First United Methodist Church
Pittsburg, Kansas
Cover feature on pages 22–23
Editor’s Notebook

Think summer
I don’t know about you, but in the winter months I like to plan for the summer! Is your church, university, or municipality having a summer recital series for the organ or carillon? Be sure to send me all the particulars for inclusion in the Calendar section and perhaps in Here & There.

A gift subscription is always appropriate!
Remember, a gift subscription of THE DIAPASON for a friend, colleague, or student is a gift that is remembered each month. (And our student subscription rate cannot be beat at $20/year!) Subscriptions can be ordered by calling our subscription service at 800/501-7540 or visiting www.thediapason.com and clicking on Subscribe.

In this issue
Jesse Eichbach interviews Pierre Labrie de France, as Labrie approaches his 100th birthday. The interview includes detailed remembrances of Jeanne Demeunisse. The University of Michigan reported that the university’s 59th annual organ conference, “Building Bach, His Foundations and Futures,” held this past September and October in Ann Arbor. Lorraine Brugh reports on the Organ Festival Holland and International Schantz Organ Competition held in July, 2019.

In “In the wind . . .” John Bishop remembers Johannes Geratus Petrus Leek (1928–2019), an Ohio organbuilder who greatly influenced Bishop’s professional and personal life.

Letters to the Editor

I am grateful to Larry Palmer for including a tribute to his first organ teacher, Mabel Zehner, who was also my first teacher (“Harpsichord Notes,” The Diapason, December 2019, page 11). I have known of Mr. Palmer for decades and once chatted with him, but I did not know he had studied with Miss Zehner. Miss Zehner was an accomplished performer as well as a wonderful teacher. She played the dedicatory recital in 1968 on the new organ at St. John’s United Church of Christ in Mansfield, Ohio, where I was then organist. She had been the consultant for the organ and had recommended me for the position at the church. One day when I arrived for a lesson at Trinity Lutheran Church in Ashland, where she was organist/director, she was at the console playing the Sweere. Fugato. I was amazed at how flawlessly she played that difficult piece and just sat and listened without interrupting her.

Miss Zehner was much more to me than just an organ teacher. She was the only person who ever sat me down and asked what I wanted to do with my life. At that time I had served two years in the U. S. Army and was working at a low-level job that wasn’t going anywhere. She could apparently see that my life was a bit like a ship without a rudder. She recommended that I attend Westminster Choir College and put me in touch with a former student of hers who had graduated from WCC. Her sage advice was in a category that was much different than other wise would have been. I owe so much to her. Few of the good things that have come my way in life would have happened without Miss Zehner’s guidance and encouragement.

Over the years I have met numerous organists who studied with Miss Zehner. I wonder if her influence on many of her other students was as great as it was for me.

Thomas L. Scheek
Key West, Florida

Here & There

Events
Pipe Organ Builders organ of three manuals. 49 ranks. (The organ was featured on the cover of the January 2011 issue.) All events are organ recitals, except where noted: February 14, Charles W. Ore; 2/15, Charles W. Ore, workshop; 2/16, Irene Beethe; April 19, Richard Elliott; October 4, Jeredly Brench, hymn festival. For information: https://zionlutheranwausau.com.

Zion Lutheran Church, Wausau, Wisconsin, Kegg organ
Zion Lutheran Church, Wausau, Wisconsin, announces special music events for 2020 in celebration of the tenth anniversary of the church’s Kegg organ.

Luther Memorial Church, Madison, Wisconsin, Kegg organ
Luther Memorial Church, Madison, Wisconsin, announces its Music at Midday concerts, Wednesdays at noon. February 5, Andrew Schaeffer; 2/12, Bruce Bengston; 2/19, Just Bach; March 4, Andrew Schaeffer; 3/11, Casey Oeklers, flute, and Mark Brampton Smith, piano; 3/18, John Chappell Stowe; 3/25, Just Bach; April 1, Andrew Schaeffer and Kang Kim; 4/15, Just Bach; 4/22, Peter Fenstermacher; 5/13, Michael Davidon; 5/20, Bruce Bengston; 5/27, Just Bach.

