four manuals and pedal and 67 registers, began to play. As the organist demonstrated the instrument, we sat overwhelmed by the sound and the beauty of the space around us. (See Joel H. Kuznik, "Dresden's Frauenkirche: Once a Silbermann, Now a Kern," in THE DIAPASON, February 2006.)

Max Reger's organ

The last organ I played in Berlin was ordered and designed by Max Reger. In 1913, the acquisition of an organ was planned for the Schützenhaussaal, where Max Reger was conductor of the ducal orchestra. Since Reger wished to have a movable console, the contract was signed with Steinmeyer, the only company capable of the work at the time. Reger ordered the organ very informally using only a post card!

The organ was built for Reger, and in the end he was satisfied with the results. The dedication recital was played by Karl Straube on April 19, 1914. Unfortunately, illness forced Reger's resignation soon afterward, and so he only played it for the Duke's funeral on June 26. In August, World War I began and the organ wasn't used any more. Today the organ sits in the Weihnachtskirche (Christmas Church), which began as a community hall. The room is not large, and the organ speaks from behind wood latticework directly and loudly into the space. It was an exciting experience to sit at the console where Reger and Straube sat!

In addition to organs, we visited many historical sites including remnants of the Berlin Wall, Checkpoint Charlie, the Brandenburg Gate, and the Reichstag. Our primary interests were in the many museums that Berlin has to offer, however. One of the most outstanding for us was the Berggruen Museum with its large collection of Picasso, Matisse, Klee, Braque, and Giacometti. We highly recommend it.

We were reluctant to end this memorable trip with its concerts, organs, museums and serendipitous surprises. ■

Jay Zoller is organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G. G. Hook organ. He holds degrees from the University of New Hampshire and the School of Theology at Boston University. He is a retired designer for the Andover Organ Company and currently designs for the Organ Clearing House. He resides in Newcastle, Maine, with his wife Rachel.

Zoller, as a high school student in 1961, was fortunate to hear Heinz Wunderlich play at the Methuen Memorial Music Hall on Wunderlich's first American tour. They began a professional relationship in 1989, when Zoller played in a masterclass that Wunderlich was giving. Since then, Zoller has studied some of the Wunderlich organ works with Professor Wunderlich and has performed many of his organ compositions in recital. In addition to writing several articles about Wunderlich for The American Organist, Choir and Organ, and THE DIAPASON, he has played in all Wunderlich recitals in Hamburg, Germany in 1999, 2004 and now again in 2009. His article, "Heinz Wunderlich at 90," appeared in the April 2009 issue of THE DIAPASON.

Scattered leaves ... from our Notebook

○ A note to committees:

You will be remembered
for the music you beautified
not for the money you saved.
○ The quality of the organ
will be judged long after
its price is forgotten.
○

SCHOENSTEIN & CO.

Established in San Francisco • 1877
www.schoenstein.com (707) 747-5858

Swedish impressions of Eastman's EROI Festival 2008

Jerker Sjöqvist, translated by Fredrik Tobin

The Swedish Organ Society (Svenska Orgelsällskapet) came to the United States October 16–22 to attend concert highlights of the Eastman-Rochester Organ Initiative, which focused on the new Craighead-Saunders Organ built by GOArt of Sweden. They then traveled to New York and Philadelphia for an additional taste of American organbuilding.

In March 1771, Adam Gottlob Casparini (1715–1788) delivered a magnificent organ to the Polish Dominican Holy Ghost Church in Vilnius, Lithuania. The organ, the only surviving example of this productive Prussian organbuilder's larger instruments, has miraculously been preserved intact in a world of war and political conflict. World War II and the political situation during the Soviet era undoubtedly played a part in the organ's preservation from major renovations during the 20th century.

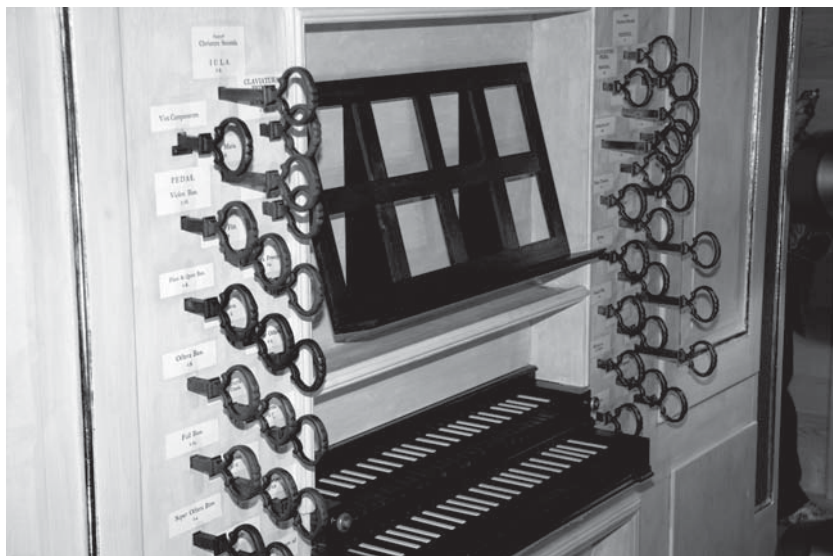
In 1992, Swedish organist Göran Grahn (well-known organ consultant and Secretary of the International Society of Organbuilders, ISO) made this major discovery during one of his many journeys in the Baltic countries. He came into contact with a local organ expert, Rimantas Gucas, who had been taking care of the organ, which by that point was a more or less unusable treasure. Money was in short supply, and there were many bureaucratic obstacles that slowed the progress of the restoration project. After being tipped off about the instrument, Göteborg Organ Art Center (GOArt), Sweden, became involved and made a deal with the Lithuanian Department of Culture in 1999 to document the organ. This technical documentation during the next three years was done by Niclas Fredriksson of the Swedish National Heritage Board, in cooperation with local scholars and organbuilders.

The project thereafter ran on two distinct tracks. One track was the restoration of the original organ by Lithuanian conservators, but to date they have only restored the organ case, with the rebuilding of the bellows, windchests, and action to be done under the supervision of Janis Kalnins. There is still insufficient money to restore the pipework, but many are hard at work to realize the goal of a completely restored organ.

The second track is based on the new documentation more recently done by a team of American organbuilders and the Eastman School of Music, whose Hans Davidsson, professor of organ, was a driving force behind this project. The school runs an ambitious program called the Eastman-Rochester Organ Initiative (EROI), which with GOArt has built a full-scale reconstruction of the Casparini organ, in Christ Church (Episcopal), Rochester. The reconstruction includes a second tremulant, and a Dulcian 16' has been added to the second manual. The instrument was also equipped with a pedal coupler, and the upper range in both manuals and pedal has been extended with two keys. The glockenspiel and zimbelstern were made by Whitechapel Bell Foundry in England, and the original wood carvings were documented and



Hans Davidsson and Harald Vogel in front of the façade



The console makes clear that this organ's origin is from the Lithuanian region of mines and smithies.



Swedish visitors together with Hans Davidsson at the console

reproduced by the American firm New Energy Works, also responsible for the reconstructed balcony.

On Thursday, October 16, 2008, EROI began with the inauguration of the Craighead-Saunders organ. The event featured music and speeches from many people, including the president of the University of Rochester, the Lithuanian ambassador, and the director of GOArt, Johan Norrback. Harald Vogel, who served as the official inspector, played Bach's *Prelude in C Major* (BWV 545) with his usual authority and a sublime plenum.

The three organ professors of Eastman also reinforced the organ's aural success in playing Stephen Kennedy's new composition 3-3-33 (three players, three move-

ments, 33 stops). William Porter showcased a wide variety of registrations and ended with Bach's *Allein Gott in der Höh* (BWV 662). David Higgs played an impressive performance of Mendelssohn's *Sonata in F Minor*, op. 65, no. 1. Hans Davidsson presented a fresh and brilliant rendition of Bach's *Toccata, Adagio and Fugue in C Major* (BWV 564), accompanied with dancing by the Rochester City Ballet in the choir.

The inaugural concert concluded with the sinfonia and chorus from Bach's cantata *Wir danken dir, Gott* (BWV 29), which was performed with a beautiful blend of organ, voices and orchestra. The impression was, however, that the visiting Boston Early Music Festival Chamber Players have some things to



Hans Davidsson showing the reconstructed console in Rochester

learn from baroque performance practice in the old world, an impression also reinforced during Friday's gala concert.

A group of 18 traveling enthusiasts from the Swedish Organ Society (Svenska Orgelsällskapet) were joined by an equally large group from the Friends of the Organ Art (an association with a special connection to GOArt), who together with other visiting Swedes created a noticeable Swedish presence. Everyone thoroughly enjoyed the newly built reconstruction of what may be the largest well-preserved instrument in northern Europe. It was a wonder to behold and during the many recitals provided an unforgettably splendid aural experience.

The Craighead-Saunders Organ
Christ Church Episcopal, Rochester, NY
Modeled after the 1776 Adam Gottlob Casparini Organ, Holy Ghost Church, Vilnius, Lithuania

Claviatura Prima

Principal á 8
Porduna á 16
Hohlflaut á 8
Flaut Travers á 4
Octava Principal á 4
Qvinta á 3
Super Octava á 2
Flasch Flöt á 2
Tertia á 1½
Mixture á 5 Choris
Trompet á 8

Claviatura Secunda

Principal á 4
Iula á 8
Principal Amalel á 8
Unda Maris á 8
Flaut Major á 8
Flaut Minor á 4
Octava á 2
Wald Flöt á 2
Mixture á 4 Choris
Vox Humana á 8
Dulciana á 16

Pedall

Principal Bass á 16
Violon Bass á 6
Octava Bass á 8
Flaut & Quint Bass á 4
Posaun Bass á 16
Trompet Bass á 8
Accessories

Tremulant
Pedal to Manual Coupler
Gwiazdy (Cymbelstern)
Vox Campanorum (Glockenspiel)
Bebny (drum stop)
Calcant

Born in 1940, Jerker Sjöqvist is a former teacher, organist and choirmaster, cello and recorder player. He visited the UK for the first time in 1977, and started his own Evensong group, which appeared some 200 times in Sweden, Italy, Austria, Germany, and the UK. He brought about 300 Swedish choirmasters to Cambridge in the 1980s for choir training, and arranged tours in Sweden and Norway for St. John's College Choir, Cambridge. He has written reviews on organ and choral music, and has arranged tours across Europe, including three organ tours with American organist Matthew Provost to Ostfriesland and Bach organs in Sachsen (Germany) and Alsace, a Dutch organ tour with Jacques van Oortmerssen, a 2007 tour to Paris, and last fall a USA tour in cooperation with the late Joel Kuznik. He was a member of the board and treasurer of the Swedish Union of Organists 1985–2005, and since 2004 has been treasurer of the Swedish Society of Organ Friends.

THE DIAPASON 2010 Resource Directory

The only comprehensive directory
and buyer's guide for the organ
and church music fields

Advertising deadline:
November 2, 2009

Contact editor Jerome Butera
847/391-1045
<jbutera@sgcmail.com>

Farrand & Votey Organ Installed in Ransdell Chapel

Wesley Roberts

A century-old slice of music history arrived on the campus of Campbellsville University in central Kentucky in early 2007, when a Farrand & Votey organ was moved from Nashville, Tennessee, to the George W. and Marie T. Ransdell Chapel. The organ was built in 1894 for Christ Church in downtown Nashville, as a modest instrument of approximately fifteen ranks.¹ Over the course of many years, it has been rebuilt and enlarged to its present size of 51 ranks and 3,014 pipes. That Campbellsville University could acquire such a treasure was in itself a miracle, considering few universities nowadays are in a financial position to afford an organ of this size. But the miracle of a pipe organ is that it can be rebuilt and enlarged for much less expense than the purchase of a new instrument. Such would be the story of Farrand & Votey's pioneering instrument from the 1890s.

The organ's origins

At the time Christ Church contracted with Farrand & Votey for an organ in June 1894, the church was moving into a new sanctuary and desirous of a fine instrument for its new facility. William R. Farrand (1854–1930) and Edwin Scott Votey (1856–1931) worked for Whitney Organ Company in Detroit, and when Whitney retired in 1887 the two joined to establish their own company. The company was soon expanded through the acquisitions of two small organ building firms, Granville Wood (1890) and Roosevelt (1892). Always seeking new innovations, Farrand & Votey employed the most modern construction techniques of the time, using several recent developments patented by Roosevelt and a few of their own. Their technique paid off handsomely, for they quickly reached national attention with important installations in key locations across the United States. At the Columbian Exposition of 1893 in Chicago, they exhibited two organs, including a four-manual instrument in Festival Hall. Undoubtedly, these accomplishments attracted the attention of Christ Church, as it did others.²

Farrand & Votey's new organ for Christ Church was a three-manual instrument of approximately fifteen ranks. It was played for the first time during the opening services for the new building on Sunday, December 16, 1894. The organist was accompanied by a quartette plus a "chorus choir" of three ladies and fourteen men. The organ used the newly developed electro-pneumatic action, a revolutionary technique for the time; called ventils, it had a separate wind supply for each stop, with individual valves for every pipe. Its keyboard was attached to the instrument, as in tracker actions, although the original plans had called for it to be set across the chancel in a detached console. The organ was considered the best that could be obtained for the time and was the only one of its kind in the southeastern United States. As might be imagined, the organ quickly became a source of pride for the church and city.

The new instrument drew its electrical power from a series of four large batteries for key action, and obtained wind pressure from a water pump. The batteries were expensive to maintain and proved to be unreliable. Little to no maintenance seems to have taken place during the first dozen years. During this period, there were no fewer than seven different organists. In 1906, Arthur Henkel was hired as organist/choirmaster, and entrusted to care for the instrument. A committee was formed and before the end of the year, Orla D. Allen, a builder who had been with Farrand & Votey, was contracted to restore the instrument. Allen installed a new electrical Holtzer Cabot rotary transformer, or motor-generator, for key action and a Ross hydraulic



Console and façade

engine for wind pressure. He releathered the organ, rebuilt much of the internal workings of the console, and moved the latter across the chancel, as the original plans detailed. The work took six months and was said to be thorough and complete in church documents.

In the years to follow, the organ served as the principal musical vehicle for worship services and concerts. Henkel gave concerts on the new instrument to demonstrate its capabilities. One such concert program, dated December 5, 1909, included J. S. Bach's *Toccata and Fugue in D Minor* and Boëllmann's *Suite Gothique*, as well as lesser-known works by G. M. Dethier, Edwin Lemare, and Edward d'Evry.

Additions and repairs

A set of chimes with twenty tubes was presented for the organ by Jane Washington Ewing in memory of her husband Felix Grundy Ewing in 1936. They were dedicated and heard for the first time on October 28, 1936.³ Later, a Schulmerich carillon was given by Louise Bransford McGavock in memory of her parents, William Settle and Noda McGavock Bransford, in late 1944. With no place to install the gift, a front tower for the church was constructed in 1947, and the carillon was installed therein.⁴

By 1940, Henkel had noted to the church that the relays between the console and the organ had deteriorated to the point that repairs were needed.⁵ Pilcher Organ Company from Louisville, Kentucky, was engaged the same year to install a new console (with relays built inside) and seven new ranks. Company records show that by the time work was complete, Pilcher had added nine new ranks. These consisted of a Gemshorn 8' on the Great; Vox Celeste 8', Aeoline 8', and Trompette 8' on the Swell; Flute Celeste 8' and Unda Maris 8' on the

Choir; and a Flute 8', Octave 8', and Super Octave 4' in the Pedal. In addition, three ranks were revoiced: the Trumpet 8' (Great), Oboe 8', and Vox Humana 8' (Swell); and the Clarinet 8' (Choir) was given new bass. By the time work was finished in September 1940, the organ was said to have been enlarged to 2,438 pipes.⁶ Pilcher's fee for these additions and service was \$7,298.⁷

Further expansion of the organ began to be discussed after World War II, and a new console was installed by Möller Organ Company in 1955. This console, the third for the organ, is still in use today. Tonal improvements were made a few years later in 1959.

Henkel continued service at Christ Church until his retirement in 1959. He had served a total of fifty-three years as organist-choirmaster, and in honor of his ministry, the church dedicated the organ to Henkel upon his retirement. He was succeeded by Peter Fyfe, who served in the same capacity for the next thirty-five years, until 1994.⁸ During Fyfe's years of service, many fine musicians from around the country came to Nashville and played the organ in either church services or concerts, including Leo Sowerby, John Scott, and Fred Swann, among others. An unusual event was the first performance of a Mass for Moog synthesizer and organ given in Christ Church by Nashvillian Dr. Gregory Woolf in the early 1970s.⁹

In 1967, Fyfe and Christ Church turned to A. W. Brandt and Company of Columbus, Ohio, for extensive work, releathering much of the instrument and repairing pneumatics and pipe boards. An extensive contract detailing the operation was signed in September for the sum of \$16,535. The Choir organ was expanded in a second agreement with Brandt two months later, which called for the installation of six new stops in the

Choir and one in the Great. Additions in the Choir included a new Rohrflute 8' (replacing the Concert Flute 8'), Spitz Principal 4' (replacing the Rohrflute 4'), Nazard 2 2/3' (replacing the Flute Celeste 8'), Blockflute 2' (replacing the Harmonic Piccolo 2'), Cymbal III (replacing the Geigen Principal 8'), and Krummhorn 8' (replacing the Clarinet 8'). A new Gedeckt 8' (replacing the Doppel Flute 8') was placed in the Great. The total cost for these additions was \$6,730.

The maintenance and care of the organ was entrusted to Dennis Milnar in 1968 and has remained with him and the Milnar Organ Company to the present day.¹⁰ A newcomer to Nashville from upstate New York, Milnar soon established his own company and developed a business that has serviced organs throughout Tennessee and in surrounding states. Under Milnar's guidance, a new Tierce 1 3/4' was added to the Choir in 1974. Additional work was done on the organ throughout the 1980s, including releathering the console pneumatics in 1981, converting the Double Open Diapason to a 32' Sub Bourdon in 1984, releathering the wind chests in 1987–88, and installing a Scharf III, Trombone 32', and other stops in 1989. The expression machines were releathered in 1991.