Luther Memorial Church houses three organs. The gallery organ was installed in 1966 by Austin Organs, Inc., featuring three manuals, 56 ranks. On the floor of the nave is an 1881 J. W. Storer & Son organ of two manuals, 19 ranks. There is also a 1986 Bedient portative organ with three stops. For information: www.luthermem.org and www.jpath.org.

Christ Cathedral, Garden Grove, California, announces events-rededicating its Hazelt Wright Organ, built by Fratelli Ruffatti of Padua, Italy. The dedication recital will take place May 15 with Fred Swann, Paul Jacobs, Hector Olivera, Michael Barone, and Diane Bish, the following day, workshops, ➤ page 4

THE DIAPASON
FEBRUARY 2020

WWW.THEDIAPASON.COM

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Published by Scranton Gillette Communications, Inc., 3530 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-1025. Phone: 847/954-7789. Fax: 847/954-4048. E-mail: schurr@sgcmail.com.

Cover: C. B. Fisk, Inc., Gloucester, Massachusetts; First United Methodist Church, Pittsburg, Kansas, 22.

The Diapason (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3530 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-1025. Phone: 847/954-7789. Fax: 847/954-4048. E-mail: schurr@sgcmail.com.

Subscriptions: 1 yr. $44; 2 yr. $81; 3 yr. $112 (United States and U.S. Possessions). Canada and Mexico: 1 yr. $44 + $13 shipping; 2 yr. $81 + $13 shipping; Other foreign subscriptions: 1 yr. $44 + $31 shipping; 2 yr. $81 + $42 shipping; 3 yr. $112 + $50 shipping. Digital subscription (no print copy): 1 yr. $33; 2 yr. $65; 3 yr. $100. Digital subscription (only): $20. Single copies (U.S.A.): $8 (foreign).

Periodical postage paid at Pontiac, Illinois, and at additional mailing offices.

POSTMASTER: Send address changes to The Diapason, P.O. Box 300, Lincolnshire, Illinois 60069-0300.

www.thediapason.com

This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy: the closing date is the 1st. Prospective contributors of articles and departments are requested to submit unsolicited review copies at a style sheet. Unsolicited revised requests for the review copy are not accepted. Papers are copyright © 2020. Printed in the U.S.A.

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masterclasses, and presentations will be made by Swann, Bish, Jacobs, and Olivera. Hector Olivera will present a solo organ recital on May 17.


The International Organ Course in Romainmôtier, Switzerland, again offers to a limited number of high school organists, accompanied by professional instructors, the opportunity to participate in three works: the Alain family organ, built by Albert Alain, father of Jehan and Marie-Claire, the house organ of the musicologist and organist Luigi Ferdinando Tagliavini, and the Lhôte organ in the abbey church. For 2020, the first week of the course, July 12–19, will be dedicated to improvisation, taught by Emmanuel Le Divellec and Tobias Willi, open to all levels.

During the second week, July 19–26, three masterclasses will focus on the organ music of Jehan Alain, supplemented by lessons on music of the South German Baroque, the organ music of Robert Schumann and Bach’s fugues, taught by Wolfgang Zeyer of Hamburg; 19th-century French music and works by César Franck, taught by Christophe Mantoux of Paris, and on Brahms’s organ music and Bach’s fantasies, taught by Guy Bovet of Neuchâtel. For information: www.jehanalain.ch.

Franklin Ashdown has three newly published organ collections: Jofiel, We Adore: Organ Settings for the Harvest Season, a set of 11 free-style and hymn-based pieces related to Thanksgiving, creation, and praise, is published by Augsburg Fortress (augburgfortress.org). A Book of Liturgical Postludes, published by Sacred Music Press/Lorentz (lorenz.com), is a collection of ten free and tune-based compositions celebrating various seasons and events of the liturgical year.

Six Trumpet Voluntaries Quoting Hymnus consists of original trumpet tunes that in the course of development quote hymn tunes, either completely or in phrases, including Neander, Grosse Gott, Lyxons, St. Theresa, Tal- lis’s Canon, and Vidal, published by MorningStar Music Publishers (morn- ingstarinc.com). A new Lenten choral piece for SATB and organ, Forty Days and Forty Nights, is available from Augsburg Fortress.