Liturgical renewal—changes at Christ Church

While many of these changes were being made to the organ, discussion within Christ Church began to develop following World War II on the placement of important items within the chancel. Those concerned with liturgical renewal suggested the baptismal font, pulpit, and altar of the church be brought forward from the back wall to the front of the chancel for closer contact with the congregation. Similarly, efforts to study the possibility of placing the organ in the balcony began during the 1960s after Peter Fyfe had been organist for several years, but there was never a coordinated effort to any of these ideas until after 1980, when Rev. Tom Ward became rector. Ward enthusiastically supported changes in the liturgy laid out in the 1979 *Book of Common Prayer*, and it was through his encouragement that church leaders studied and retained a liturgical consultant to suggest changes. A new design was approved in 1990, which called for the altar table, with adjoining pulpit and baptismal font, to be moved close to the front of the chancel, and for an extension of the balcony to relocate the organ and choir therein. The initial changes to the front of the chancel were completed in 1992 with the installation of a new altar. Shortly thereafter, discussion turned more decidedly toward moving the organ and choir to the balcony, and plans began to be developed to reinforce the balcony and enlarge it for this purpose. As these plans developed, various organ consultants agreed that the Farrand & Votey could not satisfactorily be reworked and reinstalled in the balcony. Consequently, the decision was made to purchase a new organ rather than move the existing instrument to the balcony. Renovation of the balcony for this purpose was completed in 2003, and an impressive 60-rank Lively-Fulcher organ was installed. The new organ was played for the first time on June 1, 2003, by church organist Michael Velting.¹¹ With these changes complete, the church no longer needed its Farrand & Votey organ and placed it up for sale.

An organ for Ransdell Chapel

About the same time, the initial stages of designing the new Ransdell Chapel for Campbellsville University were beginning. Upon learning of the availability of the Farrand & Votey organ in October 2003, University Organist Nevalyn



With speaking façade pipes, the organ room behind is 56 feet wide.

Moore and Wesley Roberts approached University President Michael Carter and received permission to investigate the possibility of acquiring the instrument for the new chapel. As they visited the church and played the organ, they realized that the organ would serve well as both a service organ to support the university's chapel services, and a concert organ to support the academic program. Upon Moore's and Roberts' recommendation, with the assistance of Dennis Milnar, the organ was purchased for \$30,000. The university then engaged Milnar Organ Company to convert the console and relays to solid-state technology, rebuild, redesign, move, and install the instrument in Ransdell Chapel.

The purchase of the organ at the early stages of design for Ransdell Chapel enabled architects to provide adequate space and facilities to house the instrument. Groundbreaking for the chapel was on October 25, 2005. Two additional stops were offered as gifts to the university for the organ. James and Nevalyn Moore, Campbellsville University School of Music faculty, gave a Zimbelstern, and Maynard and Jewel Faye Roberts of Ocala, Florida, gave a Trumpet en Chamade.

Excitement grew over the next year and a half as Ransdell Chapel was being built. As construction neared completion, Milnar began delivery of the organ

in February 2007, in a series of six weekly trips from their shop in Eagleville, Tennessee. The initial delivery on February 20 brought many of the largest parts of the organ, including the huge wooden Sub Bourdon pipes and wind chests. Students and faculty joined the Milnar crew in unloading its precious cargo from week to week as pipes and equipment arrived.¹² The *Central Kentucky News Journal* featured a front-page story on the organ in its April 5, 2007 issue.

The installation was completed in time for the dedication of Ransdell Chapel on April 18, 2007. University Organist Nevalyn Moore was at the console for the momentous occasion. Later in the summer, the Trumpet en Chamade arrived and was installed in the rear of the chapel for antiphonal effect. The chapel was also equipped with a Bechstein concert grand piano built in 2002, and a new Yamaha upright piano in an adjoining class/rehearsal room. Both instruments were gifts from friends of the university.

The organ was formally dedicated in a recital by Nevalyn Moore on September 4, 2007. On the program were selections by Albert Travis, Johann Sebastian Bach, Gordon Young, James Moore, Jean Langlais, and Charles-Marie Widor. The organ has since come to be admired in its new setting for its visual and musical beauty, and treasured for its capabilities and rich heritage. ■



The Trumpet en Chamade has copper resonators, with a fairly large scale creating a round, full sound.

Christ Church Cathedral Specifications of the original Farrand & Votey organ¹³

- GREAT**
- 16' Double Open Diapason*
 - 8' Open Diapason
 - 8' Viola de Gamba
 - 8' Doppel Floete
 - 4' Octave
 - 2 2/4' Octave Quint
 - 2' Super Octave
 - Mixture III*
 - 4' Trumpet

- SWELL**
- 16' Bourdon
 - 8' Open Diapason
 - 8' Salicional
 - 8' Stopped Diapason
 - 8' Gemshorn
 - 4' Flute Harmonique
 - Cornet (?) ranks
 - 8' Oboe
 - 8' Vox Humana*
 - Tremolo

*To be added later

- CHOIR**
- 8' Geigen Principal
 - 8' Dolce
 - 8' Concert Floete
 - 4' Rohr Floete
 - 2' Piccolo Harmonique
 - 8' Clarinet

- PEDAL**
- 16' Open Diapason
 - 16' Bourdon
 - 8' Violoncello

Couplers

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Swell to Great Sub Octaves

- Swell to Great Unison
- Swell to Great Super Octaves
- Great Octaves
- Choir to Great Sub Octaves
- Choir to Great Unison
- Swell to Choir
- Swell Octaves

Ransdell Chapel Farrand & Votey organ Redesigned and rebuilt by Milnar Organ Company, 2007

- GREAT**
- 16' Quintaton
 - 8' Open Diapason
 - 8' Gedeckt
 - 8' Gemshorn
 - 4' Octave
 - 4' Koppel Flute
 - 2 2/4' Twelfth
 - 2' Fifteenth
 - V Fourniture
 - 8' Trumpet
 - III Scharf
 - 8' Trumpet en Chamade
 - Unison Off
 - Great 16
 - Great 4
 - Chimes
 - MIDI to Great

- SWELL**
- 8' Open Diapason
 - 8' Stopped Diapason
 - 8' Salicional
 - 8' Aeoline
 - 8' Vox Celeste
 - 4' Flute Harmonic
 - 4' Gemshorn
 - 2' Principal
 - III Plein Jeu
 - II Sesquialtera
 - 16' Contra Fagotto
 - 8' Trompette
 - 8' Oboe
 - 4' Clarion
 - 8' Trumpet en Chamade (Gt)
 - Tremolo
 - Unison Off
 - Swell 16
 - Swell 4
 - MIDI to Swell

- CHOIR**
- 8' Rohrfloete
 - 8' Dolce
 - 8' Unda Maris
 - 4' Spitz Principal
 - 2 2/4' Nazard
 - 2' Blockflute
 - 1 1/2' Tierce
 - III Cymbel
 - 8' Krummhorn
 - 8' Trumpet en Chamade (Gt)
 - Tremolo
 - Unison Off
 - Choir 16
 - Choir 4
 - MIDI to Choir
 - Moore Zimbelstern

- PEDAL**
- 32' Sub Bourdon
 - 16' Principal
 - 16' Quintaton
 - 16' Bourdon
 - 8' Octave
 - 8' Flute
 - 8' Cello
 - 4' Super Octave
 - 32' Trombone
 - 16' Trombone
 - 8' Trumpet
 - 4' Clarion
 - MIDI to Pedal

Lecture highlights:

The art of relocating pipe organs

When funding isn't available for a new organ, a well-planned organ relocation can be an attractive option

Introduction to scaling

Understanding the basics of pipe scaling

Kimball organ restorations

Company history and a demonstration of the restored 1931 Kimball organ at First Congregational Church

Shop tours and demonstrations at the Peebles-Herzog and Muller shops

Featured organs and artists:

Paul Thornock conducts the St. Joseph's Cathedral choir in a Duruflé *Requiem* performance (new Paul Fritts organ); Stephen Buzard concert at King Ave. United Methodist Church (new Buzard organ); renovated 1902 Schuelke organ; post-convention tour of organs by Kegg, Klais, Ruffatti, Rieger, and Bedient.



American Institute of Organbuilders Annual Convention

October 11-14
Crowne Plaza Hotel – Columbus North

Non-member and single-day attendees welcome!

Schedule and registration form available at www.pipeorgan.org



The 3-manual console was rebuilt with a software-based organ control system.



Façade above stage

Couplers

Great to Pedal 8, 4
Swell to Pedal 8, 4
Choir to Pedal 8, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell to Choir 16, 8, 4
Great/Choir Transfer

Pistons

Generals: Thumb 1–6 & Toe 1–9
Swell: Thumb 1–6
Great: Thumb 1–6
Choir: Thumb 1–6
Pedal: Thumb 1–6 & Toe 1–6
Swell to Pedal: Thumb & Toe
Great to Pedal: Thumb & Toe
Choir to Pedal: Thumb & Toe
SFZ: Thumb & Toe
Combination Adj.: Thumb
Cancel: Thumb

Expression

Swell
Choir

Compass

61-note manual
32-note pedal

Memory System

Peterson ICS-4000

Notes

This article first appeared in *The Campbellsville Review*, Vol. 3, 2005–2007, and is reprinted by permission of its editor.

1. In 1998, the church was consecrated a cathedral and its name changed to Christ Church Cathedral.

2. Including St. Martin of Tours Catholic Church in Louisville, Kentucky, which also purchased an organ from the firm in 1894. Farrand & Votey's business was dissolved in 1898, and Votey Organ Company was established. No sooner was the new company established than it was purchased by Aeolian Organ Company. The changes were without doubt prompted by Votey's success as the inventor of the pianola in 1895, and his desire to explore its commercial possibilities. For more details on these developments, see <www.pianola.org/factsheets/votey>.

3. This set of chimes is still in the organ today.

4. The carillon was played until the 1980s, when it was no longer possible to obtain replacement parts to maintain the equipment.

5. The author is indebted to Dennis Milnar for providing a copy of Henkel's brief history of the organ as well as another brief history by an unknown author. Both are undated but were undoubtedly written after 1940.

6. Nashville *Banner*, September 18, 1940. Erroneously, the newspaper reported that chimes had been added at this time.

7. The author is indebted to Jim Miller and Keith Norrington of Miller Pipe Organ for providing copies of pages from Pilcher's service ledger detailing the transaction.

8. Peter Fyfe (b. 1923) also served as an adjunct faculty member at the Blair School of Music from 1964–2004. He was ably assisted by his wife Lois. The author graciously expresses appreciation to Peter Fyfe for comments regarding the organ and its history.

9. Dr. Woolf taught at Peabody College and was a neighbor of the Milnars. Their families became close friends, and after Woolf died in his early thirties from cancer, the Milnars named their last son Gregory in his honor. Woolf's Mass was sung at Washington Cathedral for its second performance.

10. Milnar's first service call was for a touch-up tuning. Company records show his fee was \$20.

11. The author expresses appreciation to Fletch Coke, Christ Church Historian, and Bill Coke, chairman of the organ committee,

for supplying details on changes that took place within the sanctuary, as well as Michael Velting, for additional information on the history of the organ.

12. The entire Milnar team assisted in the initial delivery. They were: Dennis Milnar, Derek Milnar, Todd Milnar, Jeff Milnar, Greg Milnar, Tim Murphy, Kevin McGrath, and Chris Brent.

13. Of the original ranks, the following are still in use in the organ: Open Diapason 8', Octave 4', Octave Quint (Twelfth 2 $\frac{3}{4}$ '), Super Octave (Fifteenth 2'), Mixture (Fourniture V), Salicional 8', Stopped Diapason 8', Gemshorn 4', Flute Harmonique 4', Cornet (Sesquialtera II), Oboe 8', Dolce 8', Bourdon 16', and Violoncello 8'.

Wesley Roberts is Professor of Music at Campbellsville University, where he teaches piano, organ, and musicology, and has been a member of the faculty since 1982. He has presented concerts as pianist and organist throughout the United States, in Europe and in Asia, including premieres of works by the Dutch composers Hans Osieck, Johan van Kempen, and Kees Weggelaar, and the American composers Tom Johnson and James W. Moore. He is the author of articles and reviews in British, Dutch, and American journals, and co-author with Maurice Hinson of The Piano in Chamber Ensemble, 2nd Edition, published in 2006. Dr. Roberts has served as a visiting professor at the French Piano Institute in Paris and at Shanghai Normal University, and is currently organist at Calvin Presbyterian Church in Louisville.

From the builder

When Christ Episcopal Church in Nashville, Tennessee, asked us to market their Farrand & Votey organ for them, we took the project to heart. The organ had been under our care for almost 40 years, and this project became personal.

I thought we had a possible new home for it in Nashville, but that did not materialize. Professor Wesley Roberts, of Campbellsville University in Kentucky, read an advertisement of ours and called us. After several discussions, Wesley, Nevalyn Moore, and I met at Christ Church. The organist of Christ Church, Dr. Michael Velting, gave a demonstration of the instrument, and they were impressed. I told them if we could redesign the organ to be on one level, instead of several, within a good room, in a good location, the organ sound would be enhanced.

We were so pleased when the university decided to purchase the organ and commission us to redesign, rebuild and install it in their forthcoming new chapel. That was the beginning of a long successful project. There were two major factors that made the project successful. First was the university's willingness to make the necessary repairs and upgrades to the organ. The second was the architect, Jeff Bennett, who was enthusiastic about the organ and open to our recommendations.

The organ room at Christ Church was about 15 feet square with a height of about 25 feet. The tonal opening that faced the congregation was in front of the Choir box wall, and allowed limited egress of sound. The opening facing the Choir was larger, and allowed most of the sound egress. Both openings supported pipe façades with lovely hand-painted pipes. The limited floor space made it

necessary to have the organ speak at several levels. Fortunately, it was an inside room, and the organ enjoyed good tuning stability.

The new home in Ransdell Chapel gave us an area that is 58 feet wide and 18 feet deep, with 26 feet of height. This area has complete temperature and humidity control. The outside walls of the organ area consist of eight-inch thick block, ridge insulation and a brick exterior. The ceiling has two layers of 5/8-inch drywall and the concrete slab floor is about 12 feet above and behind the stage. The sound projection is fantastic.

The architect provided us with new Swell and Choir chambers. These virtually soundproof enclosures have six-inch thick insulated walls, with two layers of 5/8-inch thick drywall on the inside with another layer outside. The doors are made of insulated steel, providing a most effective crescendo of sound.

Pipes that were once placed deep in the chamber were placed in an unobstructed position. The 32' Bourdon spoke under the Choir and Great windchests and about 18 inches from a large bellows; it

now has five feet of unobstructed space to develop its full sound and bounce off a solid wall. The listener can not only hear this powerful stop but also feel its reverberating tone. This is also true for the 32' Trombone and the 16' Principal, which were in the back of the old chamber behind the Swell box.

The organ now speaks with greater clarity and the volume has increased by at least 50 percent. To crown the organ, the parents of Professor Roberts donated funds to add a beautifully made (A. R. Schopp's Sons) Trumpet en Chamade. We mounted this on the rear wall at the height of the main organ. The large-scaled, flared copper reed has a warm strong sound that truly crowns the instrument without taking away from the grandeur of the main organ.

To hear and see this instrument today with its software-based organ control system (Peterson ICS-4000) and think back to its beginning with a water pump for air pressure and batteries to operate the magnets, speaks volumes about the reigning king of instruments.

—Dennis Milnar

The OHS Catalog

SHEET MUSIC ♦ BOOKS ♦ RECORDINGS

Organ-isms

Anecdotes from the World of
the King of Instruments
by Jenny Setchell

Dozens of tales of the foibles and mishaps befalling the (supposedly) dignified members of the organ-playing community. From tales of the mother of the bride, to the ciphering 32-foot bombarde, to the calcant who declared that "It takes 396 pumps for the Hallelujah Chorus, and I don't care if you haven't finished," this entertaining book offers great humor.

Book, softbound, 256 pages
978-0-473-14286-5

\$17.25

IN STOCK FOR IMMEDIATE SHIPMENT!
NOW CHOOSE FROM OVER 5,000 TITLES!

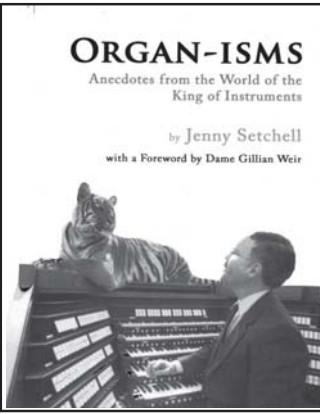
Order online: <http://www.ohscatalog.org>

UPS shipping to U.S. addresses, which we recommend, is \$7.75 for your entire order. Media Mail shipping is \$4.50 for your entire order. Shipping outside U.S. is \$4.50, plus the cost of air postage, charged to your VISA or MasterCard.



Organ Historical Society

P. O. Box 26811 • Richmond, VA 23261
Open Monday-Friday 9:30am - 5:00pm ET
Telephone (804) 353-9226
E-mail: catalog@organsociety.org



Those Green Pastures

Oswald G. Ragatz

Introduction

For more than forty years, Oswald Gleason Ragatz served as chairman of the organ department of the Jacobs School of Music at Indiana University. Witnessing many changes through those years at Indiana University, Dr. Ragatz has also seen many changes in the world of concert organists in the years since his retirement from IU in 1983.

When Dr. Ragatz retired in 1983, the organ department at Indiana University had a notable historic concert organ in the IU Auditorium, two respectable studio organs, and eleven pipe organs in practice rooms for student use. Ragatz built the department to a level where it could take its place along with the other large university organ departments in the United States. Currently, the organ department of the Jacobs School of Music at Indiana University is one of the largest institutions offering degrees in organ in the United States.

With approximately 400 living IU alumni organists, former students of Oswald Ragatz can be found all over the United States and in several foreign countries, teaching and playing in churches and universities. Established by the Indiana University Alumni Association, the Indiana Organists United is an alumni club for graduates of the IU Organ Department. The IOU has established the Oswald G. Ragatz Distinguished Alumni Award that has been presented at the biennial reunion of the Indiana Organists United. Organ alumni who have received the OGRDAA honor are William Entriiken and Herndon Spillman in 2006, and Peter Richard Conte and Jesse Eschbach in 2008.

In October 2008, at the age of 91, "Ozzie" made the move from Bloomington, Indiana to live near family members in the Minneapolis area. Before the move, I enjoyed the chance to visit with Dr. Ragatz in his home in Bloomington. Full of stories and anecdotes, as always, he recounted concert escapades throughout his forty years of concertizing across the United States. What a joy it was to listen as Dr. Ragatz relived these performances. The humorous tales of "Those Green Pastures" provide a candid review of his life in the "not-so-fast" lane as a concert organist from the 1940s to the 1980s.

—David K. Lamb

Glamour

Just look at the typical shelves in your drugstore or grocery and take note of the proliferation of magazines dealing with the lives of our contemporary stars—Hollywood, TV, the Broadway stage, professional sports, or almost any wanna-be who reports some event in his or her recent life, preferably titillating. On the way past the checkout counter, you may surreptitiously pause to read the latest scandalous gossip in the tabloids. Let's face it, we are all to some degree or another voyeurs. So what is this all about? Well, it is our fascination with glamour, using the word in the broad sense of something being unusual, enticing, or provocative. Often the subjects in these articles are in some way or another in *The Arts*, and as such are clad in an aura of *glamour*. But just how real is this *glamour*?

I have spent a lifetime associated with and competing with world-renowned performers in the musical world, all the while hoping to convince "them," and myself, that an organist can indeed legitimately flourish in the area of *the arts*. But how did we get this way? First, one has to be born with an ego that can only be satis-



Oswald Ragatz with former students: David Lamb and Aline Otten

fied by communicating with people, from a stage, with brush and canvas, with the pen (well, word processor), or with a musical instrument. (Ah yes, or with a voice! Now there's the quintessential egoistic medium for expression!) Yes! Born with that ego, the desire for glamour.

Let me tell you about my need to create glamour at an early age. (Remember, I am using the word glamour in the broad sense.) At age five, near death with a very serious illness, I made myself totter out of bed and into the living room to play my little Christmas piece on the piano for relatives who had brought Christmas gifts. Three years later I went to some lengths to convince my third grade teacher that I could indeed play something on the piano for a grade-school assembly. After a few years had passed, I had become somewhat aware of what went on out there in the world of the performing arts, and I would imagine that I was already there. After practicing a piece on the piano, I'd slide off the bench and bow graciously to the imaginary audience as they acknowledged my efforts with thunderous applause. By the time I'd finished high school and was off to college, a few of these fantasies had indeed materialized into some reality, though hardly to thunderous applause. I was rapidly convincing myself that indeed I was becoming an important part of the world of *the arts*, musical arts. These green pastures on the other side of the fence, in spite of demanding and critical teachers, were looking greener and greener. And so it came to pass that I actually had a job teaching in a university and playing recitals (I didn't call them concerts yet, a matter of semantics) and was making a living doing what I had dreamed of doing ever since at age three when I banged on that toy piano in the play room.

But the imagined glamour now often seemed illusive. There were a number of peripheral courses I had to teach, not a few untalented and disinterested students to coach, students who didn't have that necessary over-developed ego that had to perform. And the instruments on which I was asked to play (for pay) were often appalling monstrosities of unbelievable inadequacy. But there was that applause after one had survived the torture of some miserable organ in Saint Something's in South Somewhere, Kansas. For a moment, as I had done when as a teenager I slid off the piano bench in our living room, I could slide off the organ bench and experience that ego satisfaction and could imagine that here indeed there was glamour.

The downside of glamour

It took experience and time to achieve some objectivity in all this. The adoring wife of one of my teachers once remarked that they never took vacation trips because sooner or later they knew they would be invited (paid) to play a concert at such and such a place. I assumed that that was what life would be in that future real world. It was shortly after my marriage that I took my wife with me to a recital somewhere. After

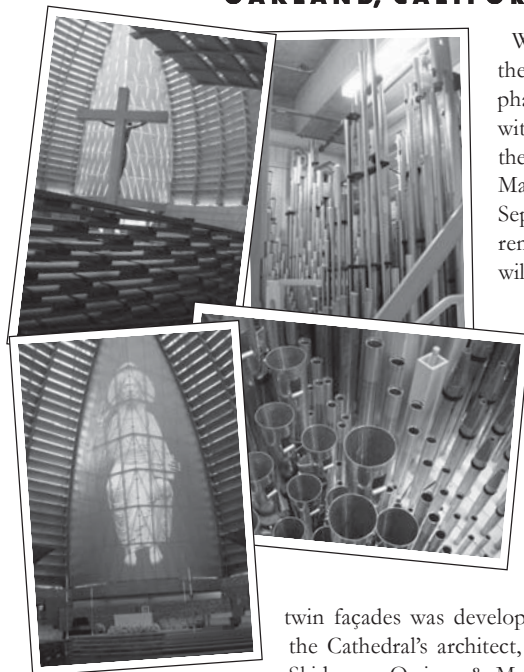
she had spent two days in a boring hotel while I practiced on the unfamiliar instrument, we were at the recital, decked out, she in formal gown, and I, of course, in full dress tails. I played, then came the obligatory receiving line, and I heard an effusive lady greeting my wife, "It must be wonderful to be married to a man like that!" I would have been filled with inflated ego had I not looked at my wife's face at that moment, which exhibited boredom and actual distaste. Mary was herself a fine organist, and she well knew the work that had enabled that "wonderful man" to play that recital, and that he had forgotten to put out the trash before we left home two nights before, and that she could have played the program just as well if indeed not better. So much for adoring adulation! And it was shortly after that that I was gently informed by said wife that unless it was to some really neat place, where there was scenery, or friends, or shopping to take up the tedium during her husband's eight to twelve hours of final preparation practice, I could expect to make the trip alone. I was surprised but not offended or hurt. I fully understood the reasoning. Many of the recitals in those days were not in the glamour spots of the country, and anyway, I could now give my full attention to the matter at hand, i.e., preparing for a creditable performance, if my wife were not along.

With wry humor I often think of an episode that occurred early during our years in Bloomington. The world-famous organist from Paris, Marcel Dupré, was to play a concert on the organ in the IU auditorium. The organ was in a miserable state of disrepair. Dupré, accompanied by devoted wife, arrived by train from Chicago, exhausted from a three-month tour in the U.S. Mary and I took our guests to the auditorium to see the organ. After fifteen or more minutes on the organ bench, Dupré said in French to his wife, "I will not play. We go back to Chicago!" To which Madame, assuming that we yokels in the heartland of America wouldn't understand French, replied firmly, "PAPA, remember the check!" So much for the glamour of the *grand tour*, even for the great and famous.

This doesn't mean that all concertizing is best to be forgotten. *Au contraire*, although I have spent many a dark night in a hotel room hashing over my stupidity for having made such and such a mistake during a performance. André Watts, one of the foremost American pianists, a couple of years ago had a complete memory slip during a performance of a Brahms concerto with the IU Philharmonic. The orchestra had to stop, and Mr. Watts went to the conductor's podium to look at the score before the concert could resume. He was so humiliated that he didn't even show up at the party/reception given for him afterwards. Now let's hear it for *glamour*, and for ego satisfaction! I once heard the late great tenor of the Metropolitan Opera, Lawrence Tibbett, during a concert in Denver Civic Auditorium, crack badly on a high note. After finishing the aria, he instructed the accompanist to play it again, he got to the

The Cathedral of Christ the Light

OAKLAND, CALIFORNIA



We are pleased to announce the completion of the first phase of our organ project with the Cathedral of Christ the Light in time for the Mass of Dedication held on September 25, 2008. The remainder of the instrument will be constructed in our workshops over the coming six months and will be installed during the late summer of 2009. The completed instrument will feature four manuals, 75 independent stops (excluding borrows), 90 ranks and 5,335 pipes.

The design of the organ's

twin façades was developed in collaboration with the Cathedral's architect, Craig Hartman of Skidmore, Owings & Merrill, and will suggest a natural forest with numerous wooden pipes.

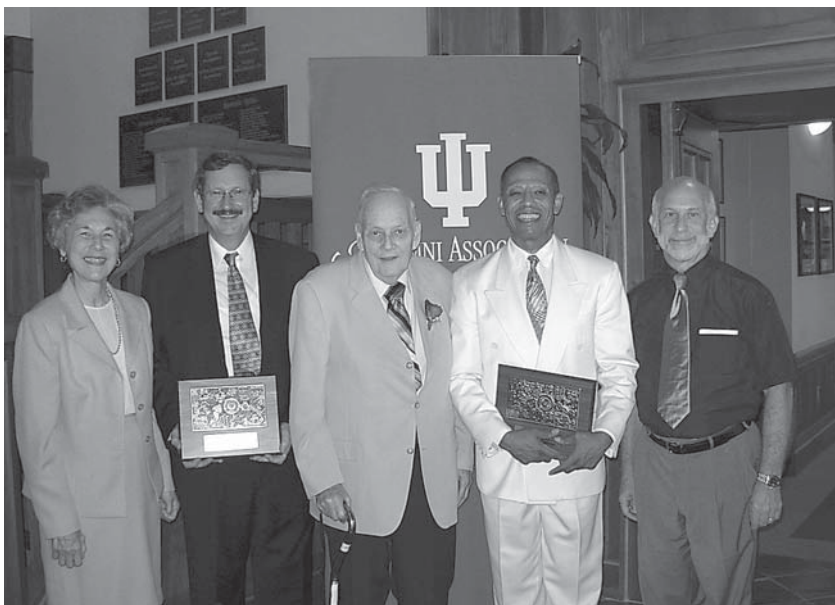
We are honoured to have been selected by the Cathedral of Christ the Light's Organ Committee to design and build this significant new pipe organ for Oakland's resonant new Cathedral. For more information, visit our website at the address below or the Cathedral's website at www.ctlcathedral.org.

ORGUES LÉTOURNEAU LIMITÉE

United States
1220 L Street NW
Suite 100 – No. 200
Washington, DC
20005-4018
Tel: (800) 625-PIPE
Fax: (202) 737-1818
LetoUSA@aol.com



Canada
16355 avenue Savoie
Saint-Hyacinthe, Québec
J2T 3N1
Tel: (450) 774-2698
Fax: (450) 774-3008
mail@letoirneauorgans.com
www.letoirneauorgans.com



Indiana University Oswald G. Ragatz Distinguished Alumni Award 2006 (l to r): Marilyn Keiser, Bill Entriiken, Oswald Ragatz, Herndon Spillman, & Larry Smith

same high note, and he cracked again. As I said, let's hear it for glamour. I'll bet he had a few shots of good French wine back at the hotel that night.

Oswald Ragatz, organ technician

I doubt that, other than vocalists, any other performers in the musical world have to put up with as many variables and hazards as does a concertizing organist. In the first place, there are tremendous differences in the instruments one is expected to perform on. Organs vary from modest two-manual instruments to huge instruments of four or five manuals. There is no standardization of console arrangements, how the stops are arranged, what mechanical aids are available, configuration of console vis-à-vis the bench, flat or concave pedalboard, even the range of the keyboards—61 keys on most American instruments and 32 pedals to only 56 keys and 30 pedals on many European organs. The voicing of the stops varies greatly from one builder to another. Even more important is the basic tonal concept used by the builder—early 20th-century Romantic, French or German neo-Baroque, American “eclectic,” and whether electric or mechanical action. Is the organ in good repair and tuning, or will the performer have to risk life and limb to climb around in the pipe chambers to spot tune, fix a cipher, or what not? Glamour? Survival is a more realistic term. A few examples of some of this will follow.

Early in my days of playing for a fee (a very low fee), the embryonic management service of the School of Music booked me to play a program for an exclusive club group of some sort in a town in northern Indiana. I wasn't playing music of much consequence, but I did have to prepare it on the organ to be used, a miserable, antiquated disaster. I kept having major mechanical problems with the key action, and eventually I obtained a screwdriver from the custodian and indeed thought I had fixed the problem. Came the evening, the seventy-five or more guests in full dress swished up from their banquet in the basement. I started to play; oops, my “fix” of the afternoon hadn't held. I slipped off the bench, plaintively asking if someone could find me a screwdriver. Miraculously a screwdriver was located, while the audience sat in embarrassed silence. (I should have made small talk or told jokes or something, but I didn't have that much aplomb at that point in my life.) Having figured out the problem in the afternoon, I was able to quickly open the console case, poke around inside at whatever it was that needed to be poked, played a chord or two just to see if indeed I had fixed the problem (which I had). At that point the bejeweled audience rose from their stunned silence, and I received a standing ovation. Well, it wasn't just as I had dreamed it would be in my teenage musings, but we take what we can get, and I finished the program in glory.

It was a few years later and the scene was a big, rather new Presbyterian

church in South Bend and a good three-manual organ. But the gremlins were at work. Halfway through the program, the organ suddenly ceased to function, no sound, no mechanics, nothing. The lights were still on in the church, and I could hear the blower motor growling away somewhere in the basement, so it was not an outside power failure. My instinct told me it could be only one thing—the generator that provides low-voltage current for the mechanical portion of the instrument must not be functioning. This promised to be more than a simple screwdriver fix. But I was cool. “We'll have to take a brief intermission while I check out the generator, and if I can't fix it, we will reconvene in the chapel down the corridor where there is smaller chapel organ.” A hasty trip to the blower room in the basement revealed that the belt from the blower motor to the low-voltage generator had indeed broken, and no amount of tinkering on my part would repair it. So it's back up to the chapel, the audience (audiences at organ recitals are seldom very large!) and soloist settle themselves, and I play my last piece, a big French toccata as I remember, on a seven-rank, two-manual organ. I hoped my listeners were impressed; I was just bored by the episode.

Over the years there were other mechanical problems—some small, some very vexing. I was playing one of the featured recitals for a regional convention of the American Guild of Organists in Knoxville, Tennessee, on a fairly large instrument (but not a new organ by any means). The combination action was

completely inoperable. Although it was a formidable program, being played for an important convention, I had to make all stop changes manually, grabbing stop knobs right and left as best I could, or just using the crescendo pedal.

Playing the dedicatory recital on a new organ in a church up the river above Milwaukee, the combination action on one or two of the manuals ceased to work a couple of hours before recital time. I knew the workings of this particular make of organ, and I was still tinkering with the innards of the console when the audience began to arrive. Ciphers are endemic. This is very likely to happen with a new instrument, since there are bits of sawdust still in the reservoirs. Suddenly in the middle of some piece one is playing, a pipe will start to sound and can't be shut off from the console. Depending on the type of action, this may be taken care of by a torturous trip inside the organ proper—locating the sounding pipe, one removes the mechanism that operates the pallet, blows out the offending moth, and returns to continue the program. Or maybe one just pulls the pipe out of the pipe rack, and that pitch on that stop is dead. Now that is not fun, especially when it is in the middle of the performance.

... Or not

So far I've recalled situations when I was able to control the problems one way or another. But how about that church in Greenwood, South Carolina? During my practice that afternoon before the recital, a trumpet pipe went way out of tune. Normally one out-of-tune pipe is no big deal. This was a big deal, however, because the program was to open with *Trumpet Voluntary* by Henry Purcell, and that particular pipe was sounded often in the course of the work. I could tune it in a matter of minutes if I could get into the organ chamber. But the door was locked, and the custodian wouldn't open it for me. After loud protestations, I convinced him that he should call the Chairman of the Board of the church to get permission to let me into the chamber. But do you know what? The chairman declared that they didn't let anyone into the organ chamber but the service representative, and of course he was in Columbia. I'd been hired to come from Indiana to play this program, but I couldn't be trusted to make a simple tuning adjustment to their precious organ! I was furious, but anyway I played the *Trumpet Tune*, squawking pipe and all.

The struggle for practice time

Then there is the matter of practice time. As I mentioned earlier, the player must have at least eight hours with the instrument if possible before a perfor-

mance. I was to play in the auditorium at the University of Minnesota. For some reason that I have forgotten, it was not possible to get to the organ the night before I was to play. I think my train was delayed by one of those Minnesota blizzards. (Remember trains?) But I was to have all day in the hall before I was to play in the evening. Ah, but when I arrived in the morning, lo and behold the Minneapolis Symphony was rehearsing on the stage, and when the orchestra finally cleared out about noon, the stage crew roared in to remove chairs, etc., setting the stage up for the evening concert. I went into a formidable program that night with about two hours practice on a big organ. Needless to say, I did not play well, and I did not get a good review in the paper the next morning. People arranging organ recitals just don't get it!

And the vagaries of weather . . .

But organ mechanics and bad tuning were not the only enemies in one's career. There is the weather. I was doing my first nationally noted concert at the December meeting of the Deans and Regents of the American Guild of Organists, held that year in New York City. Mary was going to go with me, since it was in New York, so we unwisely drove. We had barely left Bloomington when a blizzard set in. It followed us all the way to New York, laying 29 inches on the city by the time we got there. We were staying at the Biltmore and managed to find a garage for the car in the vicinity. But the city was shut down—no cabs, no cars, nothing. I supposed the subways were running, but they wouldn't take me to where I had to go, namely upper Fifth Avenue to Temple Emanu-el, probably the most important synagogue in the city. I trudged on foot up Park Avenue and over to Fifth Avenue for two or three days to practice on the splendid, very large organ. After all that, there was a sparse attendance at the conclave. Usually the Guild officers come from all over the country to these biennial meetings, but not that year to a city shut down by the worst snowstorm in years. But I did get a number of good dates for the next season because of the exposure.

In all fairness I should point out that the city with its myriad Christmas lights sparkling in the snow was spectacular, but that wasn't quite the point of this safari. A few years later I was again invited to perform for the same big meeting, this time in Chicago. And I would play in Rockefeller Chapel on the campus of the University of Chicago. But would you believe that 23 inches of snow awaited us in Chicago this time, with similar results on the attendance! Both times I played very well, but big deal! There was no

Austin Organs is honored to be selected to design and build a new organ for McLean Baptist Church in McLean, Virginia.

This organ will be installed in two chambers, allowing the Great, Swell and Choir Organs to be expressive. Ample windpressures, and the Austin Universal Airchest System give promise that this instrument will deliver exciting music for generations. Come see other exciting projects online!

Great	Choir	Swell	Pedal
16' Gemshorn (ch) 8' Open Diapason 8' Chimney Flute 8' Gemshorn (ch) 4' Principal 4' Koppel Flute (ch) 2' Fifteenth III Mixture 8' Trumpet (sw) Chimes (d) Zimbelstern (d)	8' Koppel Flute 8' Gemshorn 8' Gemshorn Celeste 4' Chimney Flute (gt) 4' Gemshorn (ext) 4' Gemshorn Cel. (ext) 2 2/3' Nazard 2' Blockflute 8' Clarinet Chimes (d) Harp (d)	8' Principal (ped) 8' Gedeckt 8' Violoncello 8' Voix Celeste 4' Octave 4' Harmonic Flute 2 2/3' Twelfth 2' Octave (ext) 1 3/5' Seventeenth 16' Double Trumpet 16' Contra Oboe 8' Trumpet (ext) 8' Oboe (ext)	32' Contra Bourdon (d) 16' Contra Bass (d) 16' Sub Bass 16' Gemshorn (ch) 8' Principal 8' Bourdon (ext) 4' Choral Bass 4' Koppelflute (ch) 16' Double Trumpet (sw) 16' Contra Oboe (sw) 8' Trumpet (sw) 8' Oboe (sw) 4' Oboe (sw) 4' Clarinet (ch) Chimes

AUSTIN ORGANS, INC.