Competition

The L. Cameron Johnson Memo- rial Competition is open to high school organ students will take place May 30 at Storrs Congregational Church on the campus of the University of Connecticut, Storrs, Connecticut. The competition will be a selection of repertoire of the Baroque, Romantic, and 20th or 21st century. First prize is $3,500; second prize is $2,500, and third prize is $1,000. Deadline for application is April 17. For information: www.northeasternctago.org.

The Eighth International Organ Competition Pierre de Manchicourt announces its 2020 contest. September 28–October 2, open to organists of all ages and nationalities. Applicants may choose to compete on one, two, or three instruments. All pieces or transcriptions should be compatible with the specifications of each instrument: Anlu-le-Châteaur (Carpentier/Cattiaux, 1747/1993, 3 manuals, 53 stops), St- Omer (Cavaille-Coll, 1855, 4 manuals, 49 stops), and Béthune (Freytag/Tricoteaux, 2001, 3 manuals, 42 stops). In each location, first prize is €4,000; second prize is €2,000. The jury includes François Espinasse, Young-Lee Young, Reitze Studt, Lodger Leshnau, Henry Fairs, and Aní Álvarez. Deadline for application is May 1. For information: www.orgue-bethune.fr.

People

Franklin Ashdown

Appointments

Joshua Stafford

International Organ Competition. He is a member of THE DIAPASON’s 20 Under 30 Class of 2017.

During Stafford’s childhood, Jacobson, Chautauqua’s longtime organist and coordinator of worship and sacred music, became one of several mentors and instructors who guided Stafford’s development as an organist. He will begin his service as the Institution’s interim organist at the first ecumenical worship service as the Institution’s interim organist at the first ecumenical worship service of the 2020 summer assembly season, June 28. Stafford is represented by Philip Truckenbrod Concert Artists. For information: www.concertartists.com.

Cherry Rhodes

Cherry Rhodes returns to Shang- hai, November 5–9, 2019, to participate in the Second International Organ Festival sponsored by the Shanghai Con- servatory of Music, and to perform an international competition, performed in the Shanghai Oriental Arts Center, served on an international panel at the Shanghai Competition, and presented a lecture entitled, “Inspiring Colabo- rations with Living Composers.” This lecture focused upon the written and dedicated words to her and the collaboration involved between composer and presenter in the creating these compositions. Among these composers discussed were Jean Guillou, Joan Tower, Rayner Brown, Frank Ticheli, Weicheng Zhao, Fr. Marcus Walter, Larry King, Calvin Hampton, and James F. Hopkins. Rhodes performed Hinck’s Aranrhod’s Web and Hampton’s Eternity Dance in the Shanghai Festival opening concert.

Publishers

Complete Keyboard Sonatas, Vol. 1 (C00003, £12.50) performed by Giovanni De Cecco on clavichord. Sonatas include F Major, K. 250; C Major, K. 309; D Major, K. 576; and Allegro in C Minor, K. 312.


MorningStar Music Publishers announces the fourth volume of the series by Gerald Near, A Gregorian Liturgical Year. This edition contains pieces for Sundays and major feast days of the church, covering the period from Pentecost 18 (25th Sunday in Ordinary Time, Proper 20) through All Saints.

Thematic material for each piece is taken from one of the Propers of the Mass (Itronut, Gradual, Alleluia, Offertory, Communion), and the entire collection is keyed to the three-year Litany shared by Roman Catholics, Episcopalians, and Lutherans, as well as some denominational bodies not strictly liturgical by nature. The pieces range roughly in length from one to three minutes, with chant melodies taken from the Roman Gradual (Graduale Romanum, Solesmes 1974). For information: www.morningstarmusic.com.


"Our previous Allen Organ was installed when the Shrine was built twenty years ago. It had served us well, so we were confident we would be getting a quality product again. Every detail of our new organ, with its expanded features, was custom built to meet our needs. Its exquisite exterior finish blends perfectly with the beauty of the Shrine, and the addition of the Diapason stops on all of the divisions along with the Swell and Choir Antiphonal divisions has provided a richness of sound, which are just a few of the notable benefits that support our Sisters singing in the choir. Our Allen Organ Representative had diligently worked with us in every step of the process, assisting us with choosing the customized details, installation and fine tuning, to provide the precise balance of sound fitting for the Shrine's musical needs. We were also given comprehensive instructions regarding the many new capabilities and sound options that are now available through Allen's newest digital technology."