(860) 522-8293 WWW.AUSTINORGANS.COM



Dr. Oswald G. Ragatz at the console of the 4/86 Schantz in the I.U. Auditorium at the time of his retirement from the I.U. School of Music in 1983

cheering throng to be bowled over by my prowess. (But I did get a splendid review in the national journals.)

And sartorial difficulties

Matters of clothing can interfere with one's aplomb. In the middle of playing the feature piece of a dedication concert of a big new organ in Dallas, the collar button of my dress shirt popped loose. And there was the time in Bloomington, when I had just settled myself on the bench after what I hoped had been a gracious entrance on stage and was checking stops, pedalboard etc., when I saw that my trousers were unzipped. This necessitated my slithering back off stage so that I could adjust my clothing—and my aplomb.

And speaking of aplomb, there was that time in Seoul, Korea. I was playing the Copland concerto with the Korean National Philharmonic. Just before I was to go out on the stage, someone handed me a thick business-sized envelope. With a quick glance I determined that it was filled with American currency. Normally one is discreetly given a check either before or after a concert, or the check is mailed to a manager. But not in Korea! I'm in full dress, of course, and the breast pocket of the coat is small and at an angle. Should I leave several thousand dollars in cash on a chair back stage? Well, no. Should I carry the envelope with me as I make the grand entrance and then lay it ostentatiously on top of the console? Well, no. So the envelope is jammed into the small breast pocket, I walk very stiffly on stage, and take my bow with hand firmly pressed to my chest (over the bulging pocket). This operation, of course, had to be repeated at the post-performance bow, which because I was in Korea I thought should be particularly low. I hoped that the audience figured that my hand over my heart was expressing obeisance to Korea, or to Copland, or to St. Cecilia. Why I was paid in soiled American currency I will never know. Maybe it was scrounged from the American military on the DMZ. I spent the remaining time in Korea

with the money pinned inside my suit breast pocket, scared to death that I'd be robbed at the next corner.

By now I was no longer the "brilliant, young performer"—I'm quoting from a publicity brochure put out by my manager. I was now having to settle for being a "well-known university professor," with a quote from the IU Press cover on my method book. One gets one's jollies wherever one can.

... among others

But the biggest hazard of all is human error, especially when compounded by unavoidable circumstances. Consider Drury College in Springfield, Missouri. The professor of organ at Drury was short, so the organ bench was cut low. I have long legs and need a high bench. The bench was not adjustable, but no problem—I thought. I carry four inch-thick, foot-long slabs of wood that could be put under the bench supports to raise it higher. Over the years I've done this sort of thing dozens of times in similar situations. But this time I must have not been careful. In the middle of my biggest number, having built up to a grand climax, I allowed myself some theatrical histrionics, throwing my shoulders back vigorously. But too vigorously as it turned out! The bench slipped back just enough to cause the two boards to slip sideways. The bench tipped backwards precariously. I am still holding on to the big dramatic chord all the while trying to figure out how in the world I could reach down and slip the boards back in place while I'm still sitting on the bench, which of course was impossible. Nothing to do but get off the bench without falling flat, readjust the boards, slide back on the bench and go on, big dramatic moment of music shot to hell.

In spite of this *faux pas*, I was invited to play again at Drury several years later, and Drury got its revenge. The main line of the Missouri Central railroad crosses through the Drury campus, going quite near the auditorium where I was playing. I had just begun to play the first of a group of several quiet Bach



Dr. and Mrs. Oswald G. Ragatz. The late Mrs. Ragatz was the first organ graduate of the Indiana University School of Music.

chorale preludes when a blatant diesel horn announced the approach of a train, a freight train it was, and it must have had a hundred cars. The organ was completely drowned out by the clatter of freight cars. There was nothing to do but stop and wait—and wait—and wait—until the train had passed.

I must add that I got one more chance in Springfield. The last concert I played after I had retired was in a fine large church on an excellent big organ. I played the way an old pro should play after over forty years in the racket—excuse me!, in the profession. A big round of applause, much adulation at the reception afterwards, etc. Ah, glamour! What a way to conclude the concert career! But not always. Consider the following tales.

Life as a star

The University of Pittsburgh has a beautiful Gothic chapel on campus, given by the Heinz family. An impressive organ, given by an elderly Mrs. Heinz, was being installed in the chapel. The instrument consisted of two organs, a large three-manual instrument in the chancel and a two-manual Baroque organ in the balcony, which could be played separately by an organist at its own console, or from the big chancel organ—a complicated wiring maneuver. My wife Mary and I had been engaged to pay the auspicious dedication recital.

We had resurrected some music by an eighteenth-century Spanish composer actually composed for two organs. (Spanish cathedrals often had dual organs, one on each side of the chancel.) Mary and I went to Pittsburgh several days before we were to play, which was fortunate because the Möller organ company was still working to get the complicated wiring worked out. Much of our planned practice time was taken up with technicians' efforts to stop the music being played on the balcony organ from also sounding on the chancel organ.

The night finally came, the chapel was packed with the musical and industrial elite of the city. I was ready to begin the concert when an usher came rushing up to the console to say that we had to wait because Mrs. Heinz hadn't yet arrived. So we waited, and waited, and after a half hour while the audience rustled impatiently, a great flurry was heard and the

donor, Mrs. Heinz, swept in. So I finally played my opening group, Mary played her group of Baroque pieces, on the balcony organ, and we got through the antiphonal Spanish numbers, although the wiring was still not right. I had to remember not to use the top manual of my console because it would also play the balcony organ. I finished the program with a couple of big French numbers, with, I thought, a burst of glory.

The audience stood in obeisance as Mrs. Heinz was ushered out, followed by the throng of admiring citizens. Mary and I changed our shoes, the chapel emptied, we awaited someone to come greet us and take us to the reception that was to be at the home of the University President. But no one came, and the chapel was empty, and lights were being dimmed. Fortunately, the band director, whose office was somewhere in the bowels of the building, came through and rescued us. He drove us to the President's mansion.

There was much hubbub from inside, and we were admitted by a liveried servant who directed us to the cloakroom. We wandered into the drawing room, no one greeted us, a lot of people were in formal dress so our clothing didn't make us conspicuous. At the far end of the room, Mrs. Heinz was grandly holding court as she received congratulations on her great gift to the university. Finally one of the men who had arranged for Mary and me to come saw us and wandered over, indicating that he thought one of the others had met us after the concert. Well, Mrs. Heinz stole *that* show. After a glass of punch, we indicated to one of our "hosts" that we were tired and wanted to go back to our hotel. I was furious. I don't really know what Mary felt. She hadn't wanted to do the concert in the first place. I had cajoled. So as far as the Ragatzes were concerned, glamour did *not* reign in Pittsburgh that night!

But I can't stop before relating one more horrendous event. This is the most unbelievable event of my whole forty-five year career as a concert organist. And this time things turned out very well indeed, but oh my, a lot transpired en route to the forum—read on!

The American Guild of Organists has a biennial convention in some major city in June. Being invited to be a recitalist at

THE DIAPASON 2010 Resource Directory

- The only comprehensive directory of the organ and church music fields
- Includes listings of associations, suppliers, and the products and services they provide
- Printed in 5 $\frac{3}{4}$ " x 8" format and mailed with the January 2010 issue of THE DIAPASON

Deadline: November 2

To reserve advertising space, contact Jerome Butera
847/391-1045; jbutera@sgcmail.com

Organmaster Shoes

The Right Shoe On The Pedals!

Visit Us Online:
www.organmastershoes.com
Fast Service • Ship Worldwide

Women's Mary Jane
Size 4-11, \$50*

- Whole & Half Sizes
- 3 Widths (N, M, W)
- Genuine Leather

Black Navy
White Bone
Gold Silver

Our Suede Leather Soles
help you feel what pedal
your foot is touching!

Men's Classic Oxford
Size 6.5-13, \$58*
Size 14-16, \$95*
*plus postage

Call To Order FREE catalog: (413) 773-0066, 9-5pm, Mon-Fri
44 Montague City Rd., Greenfield, MA 01301 USA



Indiana University Oswald G. Ragatz Distinguished Alumni Award 2008 (l to r) first row: Peter Richard Conte, Oswald Ragatz, & Jesse Eschbach; second row: Christopher Young, Marilyn Keiser, & Larry Smith

one of these events is the highest honor an organist can receive. Between 1,500 and 2,000 members of the profession from the United States and Canada and even from Europe attend the four-day events. It was 1956, and the convention was in New York City when I got the bid. I was to play at St. James' on Madison Avenue on a large, new Möller instrument. Pipes were still being installed when I arrived. I thought for practice, the day before I was to play. But the builders did clear out at five o'clock, and I was able to start to work. Mary and I were staying with very good friends, Mary and Robert Baker, who lived in a brownstone in Brooklyn. Bob Baker, along with Virgil Fox, was co-chairman of the whole event, a taxing and stressful job including, among many other things, arranging a concert in the NYU stadium with the New York Philharmonic and two organists playing concertos. The Bakers and my wife Mary left me at St. James' for a long evening of practice while they went on to the stadium concert.

I was picked up by them after the stadium concert, probably after 11 o'clock. I had had no food since lunch, so the Bakers gave me a key to their brownstone and dropped us off at a steak house near the St. George Hotel in Brooklyn. We would get a cab to the Bakers after we had eaten. It was well past midnight when we arrived at the brownstone and confidently inserted the key into the front door lock. But alas, clunk! In his great fatigue Bob Baker had put on the burglar chain when he locked up for the night. There was nothing to do but ring the doorbell. We rang, and we rang, and we rang. No answer! It turned out that they had a big fan running in their bedroom and couldn't hear the bell. Even the neighbors in the adjoining brownstone had heard the bell, we later understood.

So what to do? Mary had a metal nail file in her purse, and I was able to get my hand around the door. I actually managed to remove the screws from the mount holding the chain. Voila! We opened the door and stepped into the lit-

tle vestibule. But there was another door into the house proper, and of course, another chain! This time I wasn't able to maneuver the nail file; the mount was varnished in. So now what to do? It is past one o'clock.

We left a note to the Bakers stuck under the door and walked several blocks to a thoroughfare, where we were fortunate enough to catch a cab back to the St. George Hotel. Looking very fatigued and not a little disheveled, and with no luggage, we checked in. The skeptical desk clerk insisted that we pay in advance. All but one of our traveler's checks were back at the Bakers', but my one check would cover. I signed it and handed it to the clerk, who refused to accept it because in my fatigue I had penned in the wrong date. So now it was scrounge through pockets and Mary's purse to scrape up enough change to get us a small, very hot room with a small electric fan mounted up in the corner. We assumed that it was a room reserved for the "hot pillow trade." No toothbrush, no sleepwear, exhausted and full of anxiety, we fell into the bed and actually slept until 7 am.

At that point we were awakened by the sound of sirens and fire trucks that were arriving to extinguish a major conflagration in a warehouse across the street from the hotel. Shortly thereafter a phone call came from a contrite Robert Baker, and we were soon ingesting breakfast in the Baker dining room.

But it doesn't stop there. My good suit hadn't come back to the Bakers' from the cleaners as promised, but we must be driven back to Manhattan and up to St. James' for my last run-through of my program that was scheduled for 3 o'clock. An hour before I was to play, I was sitting in a sort of cubicle in a little cleaning shop near the church when who should walk in but my teacher from Eastman days. I had no pants on, of course. Said trousers were from my wedding suit of twelve or more years before, and they definitely showed their age, to say nothing of the wear and tear of a car trip from Indiana and eight hours on the St. James' organ bench.

So there followed the most important concert of my life, played in a big New York church with every seat filled, and my most demanding and intimidating former teacher somewhere in the midst, along with most of the prominent organists of the country.

And wonder of wonders, I played marvelously. I'd been too involved with the crises of the preceding 24 hours to get stage fright. I even got a big round of applause after one piece, the only applause of the whole convention. (People, even organists, didn't applaud in a church in those days.) Was it worth the struggle and tension? Glamour was slowly arriving, but we had made it just in time, so, yes, it was worth it; my career was launched. (Not an especially high trajectory, but a trajectory followed for the next forty years or so.)

This exposé has been a very distorted report of my life in the not-so-fast lane. These crises are from a handful of several hundred performances, some ordinary, a few possibly notable. And I finally discovered that there was a lot more to life than playing organs here and there. But to recap my introductory remarks: Things are often not as glamorous as they appear to the outsider. Did I prove my point? ■

Oswald G. Ragatz served as Professor of Organ and Chairman of the organ department at the School of Music at Indiana University from 1942–1983. Sadly, Mrs. Ragatz passed away in 1998 after a long illness. In recent years, Dr. Ragatz has written and published two mystery novels, Reunion With Murder and Murder Twice Two, and his organ method book, Organ Technique—a Basic Course of Study, is in its fourth edition. His article, "Celebrating a milestone birthday: 'Guardian Angel,'" appeared in the April 2008 issue of THE DIAPASON.

David K. Lamb is currently the Director of Music and Organist at First United Methodist Church in Columbus, Indiana. Graduating from IU in 1983, the year Ragatz retired, he completed the Doctor of Music degree in organ at Indiana University in 2000. Currently the AGO District Convener for the state of Indiana, Dr. Lamb is the founder and past president of the Indiana Organists United.



Yale University

GRADUATE STUDY IN ORGAN PERFORMANCE at Yale Institute of Sacred Music and School of Music

FACULTY

Thomas Murray, *Professor of Organ*
Martin Jean, *Professor of Organ*
Jeffrey Brillhart, *Organ Improvisation*
Walden Moore, *Liturgical Keyboard Skills*

DEGREES OFFERED

Master of Music
Artist Diploma
Doctor of Musical Arts

**Full tuition scholarships awarded to all Institute students.
Generous stipends available to qualified applicants.**

Yale Institute of Sacred Music / 409 Prospect Street / New Haven, CT 06511 tel 203.432.9753 • www.yale.edu/ism

Cover feature

Berghaus Pipe Organ Builders, Inc., Bellwood, Illinois
La Casa de Cristo Lutheran Church, Scottsdale, Arizona
Opus 224 (2008)

From the organbuilder
Overview

Berghaus opus 224 at La Casa de Cristo Lutheran Church contains 91 ranks, 94 stops, and 5,067 pipes over four manuals and pedal. The instrument takes its place as one of the largest pipe organs in the state of Arizona. The majority of the instrument (Pedal, Great and Positiv) is located on the mezzanine level at the front of the sanctuary, on a concrete platform measuring 42 feet across. The enclosed Swell is located above the musician's gallery in a resonant chamber measuring 14 by 18 feet, and the Antiphonal is divided and elevated on two sides of the rear gallery, flanking the large rear window.

The casework is constructed from light-golden, rift-cut oak. The design emulates contemporary shapes found elsewhere in the sanctuary. The visually striking façade, including polished tin Principals from the Pedal, Great, and Positiv divisions, takes its inspiration from the McDowell mountain range, located in the northeast corner of the Phoenix valley. A sense of depth is created with the mountain-like arrangement of flamed-copper 16' Principal pipes from the Great and Pedal divisions. The façade also contains twelve non-speaking wood pipes, painted sage green, in homage to the majestic Saguaro cactus found in the region. Adding to the visual display is the asymmetrical layout of the Trompette en Chamade, constructed with flamed-copper resonators. The twin Antiphonal façades echo the details found in the main organ.

Tonal Approach

We designed an eclectic instrument, taking cues from the American Classic and Romantic traditions, that would be able to handle a comprehensive repertoire, including a wide range of expression, both dynamic and tonal. To that end, there are no less than five manual 8' principals, ten different 8' and 4' flutes, strings and hybrid (tapered) stops of varying tone and construction. The versatility of this instrument results from our ability to treat each of these stops as a beautifully unique voice when used alone, as well as having the ability to blend well, thus creating new and desirable tones when used in combination. This is evident in the Great, which contains the standard French-Romantic foundation of Principal, String, Open Flute, and Stopped Flute.

Given the challenge of creating a large organ with only one expressive division, it was clear from the onset of the project that great care would have to be taken in the tonal finishing process to ensure a seamless crescendo and to create an organ with equally balanced manual divisions. The ranks of the unenclosed Positiv are designed and voiced to provide a remarkable degree of expressiveness, and to serve as a tonal bridge between the Swell and the Great. The overall effect in the crescendo is that of a seamless transition from *ppp* to *fff* without experiencing staggering dynamic or color steps.

Tonal Analysis

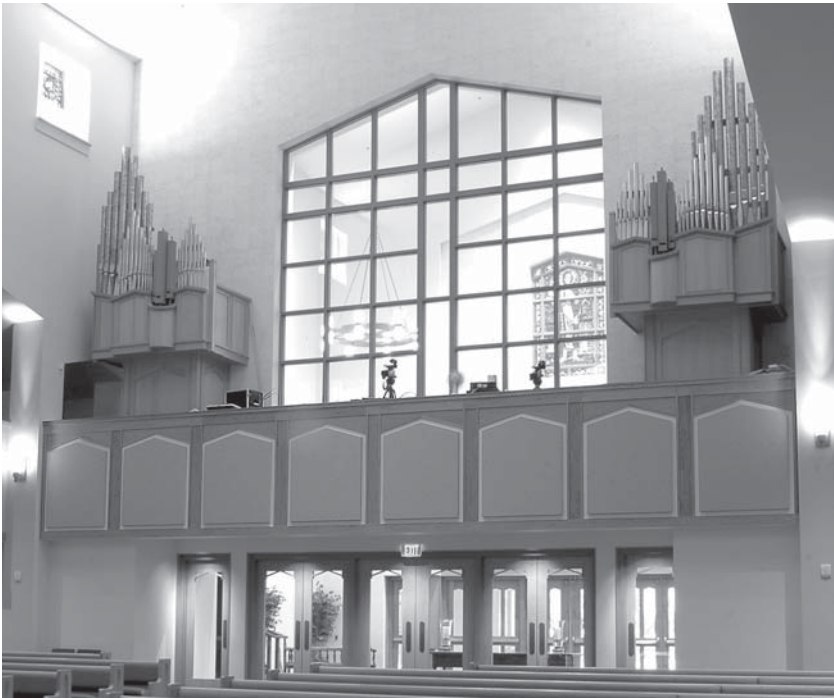
The Great division consists of 19 stops, 22 ranks, and is mostly divided between two large slider chests, one containing the principal chorus through mixture, the other containing the flute and string stops. The 8' First Principal is of generous scale, and is constructed of 75% tin throughout. This creates a timbre that is simultaneously bright and full, and gives it a singing quality that provides a strong foundation upon which the subsequent ranks are built. The 16' Sub Principal is scaled proportionally (smaller) to the First Principal and is extended to be available as an 8' stop (Second Principal). This gives an alternative



Full view of mezzanine and Swell expression chamber



Partial view of mezzanine with sun sculpture



Antiphonal

diapason tone that is more subdued than its larger neighbor, yet is large enough to be a lighter 8' texture for the entire plenum. The principal chorus is completed with narrowly scaled mutations, and is crowned by two mixtures: a full 2' V-rank Fourniture, and a sparkling 1/2' III-rank Cymbale. The Flûte Harmonique is large scale, with harmonic pipes starting at no. 30, and is voiced with a very strong increase in the treble. Other flute stops include a metal 8' Bourdon, a harmonic

4' Flûte Octaviante, and a II-rank Gross Kornet, constructed of large-scale open flutes at 5 1/2' and 3 1/2' pitches to enhance the 16' harmonic series. The 8' Gamba is of slender scale and is gently voiced to be a blending stop. The 16' and 8' unit Kontra Posaune is a blending chorus reed of German construction. The 16' and 8' Trompette en Chamade contains *schiffchen*-style shallots, producing a sound reminiscent of older Spanish trumpets, yet it can be used as a crown for full

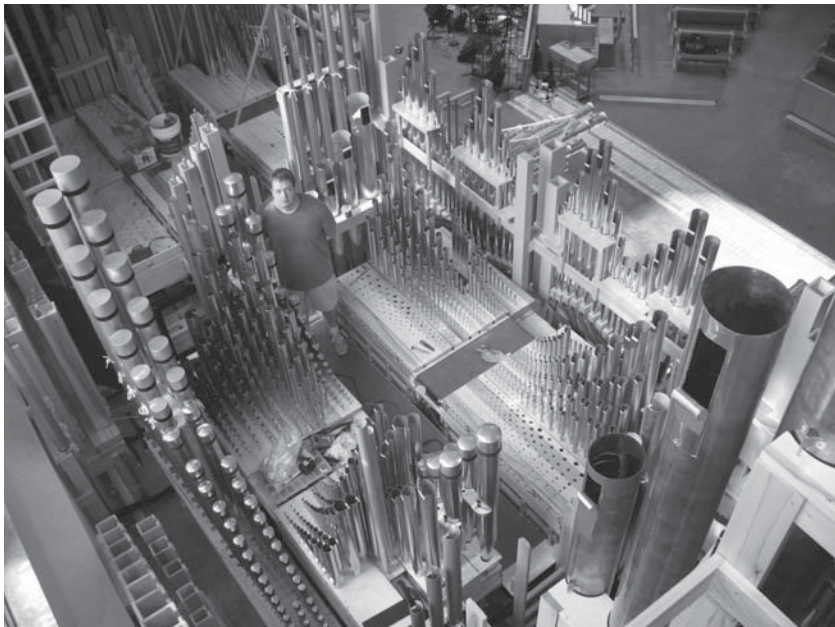
organ. The Great provides a myriad of combinations suited for a range of demands from the liturgical service to the solo organ repertoire.

The Swell division contains 21 stops, 23 ranks, and is "double-stacked," with the complete principal chorus, mutations, and reeds occupying the lower level. Flutes, strings, and celestes are mounted above. The principal chorus is based on an 8' Diapason of spotted metal, crowned with a 2' IV-rank Plein Jeu. The relatively low pitch of this mixture, combined with a narrow scale, allows the pipes to be blown full, which helps to produce a clear principal tone. Furthermore, the mixture is voiced softly enough to give the entire plenum a gentler quality suitable for choral accompaniment. The III-rank Cymbale is designed as a tierce mixture and voiced to its full potential to reinforce harmonics present in the fiery chorus reeds. It also blends well and can be used as a higher-pitched mixture with the principal chorus.

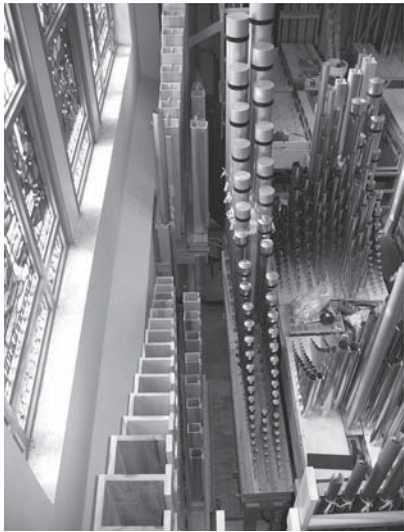
The Viole de Gambe is made of 75% tin and slotted for optimum harmonic development. The combination of this stop with its 61-note Voix Celeste is intended to produce true string tone, and not tone associated with narrow principals or stringy hybrid stops. This approach allows us to keep each of the tonal categories of the instrument separate and distinct. The Swell is also home to the softest rank of the organ, the 8' Flûte Conique, which when paired with its celeste elicits a most haunting timbre. Other flutes in this division include the 8' Flûte à Cheminée, which is wood in the bass and is extended to 16' pitch, and a 2' Octavin, which goes harmonic at no. 13. This 2' flute is not intended to be used with the mixture, but rather with the 8' and or 4' flutes. However, it works equally well with the principals, as the scale is moderate and the voicing is light. The battery of reeds consists of a full-length 16' Basson, an 8' Trompette and 4' Clairon of French construction, and an 8' Hautbois featuring coned-in bells and parallel French shallots. When combined with foundation stops, the 8' Hautbois becomes a most useful solo voice, especially for music from the French symphonic school. The Voix Humaine is of American Romantic construction.

The Positiv division is located adjacent to the Swell, which allows this division, along with the Swell, to accompany the choir. Totalling 19 stops and 19 ranks, the Positiv is based on an 8' Prinzipal constructed of 75% tin and is complete through a 1' IV-rank Scharf. The ranks of the plenum are narrower in scale than in the other divisions and provide a good secondary chorus to the Great, especially in Baroque music. The 8' Gemshorn has a very wide mouth with a low cut-up and a 1/3 taper, giving it a string-like tone. A complete *Cornet décomposée* including Septième comprises pipes of various construction, from the 8' Holzgedackt made of poplar to the 2 1/2' chimneyed Rohrquinte. There are three solo reeds in the Positiv division, including an imitative 16' English Horn, an 8' Cromorne, and an 8' Trumpet with English shallots.

The Antiphonal division comprises 9 stops and 10 ranks, and provides additional support for congregational singing as well as interesting echo effects to the main instrument. Placed on opposing sides of the gallery, the Antiphonal is higher in elevation in comparison to the main organ. The Antiphonal principals are voiced in a mild fashion, to give a sense of surrounding the listener while providing a supplemental role to the main instrument. This approach was preferred to bombarding the listener with sound from the gallery and purposely announcing the Antiphonal's presence. Of note are the two solo flutes: the 8' Doppelflöte and the 4' Flauto Traverso (harmonic), both made of poplar. The organ's heroic reed, the 8' Trompette de Fête, is located in the Antiphonal division as well. The Trompette de Fête fea-



Jonathan Oblander in mezzanine interior



Mezzanine pedal & unit chests

tures hooded resonators and is voiced on 18 inches of wind.

The Pedal division comprises 26 stops and 17 ranks. The division is thoroughly complete to provide ample foundation tone in a variety of timbres and volumes. Fortunately, few of the pedal stops are borrowed, which gives tremendous flexibility to the division as a whole. The principal chorus is based on an open metal 16' Principal, scaled according to classical principles (relative to the Great 8' First Principal). The entire chorus provides a solid contrast to the Great and gives excellent support without being woofy. When a more penetrating foundation is desired, the generously scaled 16' Open Wood is useful for larger combinations. Of particular note is the 3 1/2' V-rank Pedal Mixture. The first rank of this stop is a tierce (16' series), constructed of 2/3 tapered pipes. Voiced gently, this rank dramatically enhances the 16' fundamental tone, while giving the overall plenum a pleasantly reedy tone. This helps to further clarify the Pedal line in contrapuntal textures. As with many of our larger instruments, an 8' Spitzflöte is included to give a more pointed emphasis to the Pedal line in softer combinations. The reed chorus consists of a 32' and 16' Bombarde constructed with pine resonators, and a large-scale 8' Trompette with English shallots. A 4' Rohrschalmei is a very characteristic reed useful for *cantus firmus* solos.

Wind System and Chests

The vast majority of flue stops in this organ are placed on slider and pallet chests, which we believe speak to the heart (and origins) of good organ building. Principals and flutes in each division (sans Antiphonal), are placed on separate chests. This helps to solidify each respective chorus. We have insured absolutely steady wind by incorporating a large number of bellows and schwimmers. By contrast, reeds are placed on electro-pneumatic chests, allowing wind pressures to vary to suit the tonality of each reed. Furthermore, wood wind conductors are used throughout the organ, which helps to eliminate

turbulence and the resulting wind noise. Pneumatic pedal and offset chests are supplied with their own regulators and concussion bellows.

Console

Design elements of the four-manual console were taken from architectural themes found in the church. The contemporary English-style drawknob console is low profile, and contains state of the art controls for the combination action and record/playback systems. Controls were placed inside a drawer to the organist's right in order that the console be visually free of electronic clutter. The shell is made of light-golden, rift-cut oak to match casework. Drawknob jambs are made of burl walnut. Keyboard coverings are bone and feature top-resistant tracker touch.

Construction Timeline

The creative journey to construct opus 224 began late fall 2007, with final voicing completed spring 2009. The organ was dedicated in a festival service organized by Dr. Jennaya Robison, director of music, and played by Dr. Homer Ashton Ferguson III. Dr. Weston Noble conducted the combined choirs. The organ was also featured at the 2009 Region IX AGO convention.

Berghaus Pipe Organ Builders wishes to thank the members of La Casa de Cristo Lutheran Church, Scottsdale, Arizona, and the following individuals: Pastor Andrew Garman, senior pastor; Dr. Jennaya Robison, director of music; Dr. Homer Ashton Ferguson III, organist; and Dr. William Barnett, prior organist.

Berghaus Pipe Organ Builders also wishes to thank members of its staff for their countless hours and dedication to this instrument:

President: Brian Berghaus
Director of sales and marketing: David McCleary
Tonal design: Jonathan Oblander, Kelly Monette
Head tonal finisher: Kelly Monette
Reed specialist: Steven Hoover
Structural and visual design: Steven Protzman
Shop foreman: Jeff Hubbard
Logistics: Jean O'Brien
Construction / assembly / installation: Mark Ber, Mitch Blum, Stan Bujak, Kevin Chunko, Chris Czopek, Steve Drexler, Trevor Kahlbaugh, Kurt Linstead, David Mueller, Joe Poland, Daniel Roberts, Tim Roney, Paul Serresseque, Ron Skibbe, Jordon Smoots, Paul Szymkowski, Randy Watkins.

—Kelly Monette, David McCleary, and Jonathan Oblander

Photo credit: David McCleary

Summary				
Division	Registers	Stops	Ranks	Pipes
Great	15	19	22	1332
Swell	18	21	23	1403
Positiv	16	19	19	1159
Antiphonal	7	9	10	610
Pedal	14	26	17	563
Total	70	94	91	5067

Berghaus Pipe Organ Builders, Inc., Bellwood, Illinois La Casa de Cristo Lutheran Church, Scottsdale, Arizona Opus 224 (2008)

GREAT – Manual II (unenclosed, 90 mm wind pressure)

16'	Sub Principal (façade)	61 pipes	flamed copper and 75% tin
8'	First Principal (façade)	61 pipes	75% tin
8'	Second Principal (façade)	12 pipes	(extension of 16' Sub Principal)
8'	Flûte Harmonique	49 pipes	1–12 from Bourdon, harmonic @ f30
8'	Bourdon	61 pipes	52% tin
8'	Gamba	61 pipes	1–12 zinc, 13–61 52% tin
4'	Octave	61 pipes	52% tin
4'	Flûte Octavante	61 pipes	52% tin; harmonic @ c25
2 1/2'	Twelfth	61 pipes	52% tin
2'	Fifteenth	61 pipes	52% tin
1 1/2'	Tierce	61 pipes	52% tin
5 1/2'	Gross Kornet II	88 pipes	5 1/2' and 3 1/2', 52% tin; c13 to g56
2'	Fourniture V	305 pipes	75% tin (15-19-22-26-29)
1/2'	Cymbale III	183 pipes	75% tin (29-33-36)
16'	Kontra Posaune	61 pipes	1–12 L/2, resonators zinc and 52% tin (extension of 16' Kontra Posaune)
8'	Trompette	12 pipes	
	Tremulant		
	Zimbelstern	5 bells	with adjustable delay, speed, and volume
16'	Trompette en Chamade	61 pipes	1–12 L/2, flamed copper resonators (extension of 16')
8'	Trompette en Chamade	12 pipes	(Antiphonal)
8'	Trompette de Fête		

SWELL – Manual III (enclosed, 80 mm wind pressure)

16'	Bourdon	24 pipes	poplar (extension of 8' Flûte à Cheminée)
8'	Diapason	61 pipes	1–12 zinc, 13–61 52% tin
8'	Viole de Gambe	61 pipes	1–12 zinc, 13–61 75% tin; slotted
8'	Voix Celeste CC	61 pipes	1–12 zinc, 13–61 75% tin; slotted
8'	Flûte à Cheminée	49 pipes	40% tin, 1–12 from Bourdon
8'	Flûte Conique	61 pipes	75% tin
8'	Flûte Celeste TC	49 pipes	75% tin
4'	Prestant	61 pipes	52% tin
4'	Flûte Ouverte	61 pipes	40% tin
2 1/2'	Nasard	61 pipes	52% tin
2'	Octavin	61 pipes	75% tin; harmonic @ c13
1 1/2'	Tierce	61 pipes	52% tin
2'	Plein Jeu IV	244 pipes	75% tin (15-19-22-26)
1'	Cymbale III	183 pipes	75% tin (22-24-26)
16'	Basson	61 pipes	L/1, resonators of zinc and 52% tin
8'	Trompette	61 pipes	resonators of 75% tin
8'	Hautbois	61 pipes	resonators of 52% tin
8'	Voix Humaine	61 pipes	52% tin
4'	Clairon	61 pipes	resonators of 75% tin
	Tremulant		
8'	Trompette de Fête		(Antiphonal)
16'	Trompette en Chamade		(Great)
8'	Trompette en Chamade		(Great)

POSITIV – Manual I (unenclosed, 70 mm wind pressure)

16'	Quintaton	61 pipes	1–12 zinc, 13–61 75% tin
8'	Prinzipal (façade)	61 pipes	75% tin
8'	Gemshorn	61 pipes	1–12 zinc, 13–61 52% tin; 1/3 taper
8'	Holzgedackt	61 pipes	poplar
4'	Oktav	61 pipes	75% tin
4'	Koppelflöte	61 pipes	52% tin
2 1/2'	Rohrquinte	61 pipes	52% tin
2'	Oktav	61 pipes	75% tin
2'	Blockflöte	61 pipes	40% tin
1 1/2'	Terz	61 pipes	52% tin
1 1/4'	Larigot	61 pipes	52% tin
1 1/2'	Septième	61 pipes	52% tin
1'	Scharf IV	244 pipes	75% tin (22-26-29-33)
16'	English Horn	61 pipes	resonators of zinc and 52% tin
8'	Trumpet	61 pipes	52% tin
8'	Cromorne	61 pipes	52% tin
	Tremulant		
8'	Trompette de Fête		(Antiphonal)
16'	Trompette en Chamade		(Great)
8'	Trompette en Chamade		(Great)

ANTIPHONAL – Manual IV (unenclosed, 75 mm wind pressure)

8'	Principal (façade)	61 pipes	1–12 flamed copper, 13–61 75% tin
8'	Doppelflöte (façade)	61 pipes	poplar
4'	Octave (façade)	61 pipes	75% tin
4'	Flauto Traverso	61 pipes	poplar; harmonic @ c25
2'	Fifteenth	61 pipes	75% tin
1 1/2'	Fourniture IV	244 pipes	75% tin (19-22-26-29)
	Tremulant		
16'	Trompette de Fête	61 pipes	hooded resonators, 18 inches wind pressure
16'	Trompette en Chamade		(Great)
8'	Trompette en Chamade		(Great)

PEDAL (unenclosed, 90 mm wind pressure)

32'	Untersatz	7 pipes	poplar
16'	Open Wood	32 pipes	poplar
16'	Principal (façade)	32 pipes	flamed copper and 75% tin
16'	Sub Principal		(Great)
16'	Subbass	32 pipes	poplar
16'	Quintaton		(Positiv)
16'	Bourdon		(Swell)
8'	Octave (façade)	32 pipes	75% tin
8'	Principal		(Great)
8'	Spitzflöte	32 pipes	75% tin, 4/5 taper
8'	Metallgedackt	32 pipes	52% tin
8'	Bourdon		(Swell)
4'	Octave	32 pipes	75% tin
4'	Spillflöte	32 pipes	52% tin
2'	Nachthorn	32 pipes	52% tin
3 1/2'	Mixture V	160 pipes	52% tin (10-12-15-19-22)
32'	Contre Bombarde	12 pipes	(extension of 16' Bombarde)
16'	Bombarde	32 pipes	resonators of pine
16'	Posaune		(Great)
16'	Basson		(Swell)
8'	Trompette	32 pipes	52% tin
8'	Posaune		(Great)
4'	Rohrschalmei	32 pipes	52% tin
	Tremulant (slider chest stops only)		
8'	Trompette de Fête		(Antiphonal)
16'	Trompette en Chamade		(Great)
8'	Trompette en Chamade		(Great)



Ott Opus 110

**Martin Ott Pipe Organ Company,
St. Louis, Missouri
First Presbyterian Church,
Ypsilanti, Michigan**

From the builder

In the spring of 2007, I made my first visit to First Presbyterian Church in Ypsilanti. I was impressed by the beautiful, historic church and the massive organ case dominating the front of the sanctuary. The tall, rectangular room with its flat ceiling provides an acoustic that complements musical performances. The sanctuary and nave of the church had recently been renovated. The chancel platform was redesigned to be flexible and provide ample space for the liturgical furniture, choir seating, a small orchestra, and the new organ console.