Sister Mary John Paul, P.C.P.A.
Organist at Our Lady of the Angels Monastery & Shrine of the Most Blessed Sacrament

"At the Shrine of the Most Blessed Sacrament, visitors come from around the world to adore Jesus in the Most Blessed Sacrament and to participate in the Holy Sacrifice of the Mass. Traditionally, monasteries are considered as those who preserve and promote the arts. We do our best to provide beautiful music as an act of love and worship of Our Lord, and the organ's accompaniment is an essential part.

We are grateful for our Allen Organ Representative for their professional assistance and for helping us through this whole process. Our thanks to all who have made this possible! God Bless."

Mother Dolores Marie, P.C.P.A.
Our Lady of the Angels Monastery
Dobrinka Tabakova

Regent Records announces new CDs. Dobrinka Tabakova (RECCD530) features the works of this composer performed by the Trenton Cathedral Choir, BBC Concert Orchestra, Natalie Clein, cello, and Joseph Wicks, organ, directed by Christopher Gray. Works by Tabakova include Alhaj Dancesporti, Mater, Jubilate Deo, Magnificat and Nunc dimittis, and Diptych for solo organ.

Thomas Trotter: From Palaces to Pleasure Gardens


Organbuilders

Casavant Frères, Limitée, Saint-Hyacinthe, Quebec, Canada, is in the final stages of construction of a two-manual, eleven-rank, mechanical-action organ for St. Dunstan’s Chapel of Christ Church, Cranbrook, Bloomfield, Michigan, featuring a mezzo forte temperament.

The instrument is expected to be completed by Easter.

For First United Methodist Church, Baton Rouge, Louisiana, Casavant is installing a new four-manual, fifty-nine rank organ for the church’s renovated 1926 sanctuary. For information: www.casavant.ca.

The old Rodgers console was still working fine but lacked “all the bells and whistles” available on the new organs of the day. Rather than trading the organ, the Cathedral donated it to the newly formed St. Timothy Parish in Lutz.

As St. Timothy outgrew that first property, a newer, albeit pre-owned Rodgers was purchased in 2002 to be installed at the new location and the Rodgers 330 was donated once again to yet another church in central Florida. The first new organ in the history of their church was purchased at the end of 2016.

The new hybrid organ for St. Timothy was designed by Central Music of Clearwater, Florida and built by a renowned pipe organ builder and Rodgers Instruments.

First, a custom finished Rodgers Infinity Series 4-manual organ was installed. Later, 7-ranks of breathtaking pipe-work was added. The tonal specification includes a horizontal brass Trumpet en Chamade. The mahogany casework is accented by three dazzling “embossed” pipes. Each of the embossed pipes bears a name stamped into its languid. The foundation of the pipework is the Pedal Octave 8’ and the largest pipe in that rank bears the name of Fr. Kenneth Malley, Pastor of St. Timothy’s.

The pipe in the center of the facade bears the name of Bishop Robert Lynch. Finally, the pipe closest to the organ’s console bears the name of the late Msgr. Harold Bumpus who was a champion of the organ within the St. Petersburg Diocese for decades.

Critically important to the organ committee at St. Timothy’s was a digital organ’s ability to seamlessly blend with real wind-blown pipework for both the listening enjoyment of the congregation and the functions and features for the organist.
to, a comprehensive list of Poister’s uni
versity organ students (1928–1970) and
organ recital repertoire, repertoire played
by his students in recital (1939–1968),
dates and locations of his recitals and ma
nuscripts, as well as other activities of or
ganists important to his career. A select
bibliography is informative in its relative
frequency, and an index is very helpful.

The book, in narrative form, demonstrates
that Arthur Poister was much more than a
phenomenal teacher and musician; he was a
jumble of mentor who treated his students,
collaborates, friends, and acquaintances with
exceptional kindness.
The late Roy Kirk perhaps most eloquently
acknowledged that Poister has been quot
ded on page 345: “Because he loved and
was beloved he will not be forgotten.”
Poking in the appendices are contributions
from standing task in production of this book.