The first organ for First Presbyterian Church was built in 1899 by George Jardine & Son Organ Company of New York. It had 17 stops and 19 ranks divided over two manuals and pedal. This original instrument was rebuilt in 1948; the playing action was electrified and the pipes were rearranged.

While the original Jardine organ case remains intact, we added oak casework on both sides of the case. The end result is a three-sided organ case that retains the original historical appearance. The actual footprint of the organ is somewhat larger than the original Jardine. During the voicing process, it was apparent that the solid oak panels in the lower front of the organ case were blocking the organ sound. After routing a fleur-de-lis design in many of the panels, the sound now projects into the nave.

The Choir division is located to the left, the Swell division to the right in the lower case, and the Great division centered directly above. The Pedal division is divided among the back and sides of the organ. The Swell and Choir are under expression.

The movable console has been de-

signed to match the organ casework. The drawknobs are within easy reach of the organist. The profile is low so that the organist can communicate with the music director or, if necessary, the organist can conduct from the console.

Several ranks of pipes of the original Jardine organ survived and were available for our use. These pipes served as a starting point for the tonal design of the new instrument. This tonal design was a new direction for our firm. While challenging, this proved to be very rewarding. The Choir consists exclusively of pipes from the original Jardine organ. The new Swell division serves as the link between the Romantic Jardine Choir division and the more robust Great division. Although the organ can be lush and rich, the sound is always clear. This enables the organ to be used for congregational singing, choral accompaniments, instrumental ensembles, and solo organ works. With 40 ranks and four extensions, many different styles of organ literature can be performed with stylistically appropriate registration. We have enjoyed collaborating with consultants Dr. John Weaver and Dr. Gordon McQuere on the tonal design and voicing.

Following are the craftsmen who built this instrument, Opus 110: James Cullen, William Dunaway, Marya Fancey, Larry Leed, Aleksandr Leshchenko, Eileen McGuinn, Richard Murphy, Earl Naylor, Martin Ott, Sean Rice, Inna Sholka.

—Martin Ott

From one of the consultants

In 1899, the eminent firm of George Jardine & Son of New York City installed a new pipe organ in the Presbyterian Church at Ypsilanti, Michigan. Jardine had been a premier American organ builder, with important instruments throughout the northeast. But by the end of the century the firm was nearing its end. In fact, the organ for Ypsilanti was perhaps its last. Some surviving



Choir of First Presbyterian Church, Ypsilanti, Michigan

pipes are stamped opus 1260, and others opus 1261. No original stoplist has been found, but the instrument was of modest size, about 17 ranks, with mechanical or tubular pneumatic action. This instrument served the church faithfully for a half century.

By the late 1940s, it was determined that a renovation was needed, and this was done in 1948 by the Lima Pipe Organ Company of Lima, Ohio. Consistent with the style of the times, a new electro-pneumatic action was installed. Only the pipes and blower were retained from the Jardine original. It is not known how much tonal alteration was made, but there appears to have been an unsuccessful attempt at revoicing. It is probable that the extension of the Swell Bourdon to provide some upperwork occurred at this time.

In its new form the organ survived more than another half century. To make it more useful, the original Cornopean was replaced in 1977 with a small-scale trumpet, and a three-rank mixture was added.

By the end of the 20th century, the organ was showing increasing mechanical problems, and its fundamental inadequacies increasingly limited the development of an otherwise strong music program and worship life at First Presbyterian Church. Even so, the quality of much of the surviving Jardine pipework was evident.

An organ committee was appointed to study the situation, and it was deemed desirable to acquire a new instrument, while honoring the legacy of the Jardine organ by incorporating as much as possible of the surviving pipework and retaining the magnificent oak case. A contract was signed with the Martin Ott Pipe Organ Company of St. Louis. The happy result of this project is an outstanding new instrument that, by incorporating the best of the Jardine organ, reminds us of the spirit and generosity of visionary members of the church a century ago.

—Gordon McQuere

Martin Ott Opus 110
Electric slider windchest action with some unit action
35 registers, 40 ranks, 4 extensions

- GREAT Manual II (unenclosed)**
- 16' Bourdon (EP) (ext 8')
 - 8' Principal
 - 8' Rohrflute
 - 8' Bourdon (EP)
 - 4' Octave
 - 4' Flute
 - 2' Fifteenth
 - 1 1/2' Mixture IV
 - 16' Bombarde (Sw)
 - 8' Trompete

- SWELL Manual III (enclosed)**
- 8' Viola di Gamba
 - 8' Viola Celeste T.C.
 - 8' Pommer
 - 4' Principal
 - 4' Gedackt Flute
 - 2 1/2' Nazat
 - 2' Fifteenth
 - 2' Nachthorn



Marianne and John Weaver

- 1 1/2' Terz
- 1 1/2' Quinte
- 1 1/2' Septime
- 2' Plein Jeu IV
- 16' Bombarde (EP)
- 8' Trompette
- 8' Oboe
- Tremulant

CHOIR Manual I (enclosed)

- 8' Geigen Principal
- 8' Stopped Diapason
- 8' Salicional
- 8' Salicional Celeste
- 4' Octave
- 4' Harmonic Flute
- 2' Flute
- 8' Clarinet

PEDAL (EP)

- 32' Resultant
- 16' Open Diapason (ext 8') Jardine
- 16' Bourdon (Gt)
- 16' Subbass
- 8' Octavbass
- 8' Bourdon (Gt)
- 8' Subbass (ext 16')
- 4' Choral Bass
- 16' Posaune
- 16' Bombarde (Sw)
- 8' Posaune (ext 16')
- 8' Bombarde (Sw)
- 4' Clarion (Sw)

(EP) Indicates electro-pneumatic action

COUPLERS

- Great to Pedal 8, 4
- Swell to Pedal 8, 4
- Choir to Pedal 8, 4
- Swell to Swell 16, 4
- Swell Unison Off
- Swell to Great 16, 8, 4
- Choir to Great 16, 8, 4
- Great to Great 4

Check out Classified Ads on
THE DIAPASON website:
www.TheDiapason.com

THE DIAPASON

2010 Resource Directory

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

Reserve advertising space now
Deadline: November 2

To reserve advertising space, contact Jerome Butera
847/391-1045; jbutera@sgcmail.com

Calendar

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

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

UNITED STATES
East of the Mississippi

15 SEPTEMBER
Janette Fishell; Provine Chapel, Mississippi College, Clinton, MS 7:30 pm
James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm
Christopher Ganza; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 SEPTEMBER
Kent Tittle; Church of St. Ignatius Loyola, New York, NY 7:30 pm

18 SEPTEMBER
Alan Morrison; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm
Todd Wilson; Market Square Presbyterian, Harrisburg, PA 8 pm
David Higgs; East 91st Street Christian Church, Indianapolis, IN 7:30 pm
Paul Jacobs; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

19 SEPTEMBER
David Higgs, masterclass; East 91st Street Christian Church, Indianapolis, IN 10 am
David Lamb; Gethsemani Abbey, Trappist, KY 6:30 pm

20 SEPTEMBER
Timothy Brumfield; Cathedral Church of St. John the Divine, New York, NY 5:10 pm
Joel Bacon; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Isabelle Demers; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm
J. Christopher Pardini, Mendelssohn works; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Scott Dettra; Church of the Resurrection, Burtonsville, MD 6 pm
David Arcus; Front Street United Methodist, Burlington, NC 4 pm
Hector Olivera; Trinity United Methodist, Sumter, SC 4 pm
Fred Swann; First United Methodist, Atlanta, GA 2 pm
Craig Cramer; St. Joseph Cathedral, Columbus, OH 3 pm
Chris Oelkers; John L. Hill Chapel, Georgetown College, Georgetown, KY 3 pm
Choral Vespers; Neu Chapel, University of Evansville, Evansville IN 5 pm
John Walker; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 SEPTEMBER
Gail Archer; Shorter College, Rome, GA 8 pm
Chris Oelkers; St. Joseph's R.C.C., Bowling Green, KY 7 pm

22 SEPTEMBER
Susan Beisner; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 SEPTEMBER
Jared Osterman; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

24 SEPTEMBER
Jean-Baptiste Robin; Northminster Baptist, Jackson, MS 7:30 pm

25 SEPTEMBER
Felix Hell; Methuen Memorial Music Hall, Methuen, MA 8 pm
Alan Morrison; First Presbyterian, Glens Falls, NY 7:30 pm
Cameron Carpenter; St. Bernard Roman Catholic Church, Mt. Lebanon, PA 7:30 pm
Bradley Hunter Welch; First Presbyterian, Elkhart, IN 7:30 pm
Robert Bates, masterclass; Metropolitan United Methodist, Detroit, MI 10 am, recital 7:30 pm

26 SEPTEMBER
David Gallagher & Douglas Major, organ demonstrations; Methuen Memorial Music Hall, Methuen, MA 10 am (for youth), 1 pm (for adults)
Christopher Houlihan; Cathedral of St. Michael, Springfield, MA 7:30 pm
David Higgs, masterclass; Trinity United Methodist, Tallahassee, FL 10 am

Robert Bates; Mount Clemens United Methodist, Mount Clemens, MI 5 pm
Wilma Jensen, masterclass; Cathedral of St. Paul, St. Paul, MN 9 am

27 SEPTEMBER
John Weaver; Bradford Congregational United Church of Christ, Bradford, VT 3 pm
Jeremy Filsell; St. Paul's School, Concord, NH 7:30 pm
Barbara Bruns, Ray Cornils, Brian Jones, & Douglas Major; Methuen Memorial Music Hall, Methuen, MA 3 pm
Felix Hell; St. Teresa's Church, Staten Island, NY 3 pm
Andrew Henderson; Madison Avenue Presbyterian, New York, NY 3 pm
James Wetzel; Cathedral Church of St. John the Divine, New York, NY 5:10 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Carol Williams; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Scott Dettra; Washington National Cathedral, Washington, DC 5:15 pm
+R. Monty Bennett; Hawthorne Lane United Methodist, Charlotte, NC 3 pm
David Higgs; Trinity United Methodist, Tallahassee, FL 4 pm
Paul Jacobs; First United Methodist, St. Joseph, MI 4 pm
Janette Fishell; Westminster Presbyterian, Springfield, IL 4 pm
Helen Jensen & Stephen Self, Widor symphonies; Nativity of Our Lord Catholic Church, St. Paul, MN 2 pm

28 SEPTEMBER
Isabelle Demers; Capitol Hill United Methodist, Washington, DC 8 pm
True North Brass; West Liberty State College, West Liberty, WV 8 pm
John Sherer; Presbyterian Homes, Evanston, IL 1:30 pm

29 SEPTEMBER
James Wetzel; Trinity Church, New York, NY 1 pm
Brian Bartusch; Park Congregational, Grand Rapids, MI 12:15 pm
Catherine Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
Wilma Jensen; Cathedral of St. Paul, St. Paul, MN 7:30 pm

30 SEPTEMBER
Gillian Weir; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
Matthew Lawrenz; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

2 OCTOBER
St. Thomas Choir, Choral Evensong; Christ Church Episcopal, New Haven, CT 5:30 pm
Gerre Hancock; Holy Trinity Episcopal, Gainesville, FL 7:30 pm
Cameron Carpenter; Boone United Methodist, Boone, NC 7:30 pm
Thomas Murray; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

3 OCTOBER
Gerre Hancock, workshop; Holy Trinity Episcopal, Gainesville, FL 10 am

4 OCTOBER
Cameron Carpenter; Riviera Theatre, North Tonawanda, NY 2 pm
Gail Archer; Vassar College, Poughkeepsie, NY 3 pm
Stephen Hamilton; St. John Lutheran, Lindenhurst, NY 4 pm
Eugenio Fagiani; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Gerre Hancock, with choral concert; Holy Trinity Episcopal, Gainesville, FL 5:30 pm
Andre Lash; Old Salem Visitor Center, Winston-Salem, NC 3 pm
Kristin Jones; First Presbyterian, Evansville IN 4:30 pm, Choral Evensong 5 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Janette Fishell; Nichols Concert Hall, Music Institute of Chicago, Evanston, IL 3 pm

6 OCTOBER
Choral Evensong; St. James' Church, New York, NY 5:30 pm
Gerre Hancock; Cathedral of St. John the Divine, New York, NY 7:30 pm
Raymond Johnston; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

7 OCTOBER
Tavener, *Requiem* (U.S. premiere); Church of St. Ignatius Loyola, New York, NY 7:30 pm
Ronald Sider; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

8 OCTOBER
Gail Archer; Busch-Reisinger Museum, Harvard University, Cambridge, MA 12 noon

9 OCTOBER
Todd Wilson; Westminster Presbyterian, Albany, NY 7:30 pm

Bert Adams, FAGO
Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomington, IL

PATRICK ALLEN
GRACE CHURCH
NEW YORK

WILLIAM AYLESWORTH

D. M.

EVANSTON, ILLINOIS

Christopher Babcock
St. Andrew's by the Sea,
Hyannis Port
St. David's, South Yarmouth

Peter J. Basch 261 7th St. Hoboken, NJ 07030
Cordibus@aol.com 201-653-5176

Director of Music & Organist Holy Redeemer Parish
6502 Jackson St West New York, NJ 07093

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

Keith Bigger J.W. Steere
1825-1900

Phone 718/528-9443
E-mail k_bigger@yahoo.com

Dean W. Billmeyer

University of Minnesota

Minneapolis 55455 • dwb@umn.edu

Byron L. Blackmore
Crown of Life Lutheran Church
Sun City West, Arizona
623/214-4903

THOMAS BROWN
UNIVERSITY
PRESBYTERIAN CHURCH
CHAPEL HILL, NORTH CAROLINA
ThomasBrownMusic.com

DAVID CHALMERS
CONCERT ORGANIST
GLORIE DEI CANTORES
ORLEANS, MA

DELBERT DISSELHORST

Professor Emeritus
University of Iowa-Iowa City

STEVEN EGLER
Central Michigan University
First Presbyterian Church
Mt. Pleasant, Michigan 48858
SOLO **Shelly-Egler**
RECITALS Flute and Organ Duo

JOHN FENSTERMAKER

TRINITY-BY-THE-COVE

NAPLES, FLORIDA

Organist / Pianist
Michael Gailit
www.gailit.at
office@gailit.at
Konservatorium Wien University
University of Music, Vienna

CHRISTOPHER GARVEN

Organist & Music Director
Church of the Good Samaritan
Paoli, Pennsylvania

A Professional Card in
THE DIAPASON
For rates and digital specifications,
contact Jerome Butera
847/391-1045
jbutera@sgcmail.com

ROBERT GLASGOW

In Memoriam
May 30, 1925–Sept. 10, 2008

JAMES HAMMANN
DMA-AAGO

University of New Orleans
Chapel of the Holy Comforter

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

LORRAINE BRUGH, Ph.D.

Associate Professor
University Organist
Valparaiso University
Valparaiso, IN
www.valpo.edu

219-464-5084
Lorraine.Brugh@valpo.edu

A two-inch Professional Card in THE DIAPASON

For information on rates and specifications, contact:

Jerome Butera
jbutera@sgcmail.com
847/391-1045

ANDREW HENDERSON, DMA
Madison Avenue Presbyterian Church
New York, NY
www.andrewhenderson.net

MICHELE JOHNS
A.Mus.D
Organ — Harpsichord
The University of Michigan
School of Music

KIM R. KASLING
D.M.A.
St. John's Univeristy
Collegeville, MN 56321

Gabriel Kney
ORGAN CONSULTANT
www.gabrielkney.com

RICHARD LITTERST
First Church of Christ, Scientist
Rockford, Illinois

BETTY LOUISE LUMBY
DSM • FAGO
UNIVERSITY OF MONTEVALLO
MONTEVALLO, AL 35115

JAMES R. METZLER
PARK CONGREGATIONAL CHURCH
GRAND RAPIDS, MICHIGAN

MARILYN MASON
CHAIRMAN, DEPARTMENT OF ORGAN
UNIVERSITY OF MICHIGAN
ANN ARBOR
“ . . . Ginastera's . . . was by all odds the most exciting . . . and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing.”
The American Organist, 1980

A two-inch Professional Card in THE DIAPASON
For information on rates and specifications, contact:
Jerome Butera
jbutera@sgcmail.com
847/391-1045

Arthur LaMirande
LaMirande must be complimented upon investing music that few of his fellow organists have had the foresight to examine and to bring before the public.—American Record Guide
L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordé sans la moindre hésitation.—La Presse, Montréal
461 Fort Washington Avenue, Suite 33
New York, NY 10033
212/928-1050 alamirande2001@yahoo.com

Harry H. Huber

D. Mus.
Kansas Wesleyan University, Emeritus
University Methodist Church
SALINA, KANSAS

Brian Jones

Director of Music Emeritus
TRINITY CHURCH
BOSTON

JAMES KIBBIE

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

DAVID K. LAMB, D.MUS.

Director of Music/Organist
First United Methodist Church
Columbus, Indiana
812/372-2851

David Lowry

THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD
1512 BLANDING STREET, COLUMBIA, SC 29201
DEPARTMENT OF MUSIC, WINTHROP UNIVERSITY
ROCK HILL, SC 29733

Christopher Marks

University of Nebraska-Lincoln
csmarks.organ@gmail.com
(315) 278-1410

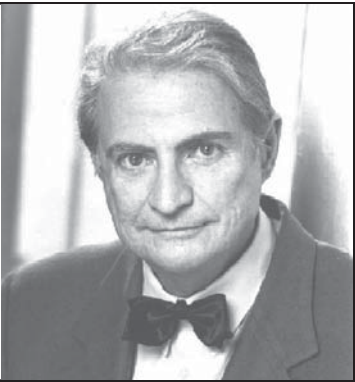


Sue Mitchell-Wallace

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

LARRY PALMER

Professor of
Harpsichord and Organ
Meadows School of the Arts
SOUTHERN METHODIST UNIVERSITY
Dallas, Texas 75275
Musical Heritage Society recordings



•**Olivier Latry**; Holy Trinity Lutheran, Akron, OH 8 pm

10 OCTOBER
Douglas Cleveland, masterclass; Westminster Presbyterian, Dayton, OH 10 am
David Lamb; Basilica of St. Joseph, Bardstown, KY 1 pm

11 OCTOBER
Robert Plimpton; Aldersgate United Methodist, Wilmington, DE 4 pm
Nigel Potts; Cathedral of St. John the Divine, New York, NY 5:15 pm
Gerre & Judith Hancock; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm
Douglas Cleveland; Westminster Presbyterian, Dayton, OH 4 pm
Martin Jean; Valparaiso University, Valparaiso, IN 3 pm
Ken Cowan; First United Methodist, Appleton, WI 4 pm
•**Michael Unger**; First Presbyterian, Arlington Heights, IL 4 pm

13 OCTOBER
Olivier Latry; Cathedral of St. John the Divine, New York, NY 7:30 pm
Helen Hawley; Park Congregational, Grand Rapids, MI 12:15 pm
David Lamb; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm
Jeffrey Jamieson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

14 OCTOBER
Harold Vetter; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

15 OCTOBER
Justin Hartz, Thomas Quinn, Mark Dimick, others; Lebanon County Historical Society, Lebanon, PA
Faythe Freese, with instruments; University of Alabama, Tuscaloosa, AL 7:30 pm

16 OCTOBER
Olivier Latry; Trinity Evangelical Lutheran, Camp Hill, PA 7:30 pm
Mark King; Zion Lutheran, Indiana, PA 7:30 pm
Carolina Baroque; St. John's Lutheran, Salisbury, NC 7:30 pm

17 OCTOBER
Edward Clark & Ezequiel Menéndez, children's program; First Church of Christ, Farmington, CT 10 am
Christopher Houlihan; Wapping Community Church, South Windsor, CT 4 pm
Olivier Latry; Verizon Hall, Kimmel Center, Philadelphia, PA 3 pm, with pre-concert talk
Fred Swann; Presbyterian Homes, Evanston, IL 7:15 pm

18 OCTOBER
Gail Archer; First Church of Deerfield, Deerfield, MA 4 pm
Aaron David Miller; Christ Church, Episcopal, Westerly, RI 4 pm
Thomas Murray; Grace Episcopal, Utica, NY 4 pm
David Lamb; St. Mary the Virgin, New York, NY 4:40 pm
Benjamin Kolodziej; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Cameron Carpenter; First Presbyterian Church in Germantown, Philadelphia, PA 3 pm
Catherine Rodland; Duke University Chapel, Durham, NC 5 pm
Joan Lippincott; First Presbyterian, Wilmington, NC 5 pm
Bach, *Christmas Oratorio*; Kettering Adventist Church, Kettering, OH 4 pm
Huw Lewis; Calvin Christian Reformed Church, Grand Rapids, MI 8 pm
Philip Scriven; First Presbyterian, Evansville, IN 4 pm
Organized Rhythm; Christ Church Cathedral, Nashville, TN 4 pm
Thomas Trotter; St. Louis Cathedral, New Orleans, LA 6 pm
Brian DuSell; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

20 OCTOBER
Robert Ridgell; St. Paul's Chapel, Trinity Wall Street, New York, NY 1 pm
Marilyn Keiser; Cathedral of St. John the Divine, New York, NY 7:30 pm
William Porter; St. Paul Cathedral, Pittsburgh, PA 7:30 pm
John Scott; West Liberty University, West Liberty, WV 8 pm
Thomas Trotter; First Presbyterian, Jackson, MS 7 pm
David Saunders; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 OCTOBER
Scott Lamlein; St. Paul's-on-the-Green, Norwalk, CT 12:05 pm

23 OCTOBER
Stephen Tharp; Christ United Methodist, Greensboro, NC 7:30 pm
Douglas Cleveland; Piedmont College Chapel, Demorest, GA 7:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 OCTOBER
David Enlow; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Musica Sacra Chorus & Chamber Orchestra; Alice Tully Hall, Lincoln Center, New York, NY 8 pm

25 OCTOBER
Andrew Kotylo; Woolsey Hall, Yale University, New Haven, CT 8 pm
James David Christie; Church of St. Ignatius Loyola, New York, NY 4 pm
Gail Archer; First Reformed Church, Poughkeepsie, NY 4 pm
Paolo Bordignon; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Thomas Trotter; West Side Presbyterian, Ridgewood, NJ 4 pm
Ken Cowan; Thomson Alumnae Chapel, Wilson College, Chambersburg, PA 3 pm
Shadyside Chancel Choir; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Anthony & Beard (Ryan Anthony, trumpet and Gary Beard, organ); Zion Lutheran, Sandusky, OH 4 pm
Michael Bloss, with trumpet; Park Congregational, Grand Rapids, MI 7 pm
Choral Vespers; Neu Chapel, University of Evansville, Evansville IN 5 pm
Karen Beaumont; St. Francis Church, Milwaukee, WI 3 pm
Carla Edwards; Kenilworth Union Church, Kenilworth, IL 5 pm

26 OCTOBER
Herndon Spillman; Cincinnati Museum Center, Cincinnati, OH 7:30 pm
Carla Edwards; Presbyterian Homes, Evanston, IL 1:30 pm

27 OCTOBER
Carol McNally; Park Congregational, Grand Rapids, MI 12:15 pm
Melissa Plaman & David Lamb; First Presbyterian, Franklin, IN 7 pm
Ken Cowan; Savage Chapel, Union University, Jackson, TN 7:30 pm
Catherine Rodland & Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 OCTOBER
Choir of St. Luke in the Fields with period instruments; St. Luke in the Fields, New York, NY 8 pm

30 OCTOBER
Tom Trenney, recital and silent film accompaniment; Gloria Dei Lutheran, Bristol, CT 7 pm
Daniel Sansone, with choir and orchestra; Cathedral of Mary Our Queen, Baltimore, MD 8 pm

**UNITED STATES
West of the Mississippi**

15 SEPTEMBER
Fred Swann; Wichita State University, Wichita, KS 7:30 pm

18 SEPTEMBER
Faythe Freese; Central Lutheran, Minneapolis, MN 7:30 pm

19 SEPTEMBER
Faythe Freese, workshop; Central Lutheran, Minneapolis, MN 9:30 am
Fabio Ciofini & Jordi Verges-Riart, class on Baroque 4-hands repertoire; Christ Episcopal, Tacoma, WA 9:15 am, concert at 7:30 pm
•**James Welch**; Bethania Lutheran, Solvang, CA 1 pm

20 SEPTEMBER
Chanson; Shrine of St. Philippine Duchesne, St. Charles, MO 3 pm
Bruce Power; Christ Church Cathedral, Houston, TX 3 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

24 SEPTEMBER
Christopher Stroh, work by Cage; Basilica of St. Mary, Minneapolis, MN 7 pm

25 SEPTEMBER
VocalEssence; Central Lutheran, Minneapolis, MN 8 pm

26 SEPTEMBER
Carole Terry, masterclass; Trinity University, San Antonio, TX 10 am

27 SEPTEMBER
Douglas Cleveland; Second Presbyterian, St. Louis, MO 4 pm
Carole Terry; Trinity University, San Antonio, TX 3 pm
Peter Planjavsky; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Jean-Baptiste Robin; Our Lady of Lourdes Church, Sun City West, AZ 3 pm
Gail Archer; University of Arizona, Tucson, AZ 4 pm
David Hatt, Mendelssohn Sonatas 2 & 5; St. Mary's Cathedral, San Francisco, CA 3:30 pm

1 OCTOBER
John Schwandt, with wind symphony and band; Paul F. Sharp Concert Hall, University of Oklahoma, Norman, OK 8 pm

2 OCTOBER
Peter Richard Conte; Paul F. Sharp Concert Hall, University of Oklahoma, Norman, OK 8 pm
James Welch; Valley of the Flowers United Church of Christ, Vandenberg Village (Lompoc), CA 7:30 pm

3 OCTOBER
R. Jelani Eddington, with narrator; Paul F. Sharp Concert Hall, University of Oklahoma, Norman, OK 10:30 am
Choral concert; Paul F. Sharp Concert Hall, University of Oklahoma, Norman, OK 2 pm
Donald Dumler; Grayce B. Kerr Gothic Hall, University of Oklahoma, Norman, OK 6 pm
Clark Wilson, silent film accompaniment; Paul F. Sharp Concert Hall, University of Oklahoma, Norman, OK 8 pm

4 OCTOBER
John Obetz; Community of Christ Auditorium, Independence, MO 3 pm
Jelani Eddington, John Schwandt, & Clark Wilson, with piano and instruments; Paul F. Sharp Concert Hall, University of Oklahoma, Norman, OK 8 pm
Cherie Wescott; Christ the King Catholic Church, Oklahoma City, OK 4 pm
Bach, Cantata 147; Christ the King Lutheran, Houston, TX 6 pm
Jonathan Young; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Choral Festival; St. Mary's Cathedral, San Francisco, CA 4 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm
James Welch; St. Andrew's Episcopal, Ojai, CA 4 pm

5 OCTOBER
Michael Unger; St. Edmund's Episcopal, San Marino, CA 8 pm

6 OCTOBER
Paul Jacobs; Laurel Heights United Methodist, San Antonio, TX 7:30 pm

9 OCTOBER
David Hurd, workshop; St. Paul's Episcopal, Fayetteville, AR 7 pm
Richard Coulter; Trinity Episcopal, Reno, NV 12 noon

10 OCTOBER
Hector Olivera; Yavapai College, Prescott, AZ 7:30 pm
Robert Bates; Messiah Lutheran, Redwood City, CA 7 pm

11 OCTOBER
Gail Archer; Luther College, Decorah, IA 4 pm
Stephen Hamilton; First United Methodist, Clear Lake, IA 4 pm
John Weaver; First Presbyterian, Rochester, MN 4 pm
Carol Williams; First United Methodist, Lubbock, TX 5 pm
Carole Terry; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
•Choral Fest; Santa Ynez Valley Presbyterian, Santa Ynez, CA 3 pm
Oliver Latry; First United Methodist, Hollywood, CA 4 pm

12 OCTOBER
Stephen Hamilton, church music repertoire class; Faith Lutheran, Clive, IA 7 pm

16 OCTOBER
David Hatt; Trinity Episcopal, Reno, NV 12 noon

17 OCTOBER
Jeannine Jordan, organ skills workshop; Shepherd of the Sierra Lutheran, Gardnerville, NV 9 am

18 OCTOBER
Craig Cramer; Christ the King Lutheran, Houston, TX 6 pm
+Jeannine Jordan; Shepherd of the Sierra Lutheran, Gardnerville, NV 3 pm
Bede Parry; St. Mary's Cathedral, San Francisco, CA 3:30 pm
James David Christie; First Congregational, Los Angeles, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

19 OCTOBER
Michael Unger; Atonement Lutheran, Overland Park, KS 7:30 pm

23 OCTOBER
Fred Swann; Kingsway United Methodist, Springfield, MO 7 pm
Clive Driskill-Smith; All Saints' Episcopal, Fort Worth, TX 7:30 pm
Faye De Long; Trinity Episcopal, Reno, NV 12 noon

24 OCTOBER
VocalEssence; Basilica of St. Mary, Minneapolis, MN 8 pm
Stephen Hamilton, with Topeka Symphony, Copland *Organ Symphony*; White Concert Hall, Topeka, KS 8 pm

25 OCTOBER
Janette Fishell; Augustana Lutheran, West St. Paul, MN 7 pm
David Goode; Grace and Holy Trinity Cathedral, Kansas City, MO 3 pm
Fred Swann, with choral festival; Evangel University, Springfield, MO 6 pm
Stephen Hamilton; First Presbyterian, Topeka, KS 3 pm
Clive Driskill-Smith; St. Paul's Cathedral, Oklahoma City, OK 5 pm
David Higgs; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Ty Woodward; American Lutheran, Prescott, AZ 2:30 pm
•**Anthony Hammond**; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 OCTOBER
Clive Driskill-Smith; Tarrytown United Methodist, Austin, TX 7:30 pm

30 OCTOBER
Mary Preston; St. Mark's Cathedral, Shreveport, LA 7:30 pm
Todd Wilson, recital and silent film accompaniment; St. John's Episcopal, Jackson, WY 7 pm

LEON NELSON

University Organist
North Park University
Chicago, Illinois

DOUGLAS REED

UNIVERSITY OF EVANSVILLE
EVANSVILLE, INDIANA

ROBERT L. SIMPSON

Christ Church Cathedral
1117 Texas Avenue
Houston, Texas 77002

BEAL THOMAS

MOUNT CALVARY CHURCH
BALTIMORE
bealthomas@aol.com

DAVID WAGNER

DMA

Madonna University
Livonia, Michigan
dwagner@madonna.edu

KARL WATSON

SAINT LUKE'S
METUCHEN

Davis Wortman

ST. JAMES' CHURCH
NEW YORK

CHARLES DODSLEY WALKER, FAGO

ARTIST-IN-RESIDENCE
SAINT LUKE'S PARISH
1864 POST ROAD
DARIEN, CT 06820
(917) 628-7650

FOUNDER/CONDUCTOR
CANTERBURY CHORAL SOCIETY
2 EAST 90TH STREET
NEW YORK, NY 10128
(212) 222-9458

SYLVIE POIRIER PHILIP CROZIER

ORGAN DUO

3355 Queen Mary Road, Apt 424
Montreal, H3V 1A5, P. Quebec
Canada

(514) 739-8696

Fax: (514) 739-4752

philipcrozier@sympatico.ca

DAVID SPICER

First Church of Christ
Wethersfield, Connecticut



House Organist
The Bushnell Memorial
Hartford

DOUGLAS O'NEILL

Cathedral of the Madeleine
Salt Lake City, Utah
doneill@madeleinechoirschool.org
801/323-9850

STEPHEN G. SCHAEFFER

Recitals – Consultations

Cathedral Church of the Advent
Birmingham, Alabama
www.AdventBirmingham.org

Stephen Tappe

Organist and Director of Music
Saint John's Cathedral
Denver, Colorado
www.sjcathedral.org

Joe Utterback

COMMISSIONS & CONCERTS
732 . 747 . 5227

KEVIN WALTERS

M.A., F.A.G.O.
Rye, New York

Cherie Wescott

Concerts • Masterclasses • Coaching

405/942-3958

e-mail: mimiscott1517@yahoo.com

RONALD WYATT

Trinity Church
Galveston



AMERICAN
PUBLIC MEDIA™

Pipedreams®

A radio program for the king of instruments

S
E
P
T
E
M
B
E
R

2
0
0
9

#0936 - **Concerts from Chicago**...selected performances recorded in conjunction with the 2006 National Biennial Convention of the American Guild of Organists.

#0937 - **At Rockefeller Chapel**...performances from inaugural season concerts featuring the University of Chicago's recently renovated 1928 Skinner organ.

#0938 - **Shifting Accents**...a sample of some of the different 'voices' with which recently installed instruments in the United States speak.

#0939 - **Listen to This!**...the collaborative efforts of performers and recording engineers, and the splendid sonorities of fine instruments in good rooms, work in accord to reveal unusual repertoire.

From American Public Media, *Pipedreams*® is public radio's weekly program dedicated to the artistry of the pipe organ. Host Michael Barone's celebration of the "king of instruments" is heard on stations nationwide. Visit www.pipedreams.org to locate a broadcast station in your area.



APOBA is a proud
supporter of
Pipedreams®
www.apoba.com

SPREAD THE WORD. PROMOTE THE SHOW. SUPPORT PUBLIC RADIO

31 OCTOBER
Tom Erickson, silent film accompaniment; T.B. Sheldon Performing Arts Theatre, Red Wing, MN 7 pm
James Welch, Halloween concert; St. Mark's Episcopal, Palo Alto, CA 8 pm
Clark Wilson, silent film accompaniment; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

INTERNATIONAL

15 SEPTEMBER
Stephanie Burgoyne & William Vandertuin; St. Paul's Cathedral, London, ON, Canada 12 noon


16 SEPTEMBER
Felix Friedrich, Thomas Lennartz, & Hans-jürgen Scholze; Kathedrale, Dresden, Germany 8 pm
Susan Landale; Hallgrímskirkja, Reykjavík, Iceland 7:30 pm

17 SEPTEMBER
Jacques van Oortmerssen; Dom, Freiberg, Germany 8 pm
Birger Marmvik; St. Margaret Lothbury, London, UK 1:10 pm

18 SEPTEMBER
Martin Stroh häcker; Kirche, Herzogswalde, Germany 7:30 pm
Monica Melcova; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm
Winfried Englhardt & Elisabeth Sperer; Chiesa di S. Maria, Valduggia, Italy 9 pm
Thierry Escaich, with Sequenza; Evreux Cathedral, Evreux, France 8:30 pm

19 SEPTEMBER
Mario Penzar; Kirche, Nassau, Germany 7:30 pm
Matthias Schneider; Kirche, Herzogswalde, Germany 7:30 pm
Mario Duella & Pierangelo Ramella, with chorus; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

20 SEPTEMBER
Christoph Krummacher; Kirche, Crostau, Germany 7:30 pm
Gabriel Marghieri; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm
Pierre Henri Houbard; Evreux Cathedral, Evreux, France 5 pm



ORGAN BUILDERS

L. W. BLACKINTON
and associates, inc.

380 FRONT ST.
EL CAJON, CA 92020



RANDALL DYER & ASSOCIATES

PIPE ORGANS OF QUALITY AND DISTINCTION

BOX 489 JEFFERSON CITY, TENNESSEE 37760
865-475-9539 **www.RDyerOrgans.com**

MEMBER FIRM:
THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



**NEW INSTRUMENTS
MAINTENANCE
RESTORATIONS**

974 AUTUMN DRIVE
ANTIOCH, ILLINOIS 60002
847-395-1919
FAX 847-395-1991
www.fabryinc.com



Pipe Organ Craftsmen & Builders

Hupalo Repasky

1785 Timothy Drive, Unit 4
San Leandro, CA 94577
Tel: 510 483 6905
www.hupalorepasky.com



ORGANBUILDING & RESTORATIONS

3165 Hill Road
Eagleville, TN 37060
(615) 274-6400

Dennis, Derek, Jeff, Todd and
Greg Milnar and Associates

www.milnarorgan.com E-mail: **DennisMilnar@milnarorgans.com**



A. David Moore, Inc.

TRACKER ORGAN DESIGNERS & BUILDERS

HC 69 Box 6, North Pomfret, Vermont 05053

802/457-3914

Thomas Leech; St. Paul's Cathedral, London, UK 4:45 pm
Simon Johnson; Westminster Abbey, London, UK 5:45 pm