It is a model that hopefully will inspire
biographies of giants of the American organ
scene, such as Baco Coe, Craighead, Crozier, Mason, and others.

—Stephen Schnurr
Gary, Indiana

New Organ Music
Tocata en Sol Mayor: Sonata de arpego para órgano ó cla.re, by Joseph Nebra, edited by
Román Escalas. Institución Fer
nando el Católico, Teca Aragonesa,
from: https://ifc.jlweiler.com

This volume contains four complete
pieces for keyboard and a fragment by
Joseph Nebra (or José de Nebra, as he is
called in some sources), 1702–1768, who
was one of the teachers of António Soler
and organist and assistant choirmaster
do the Chapel Royal Madrid. He left
some fifty works including operas,
sinfonias, andante and Masa con orchestra, with only a few keyboard
pieces have been published so far, apart
from two slim volumes published by the
Institución Fernando el Católico—of which the other volume is regrettably
out of print—a few more pieces have been included in anthologies (see below
for some of these). His brothers Joaquin
(1709–1782) and Francisco (1705–1741)
and his nephew Manuel Blasco de Nebra
(1776–1821) were also organists, but
there is inevitably confusion with attri
butions. It is possible that more pieces
will come to light as Spanish archives
are investigated and catalogued.
The first piece is a Tocata en Sol Mayor
(G major) of 77 bars that is in binary form
and is scarcely distinguishable from the
Iberian sonata with its single-note
passagework in the right hand over a texture ranging from thick quarter-
note chords to single notes in the left hand.
Sequential passages occur throughout,
with a few in minor keys adding color.
The second piece is another Tocata in
Sol Mayor (F major) of 88 bars, which
oscillating eighth-note octaves appearing
alongside tirades in thirty-second notes;
it is shorter, at 52 bars. The second section—two-part eighth notes in the
right hand over a repeated quarter note in
the right hand add tension.
The third piece, Sonata en Fa Mayor
(F major) of 72 bars, is in binary form
and flows more clearly the influence
of the works of Domenico Scarlatti and
Rodríguez. Again the right hand is a
predominantly single voice with occasional
chords, long-held trills, or moving qua
ter-note chords. The right hand in varied
features, such as repeated eighth sec
onds and thirds beneath sixteenth notes
and sixteenth-note figures in which the
left hand is divided into two parts, are
probably better suited to the per
cussive nature of the harpsichord. Like
many such Iberian sonatas of the period
this piece could certainly be played
on the organ, the writing being strictly
within the keyboard compass of the con
temporary organ.
The fragment that follows is six bars of
a Grave in D minor; the volume closes
with a short Tocata en Mi menor (E
minor) of forty bars. The piece in binary
form is in two voices throughout until
the appropriated final chord of each section.
Although many in sixteenth notes as a
noto perpetuo there are phrases with
eight-note triplets in the right hand against sixteenth notes. None of the
complete pieces carry tempo indications
but are clearly allegro. A few ornament
signs are marked including the wavy line
and also the letters tr with occasional
colored notes. The gauged character of
the line though it, which frequently meant
a sixteen note. These pieces require
considerable ornamentation from the player to add
accidentals, but they are generally attrac
tive and would sound well in recitals or
as voluntaries.

This print volume from the same
publisher is No. III in the series Teca Aragonesa and is entitled Obras Ínéditas para tecla, edited by María-Salud Alva
rez and contains three sonatas (Fa mayor,
Sol mayor, and Mi flat mayor), three
tocatas (Re mayor, Do menor, and Fa
mayor) and an Obras Ínéditas el Católico, which is also included as number 14 in Anóni
mos Aragoneses edited by Donostia Pre
ciados y Aragoneses (Aragoneses) and
Pange Lingua tentatively attributed to José
de Nebra is included in Músicas Aragonesas
en Valencia en el siglo XVIII edited by
Vicente Rizo for Institución Fernando el
Católico as Volume VII in the series
Teca Aragonesa (available for €9).

Three pieces by José de Nebra—Grave de 8
Tocatas de Claves en Do menor, and
Sonata en Sol —as well as two pieces—a further
Sonata en Sol and a Fantasia—attrib
bute to previously unpublished works
written by the editors of Obras Ínéditas para tecla by Rosario Alvarez Martinez for Sociedad Española de Musicultura, Madrid.

All the interpretations are suitable for
organ and harpsichord, the writing having
a lyrical character and the interpretation being always
reflective.

—John Collins
Sussex, England

Sound Every Voice: Organ Inter
pretations, by Emma Lou Diemer.
Augustsburg, ISBN 978-1-
5046-5718-5, 2019, $20.00. Available
from: www.augsburgfortress.org

Emma Lou Diemer is notable at both
performer and composer. Educated at
Yale University and Eastman School of
Music, she became supporting roles in
four operas, including Die Fledermaus, set
in Austria in 1928, and Così fan tutte, set
in a sunny Italian garden. Her music is
bright, alternating 5/4 and 6/4 meters and
presents the tune in a texture of fourths and sixths. “Oh, Sing to the Lord!” (Lasst uns erfreuen) is
a hymn festival.

“Morning Has Broken”? Baptized in Water (Baptism)?” This reflective piece
that stretches out the hymntune by
changing the meter to 4/4 (rather than
3/4), thus adding a beat to the last two
notes of each phrase. Under the tune are
novel harmonies and long pedal points.

“Now Thank We All Our God” (NUN Danket alle Gott) is joyful and
motto keeps to one key and one meter (4/4)
and is given. Under the tune are
colorful harmonic touches. “Although I Speak with Angel’s Tongue” (O Waly Waly) sets the tune (for solo reed or light prin
table organ) in a lovely setting, a simple
setting with a few harmonic surprises.

“Shalom, My Friend!” this fantasia
is a statement of the tune, mostly against
inverted seventh chords, and highlights
the even-numbered eighth-notes for a
“lightly” printed setting.

“I Love to Tell the Story” (HANKEY),
An expression that would work well for
service or recital use. The tune is presented over held chords, with eighth-note leaps forming three
note patterns in the pedal. This setting
keeps to one key and one meter (4/4)
and is given. Under the tune are
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note patterns in the pedal. This setting
keeps to one key and one meter (4/4)
and is given. Under the tune are
colorful harmonic touches.
the initial dotted-quarter/eighth note of the hymntune's beginning is as important as the beginning itself. It is a very interesting recording, representing just the tip of the iceberg so far as the very vigorous and extensive organ culture of Finland is concerned.

Une voix française: A French Voice: 20th-Century Organ Masterworks. By Renée Anne Louprette. CD CMS 506, St. Ignatius Loyola Church, Chicago. This compact disc is a credit both to Renée Anne Louprette and to the Mander organ at St. Ignatius Loyola.

—John L. Speller
Port Huron, Michigan

New Handbell Music
My Hope Is Built on Nothing Less, arranged for 3, 4, or 5 octaves of handbells, by Cathy Moklebust. Choristers Guild, CGB1079, Level 4 (M+). $4.25. Here is an engaging original composition that alternates between 3/4 and 6/8 time signatures. The beginning and ending sections are upbeat and lyrical, while a lush and subdued middle section employs a lovely melody line accompanied by triplets. An edition for three octaves is also available, CGC857. These arrangements are compatible for massed ringing.

Joy and Hope Aboaping, arranged for 3, 4, or 5 octaves of handbells, by Cynthia Dobrinski, Susan E. Geschke, and Sandra E. Geschke. MorningStar Music Publishers, MSM-30-880, Level 1 (E), $29.95. Sandra Eithun, Susan E. Geschke, and Cynthia Dobrinski have written an up-tempo piece for handbells that is both lively and engaging. The combination of 3/4 and 6/8 time signatures and the use of handchimes as descant create a delightful sound. This arrangement is suitable for intermediate handbell/handchime choirs.