22 SEPTEMBER
Angus Sinclair; St. Paul's Cathedral, London, ON, Canada 12:15 pm

25 SEPTEMBER
Felix Friedrich; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm

26 SEPTEMBER
Margherita Gianola, with soprano; Abbazia di S. Silano, Romagnano Sesia, Italy 9 pm
Nicolas Kynaston; St. Albans Cathedral, St. Albans, UK 5:30 pm
Peter Richard Conte; Eglise des Saint-Ange-Gardiens, Lachine, QC, Canada 7:30 pm

27 SEPTEMBER
Frederick Mooney; Katharinenkirche, Oppenheim, Germany 6 pm
Enrico Pasini, with flute; Santuario di Sant'Euseo, Serravalle Sesia, Italy 9 pm
Saki Aoki; Evreux Cathedral, Evreux, France 5 pm
Martin Setchell; St. Paul's Cathedral, London, UK 4:45 pm
Ouranía Gassiou; Westminster Abbey, London, UK 5:45 pm
Maxine Thevenot; L'eglise des Saints-Ange Gardiens, Lachine, Montreal, QC, Canada 3 pm

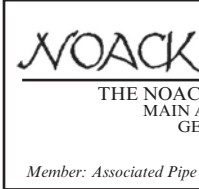
28 SEPTEMBER
Enrico Pasini, with flute; Chiesa dei SS. Giulio ed Amatore, Cressa (NO), Italy 9 pm

29 SEPTEMBER
Janet Peaker; St. Paul's Cathedral, London, ON, Canada 12:15 pm

1 OCTOBER
Bo Ingelberg; St. Margaret Lothbury, London, UK 1:10 pm

2 OCTOBER
Wladimir Matesic; Cathédrale de Lausanne, Lausanne, Switzerland 8 pm

3 OCTOBER
Frederick Mooney; Dom, Fulda, Germany 12:05 pm
Carol Williams; St. Mary's Church, Hemsby, Great Yarmouth, UK 7:30 pm



THE NOACK ORGAN CO., INC.
MAIN AND SCHOOL STREETS
GEORGETOWN, MA 01833
www.noackorgan.com

Member: Associated Pipe Organ Builders of America



martin ott **pipe organ company inc.**

1353 Baur Boulevard
St. Louis, MO 63132-1903
314-569-0366 Phone
314-504-0366 Cell
314-569-3879 Fax
office@ottpipeorgan.com
www.ottpipeorgan.com

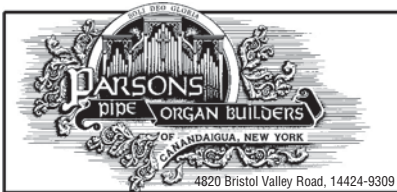
Martin Ott
Orgelbaumeister



Parkey
OrganBuilders

Distinguished Pipe Organs

3870 Peachtree Ind. Blvd. Voice 770-368-3216
Suite 150-285 Fax 770-368-3209
Duluth, Georgia 30096 **www.parkeyorgans.com**



4820 Bristol Valley Road, 14424-9309



Acoustical Design & Testing • Organ Consultation & Inspection • Organ Maintenance & Tuning • Sound & Video System Design, Evaluation & Training

RIEDEL hear the difference.

www.riedelassociates.com • (414) 771-8966
email: **consult@riedelassociates.com**
819 NORTH CASS STREET • MILWAUKEE, WI 53202



Advertise in
THE DIAPASON

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

4 OCTOBER
Felix Hell; Kath. Kirche St. Joseph, Bonn-Beuel, Germany 3 pm
Pascale Rouet, with percussion; Evreux Cathedral, Evreux, France 5 pm
Ben Giddens; St. Paul's Cathedral, London, UK 4:45 pm

5 OCTOBER
Felix Hell; Basilika St. Lambertus, Düsseldorf, Germany 7:30 pm

6 OCTOBER
Carol Williams; Alton Parish Church, Hampshire, UK 8 pm
Andrew Mackriell; St. Paul's Cathedral, London, ON, Canada 12:15 pm

7 OCTOBER
Felix Hell; Kath. Kirche St. Cyriakus, Frankenthal-Eppstein, Germany 7 pm

10 OCTOBER
Felix Hell; Kirche St. Georg, Berka, Thüringen, Germany 7 pm

11 OCTOBER
Arthur LaMirande; St. John's Anglican Cathedral, Hong Kong, China S.A.R. 7:30 pm
Timothy Wakerell; St. Paul's Cathedral, London, UK 4:45 pm

13 OCTOBER
William Lupton; St. Paul's Cathedral, London, ON, Canada 12:15 pm

14 OCTOBER
Thomas Trotter; Croydon Parish Church, Croydon, UK 7 pm

17 OCTOBER
Lionel Rogg, masterclass; St. Saviour's Church, St. Albans, UK 10 am, recital 5:30 pm

18 OCTOBER
Jozef Sluys; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm
Robert Patterson; St. Paul's Cathedral, London, UK 4:45 pm

19 OCTOBER
Arnaud van de Cauter, with flute, horn, and percussion; Our Lady of the Chapel, Brussels, Belgium 8 pm

20 OCTOBER
Louis Robilliard; Our Lady of Laeken, Brussels, Belgium 8 pm
Joel Vander Zee; St. Paul's Cathedral, London, ON, Canada 12:15 pm

21 OCTOBER
Michael Schönheit; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

22 OCTOBER
François Houtart; Abbey of La Cambre, Brussels, Belgium 8 pm

23 OCTOBER
Wolfgang Kogert; Cathedral of SS. Michael and Gudula, Brussels, Belgium 8 pm

24 OCTOBER
Momoyo Kokubu; Our Lady of the Finistère, Brussels, Belgium 10:30 am
Peter van Dijk; Protestant Church of the Botanic, Brussels, Belgium 11:30 am
Salvatore Gioveni; St.-Jacques sur Coudenberg, Brussels, Belgium 2:30 pm
Stijn Hanssens, with tenor; Magdalenachurch, Brussels, Belgium 3:30 pm

25 OCTOBER
Marie-Claire Alain; Cathedral of SS. Michael and Gudula, Brussels, Belgium 4 pm
Martin Ford; St. Paul's Cathedral, London, UK 4:45 pm

27 OCTOBER
David Greenslade; St. Paul's Cathedral, London, ON, Canada 12:15 pm

29 OCTOBER
Dick Klomp; St. Margaret Lothbury, London, UK 1:10 pm

Organ Recitals

SCOTT ATCHISON & NICOLE MARANE, with Tom Hooten, Kevin Lyons, Michael Tiscione, trumpets, Richard Deane, horn, Colin Williams, Mark McConnell, George Curran, trombones, and John Lawless, timpani, Peachtree Road United Methodist Church, Atlanta, GA, February 8: *A Mighty Fortress*, Nelhybel; *Tune for the Trumpet*, Atchison; *Celestial Surroundings*, Bellor; *Rhapsodia Sacra*, Schmidt; Conclusio (*The Seven Last Words of Christ from the Cross*), Schütz, arr. Moore; *Salvum Fac Populum Tuum*, op. 84, Widor; Toccata (*Symphonie V*), Widor; *Entry of the Queen of Sheba*, Beaudrot; Dream Pantomime (*Hansel and Gretel*), Humperdinck, arr. Mays; *Bugler's Holiday*, Anderson; *Festival Procession*, Strauss, ed. Reger; Festmarch (*Tannhäuser*), Wagner, arr. Szymanski.

JAMES RUSSELL BROWN, Greenstone (Pullman) United Methodist Church, Chicago, IL, May 3: *Voluntary in g*, Greene; *Allein Gott in der Höhe sei Ehr*; BWV 715, *Liebster Jesu, wir sind hier*, BWV 731, Bach; Allegretto (*Sonata IV*, op. 65), Mendelssohn; *Chorale Variations on St. Elizabeth*, Ferko; *Andantino*, Bédard; *Sonata II*, Hindemith; *Te Deum*, op. 58, no. 12, Reger.

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, St. Jude's Anglican Church, Brantford, ON, Canada, May 1: *Trio Sonata in g*, D. Purcell; *Variatie en Fuga on a Folk Song*, Mudde; *Ragtime*, Callahan; *Toccata in f*, Young; Intrada (*Sinfonietta*), Bedard.

PHILIP T. D. COOPER, First Congregational Church, Oroville, CA, March 29: *Toccata ex C Dur, Allein zu dir, Herr Jesu Christ, Fuga ex G Dur, Magnificat sexti toni*, Pachelbel; *Herr Jesu Christ, meins Lebens Licht, Herr Gott, dich loben alle wir*, Buttstedt; *Wenn wir in höchsten Nöten sein, Fuga ex C Dur, Vetter; Ciacona ex C Dur, Eckelt; Ein feste Burg ist unser Gott, Vom Himmel hoch da komm ich her, Ricercar ex c moll, Magnificat septimi toni*, Pachelbel; *Vom Himmel hoch, da komm ich her*, J. B. Bach; Fuga XII à 4 sexti toni, Fuga XIX à sexti toni pro organo pleno (*Musikalische Geräumigkeit*), Cooper; *Liebster Jesu, wir sind hier*, Walther; *Liebster Jesu, wir sind hier*, BWV 731, *Praeludium und Fuga in C Dur*, BWV 545, Bach.

CRAIG CRAMER, St. Mark's Cathedral, Seattle, WA, May 1: *Toccata in C*, BWV 566, *Partite diverse sopra: Sei gegrüßet, Jesu gütig*, BWV 768, *Concerto in G*, BWV 592, *Christ lag in Todesbanden*, BWV 625, *Jesus Christus, unser Heiland, der den Tod überwand*, BWV 626, *Christ ist erstanden*, BWV 627, *Erstanden ist der heil'ge Christ*, BWV 628, *Erschienen ist der herrliche Tag*, BWV 629, *Heut' triumphiret Gottes Sohn*, BWV 630, *Fantasia and Fugue in g*, BWV 542, Bach.

ROBERT DELCAMP & DANIEL STIPE, St. Luke's Chapel, University of the South, Sevanee, TN, March 5: *Sinfonietta for Organ Duet*, Bédard; *Concerto for Two Organs*, Blanco; Interlude (*Sonata à deux*), Lit-aize; *Bombardo-Carillon for Four Feet*, Alkan; *Hymne Op. 78 for Organ and Piano*, Jongen; *Concerto for Organ and Piano*, Peeters.

STEVEN EGLER, with Frances Shelly, flute, Fairmount Presbyterian Church, Cleveland Heights, OH, May 3: *Sonata in C*, Telemann; *The Dove Descending*, Roush; Romance and Scherzo (*Suite*, op. 34), Widor; Ein' feste Burg ist unser Gott (*Cantata No. 80*), Bach, transcr. Near; *Ornament of Grace*, Sanders; *Sonata da Chiesa for Flute and Organ*, Locklair.

JOSEPH FITZER, Immaculate Conception Church, South Chicago, IL, April 26: *March in G*, Moir; Canzona after the Epistle, Toccata and Ricercare after the Creed, Can-



CORNEL ZIMMER ORGAN BUILDERS

FOURTH GENERATION BUILDER . . .
A NEW GENERATION IN
EXCEPTIONAL QUALITY,
CREATIVITY AND INTEGRITY.

731 CROSSPOINT DRIVE
DENVER, NC 28037
PHONE: 1-866-749-7223
FAX: 704-483-6780
WWW.ZIMMERORGANS.COM • MAIL@ZIMMERORGANS.COM

Classified Advertising

Classified Advertising Rates
will be found on page 37.

POSITIONS
AVAILABLE

A. E. Schlueter Pipe Organ Company is searching for an experienced full-time pipe organ installation specialist (NOTE: This is not an entry-level position); individuals applying should have extensive experience in the installation process of large pipe organs of 50 stops and above. A full benefit package is available, salary based on experience and qualifications. Send résumé by fax to 770/484-1906 or e-mail to aeschlueter@pipe-organ.com.

MISCELLANEOUS

Large music library for sale. CDs (classical, organ), organ books, methods, sheet music, collections, etc. All in good to excellent shape. Prices 50% or less of original. For list, contact sporter@boisefumc.org.

PUBLICATIONS/
RECORDINGS

Sonata IV by Eugene Thayer is the shortest and least technically demanding. It was the first not to contain patriotic themes and the movements may be played separately. michaelsmusicservice.com; 704/567-1066.

Reflections: 1947–1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

PUBLICATIONS/
RECORDINGS

Harpsichord Technique: A Guide to Expressivity, Second Edition, by Nancy Metzger. Book, organ, harpsichord CDs at author's website, best prices. www.rcip.com/musicadulce.

The Organ Historical Society has released Historic Organs of Indiana, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851–2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

CD Recording, "In memoriam Mark Buxton (1961–1996)." Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

PUBLICATIONS/
RECORDINGS

Aging of Organ Leather by Harley Piltingsrud tells how to test and select organ leathers for longevity of 60 years or more. Treats other aspects of leather production and the history of testing for longevity. New 48-page edition in 1994, \$9.95 + \$4.50 shipping for entire order (within USA). Order online at www.ohscatalog.org.

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200–400 musicians. Historic Organs of Indiana, 31 organs on 4 CDs, \$34.95. Historic Organs of Louisville (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. Historic Organs of Maine, 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore, 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee, 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans, 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

Peterson Electro-Musical Products, Inc. announces a series of one- to three-minute videos demonstrating some of the most popular features of the ICS-4000™ pipe organ control system. These videos show organists and organ builders how easy it is to do such tasks as set up the programmable crescendo, use the built-in record/playback system, utilize Peterson's proprietary "Organist Folders™" system, and save piston registrations onto a USB flash drive memory stick. Over a dozen videos are presently available, with more to follow soon. Visit www.PetersonEMP.com, then click on "ICS-4000 Instructional Videos."

PUBLICATIONS/
RECORDINGS

PRO ORGANO (a CD label of Zarex Corporation) is pleased to announce the first in its series of new DVD video / CD audio dual-disc products: Praise the Eternal Light, with Gerre Hancock. The 68-minute program, produced in full HD and Dolby Surround Sound, features improvisations upon the windows of Cathedral of St. Joseph in Hartford, Connecticut. Available at special introductory price of \$20 (plus post) by phone, FAX, or mail order with MasterCard/Visa. Call 1-800/336-2224 (USA/Canada) or 574/271-9151. FAX 574/271-9191. Mail: PRO ORGANO / ZAREX, PO Box 8338, South Bend IN 46660-8338. Item #7233.

REED ORGANS
FOR SALE

Mason and Hamlin, three manual and pedal. \$9,500, including blower. Rare. A.D. Moore Inc., 802/457-3914.

PIPE ORGANS
FOR SALE

1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32' reed. Three-manual console. No casework or façades; instrument is in good condition but will need re-leathering. Asking \$50,000 "as is" or can be rebuilt with some modifications. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

11-rank Wicks pipe organ. \$4,400. 248/471-1515; 586/202-9960.

Continuo organ. 8', 4', 2'; 8' principal c1–g3; playable at A-440 or A-415; portable. \$39,000. A. David Moore Inc., telephone: 802/457-3914.



TOTAL PIPE ORGAN RESOURCES

2320 West 50th Street * Erie, PA 16505-0325
(814) 835-2244 * www.organsupply.com



GLÜCK NEW YORK
ORGAN BUILDERS

170 Park Row, Suite 20A
New York, NY 10038

212.608.5651
www.glucknewyork.com



Attention Organbuilders
For information on sponsoring a color cover for THE DIAPASON, contact editor Jerome Butera, 847/391-1045 jbutera@sgcmail.com

Send a copy of THE DIAPASON to a friend: Editor, The Diapason, 847/391-1045; e-mail: <jbutera@sgcmail.com>

For Sale: This Space
For advertising information contact:
The Diapason
847/391-1045 voice
847/390-0408 fax
jbutera@sgcmail.com e-mail



Andover
Fine Mechanical Action Organs

Telephone 888-ORGAN CO
www.andoverorgan.com

For Pipe Organ Parts:
arndtorgansupply.com
Or send for our CD-ROM catalog
Arndt Organ Supply Company
1018 SE Lorenz Dr., Ankeny, IA 50021-3945
Phone (515) 964-1274 Fax (515) 963-1215




JOHNSON
PIPE ORGAN BUILDERS, LTD.
LAKE CITY, IOWA 51449 (712) 464-8865



Muller
Pipe Organ Company

P.O. Box 353 • Croton, Ohio 43013
800-543-0167
www.MullerPipeOrgan.com

PEEBLES-HERZOG, INC.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2211 • 800/769-PIPE
www.peeblesherzog.com



Redman Organ Co.
816 E. VICKERY BLVD.
FORT WORTH, TX 76104
(817) 332-2953
MEMBER - INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA



THE Reuter ORGAN COMPANY
1220 Timberedge Road
Lawrence, Kansas 66049
(785) 843-2622
www.reuterorgan.com



Wicks
ORGAN COMPANY
WWW.WICKSORGAN.COM
877-654-2191

THE DIAPASON

3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005

ph 847/391-1045
fax 847/390-0408
e-mail jbutera@sgcmail.com
web www.TheDiapason.com

Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578

Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890

E-mail: john@concertorganists.com karen@concertorganists.com

Web Site: www.concertorganists.com



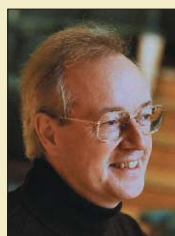
George Baker



Diane Meredith Belcher



Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Michael Unger
AGO National
Competition Winner
Available 2008-2010



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Frédéric Champion
Canadian International
Organ Competition Winner
Available 2009-2011



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Marilyn Keiser



Susan Landale*

CHOIRS AVAILABLE

The Choir of Saint Thomas
Church, NYC
John Scott, Director
March 16-23, 2009
Spring 2010

The Choir of New College
Oxford, UK
Edward Higginbottom, Director
April 10-25, 2010

The Choir of St. John's College
Cambridge, UK
Andrew Nethsingha, Director
Spring 2011

European artists available
2008-2009 and 2009-2010



Olivier Latry*



Joan Lippincott



Alan Morrison



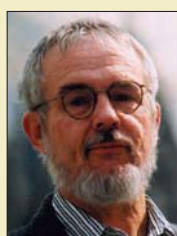
Thomas Murray



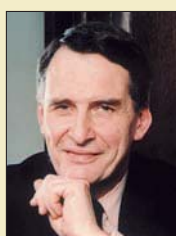
James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



Daniel Roth*



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Gillian Weir*



Todd Wilson



Christopher Young

WEB SITE:

www.concertorganists.com