Canticle of the Turning, arranged for 3, 4, 5, or 6 octaves of handbells, by Karen Thompson. GIA Publications, Inc., G-8491, Level 3 (M+). $4.95. The setting of the traditional tune, STEAR OF COUNTY DOWN, adapted by Bory Cooney, is given a lovely rolling eighth-note pattern suggesting a movement of turnarounds. Grace notes, nutlets, and martellato lift adds spirit to the piece. Handbellists will enjoy this spir-
was born in 1929 in Alkmaar, the Netherlands, on the shortest day of the year, the youngest of eleven children. He apprenticed with Bernard Pels & Zonen in Alkmaar, and he continued his education in the workshops of Vermeulen, Wattle, and Verschuren. He served in the Dutch army shortly after the end of World War II. During his military service, John was seriously injured in a railroad accident. He recalled being in the wrecked car realizing he was hurt, asking God for “twenty more years,” and then getting the creeps as the twentieth anniversary approached. I do not know the exact dates but suppose that accident happened in the early 1950s. He died last November about five weeks short of his ninetieth birthday—God granted that prayer.

After his time in the army, he returned to work in the organ shop of Verschuren. He and his wife Maria moved to the United States in 1961 as John went to work for the Holtkamp Organ Company under Walter Holtkamp, Sr. He was working on the installation of the organ in Warner Concert Hall at Oberlin when he was noticed on a big Harley-Davidson motorcycle. John was told by the bike dealer that he would not buy him a bike because he was not from the area. John was not sure what was to happen, but he promised he would stay in the best hotels, eat the best food, and not get caught in the rain. He and his wife drove to San Francisco to celebrate his retirement. Maria and I joined them for a visit, and it was a wonderful trip. It was a punctuating anthem for a wonderful trip. It was a punctuating anthem for a wonderful trip. It was a punctuating anthem for a wonderful trip.

John burst randomly into song many times each day. The simple chanted melody that was not allowed in the house. The promises. We were both smokers, and I think that may have been before there was a smoking ban. John got beaten up at a Blackjack table. champagne was on the house, and I ran back to the table. We had a meal in a Basque restaurant recommended by Howard Hanson, a member of the Oberlin music faculty. We had chocolate for dessert. John invited me to make the trip with him to deliver the instrument to Sarah Baldini in San Francisco. John was especially fond of her because she was the first woman to become a professional organist in the United States. John had a caper, and off we went. We spent a night in Elko, Nevada, and then got a room in Reno. We dined at Fisherman’s Wharf in San Francisco. John had a mustachioed bartender with a broad Irish accent who remembered the days of apply in harvest gold and avocado colors), the just vehicle for such a caper, and off we went.

The trip is about 2,400 miles each way, and I suppose we drove between 400 and 500 miles each day because of the windchests and the long distance. Anyone who has made the trip will appreciate our process of his life that had brought him to live and work in such a huge country with such diverse landscapes.

John and his family were members of the Sacred Heart Catholic Church in Oberlin, which was the site of his memorial service. When I worked for him, we cleaned the organ each day at 9:00 a.m., and I usually walked to the church to attend the morning Mass. John burst randomly into song many times each day. The simple chanted melody that was not allowed in the house. The promises. We were both smokers, and I think that may have been before there was a smoking ban. John got beaten up at a Blackjack table. champagne was on the house, and I ran back to the table. We had a meal in a Basque restaurant recommended by Howard Hanson, a member of the Oberlin music faculty. We had chocolate for dessert. John invited me to make the trip with him to deliver the instrument to Sarah Baldini in San Francisco. John was especially fond of her because she was the first woman to become a professional organist in the United States. John had a mustachioed bartender with a broad Irish accent who remembered the days of apply in harvest gold and avocado colors), the just vehicle for such a caper, and off we went.

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Coming into the shop, Maria typed, “We would like to ask in a very polite manner from the Counsel to John, when the agreement was altered in December of 1980 to include the addition of an independent 8’ Octaaffix in the Pedal, which made necessary the construction of a separate case for the two pedal stops. This was a labor-intensive project, as the organ case was standing in place. John and I sat proudly in the organist’s pew that Sunday as the congregation shared some they had not heard. John’s grandchildren, and it was fun to pass on what we had not heard. John believed that there is a little voice in the head of a craftsman that pipes up when something is about to go wrong. If you do that, you will stab yourself with that chisel.” I still hear that little voice and think of him. When I am tuning a church flute, I remember the moment he showed me how to hold the tool in the Congregational Church in Austerlitz, Ohio, and I remember his training my beginner’s “yo-yo tuning” in the chapel at the College of Wooster. He insisted that I learn to tune with both hands and made me tune entire organs left-handed. There are some pipes you just cannot reach with your right hand.

John Leek was not a nationally known organbuilder, but he was widely known by generations of students at Oberlin that gave him an impressive reach. Many of my friends worked for him during their student years, and many other former students have commented in recent weeks about how generous he was with advice and goodwill. He built more than a dozen harpsichords and two pipe organs, renovated or restored dozens more, and performed thousands of service calls on hundreds of different organs. While I worked with him, we helped install four new Flentrop organs including the big three-manual instrument at Trinity Cathedral in Cleveland. I believe John’s greatest legacy was as a teacher, sharing his old-world experience, knowledge, and insight with young craftsmen.

John and I worked regularly on the big Aeolian-Skinner organ at the Church of the Covenant in Cleveland, relathering a division at a time and doing regular tuning visits. As we left the church one afternoon, a woman was contemplating a flat tire, and we offered to change it for her. When we finished, she thanked us profusely, declaring that there would be a special place in heaven for us. John replied, “Yes, tuning harps.”
Interview

An interview with Pierre Labric

By Jesse Esbach

On July 27, 2018, my dear colleagues and friends, Yannick Merlin and Béatrice Pietrot, introduced me to Pierre Labric at his residence southwest of Paris in Dreux. Labric is perhaps best remembered in this country for recording the complete organ symphonies of both Widor and Vierne on the legendary Cavaille-Coll instruments of St-Ouen, Rouen (Widor), and St-Sernin, Toulouse (Vierne). These recordings were marketed in the United States by The Musical Society after 1971 and introduced my generation to not only the symphonic style of Widor and Vierne, but also the sound universe of Aristide Cavaille-Coll.

After spending a delightful two and a half hours with Mr. Labric and speaking at great length about his mentor Jeanne Demessieux and his brilliant friend and colleague at the Paris Conservatory, Jean-Claude Touche, I asked Yannick and Béatrice on our return trip to Paris if Mr. Labric might consent to a written interview on the life and achievements of Jeanne Demessieux. Yannick Merlin received an enthusiastic response, and I drafted twenty questions, intending to explore Demessieux’s short but highly prolific career. It was a veritable plot originating from one of the most eventful epochs in the history of our profession.

Jesse Esbach: If I remember correctly, Jeanne Demessieux was Marcel Dupré’s assistant in the organ class at the Paris Conservatory towards the end of the war. Was it at this time that you met Jeanne Demessieux for the first time? How did she prepare you for the organ class? Technique, repertoire, interpretation, counterpoint, harmony, improvisation?

Pierre Labric: Yes, Jeanne Demessieux replaced Dupré in the organ class during the week of May 14–21, 1946. I’m transcribing the themes she had us work on [in improvisation]: What beauty in style? What technique? What preparation studies did the principal parties are still with us, and since the cause of the saga can never be proved, I can only repeat what others have said: Jeanne Demessieux was utterly blameless, and Dupré was foolishly victimized and manipulated by individuals in his entourage who intended to overthrow Demessieux to suit their own agenda. It was a veritable plot originating from near unparalleled, despicable jealousy that nanoated everyone in the French organ world and well beyond. Seventy-five years later, condemnation of the injustice perpetrated on the young Jeanne Demessieux continues to resonate. Marcel Dupré enjoyed almost complete authoritative control of the French organ world and impose more than capable of destroying, or otherwise compromising, a promising career.

Labric told us with the greatest admiration, ‘My children, see how Jeanne Demessieux is getting results from Marie-Madeleine.’ Yes, it was true.

The inevitable question did arise during our meeting in 2018 concerning the traumatic rupture between Dupré and Demessieux. I knew better than to launch “head-on” into this sad story and instead replicate the flavor. “Mama has her little secrets,” Jeanne told us! My modest reportery was Liszt, Franck, Widor, Guilmant, Vierne, Demessieux, little Litaize, very little Dupré, a little Langlais, Jean-Claude Touche, Jean Guillemeau. A pirated version of my recording of his Toccata from one of my concerts at Saint-Ouen de Rouen is on the internet.

What preparatory studies did the teacher Demessieux want in place before taking a student? She required a serious piano technical with etudes of Chopin or Liszt. Did she ask for repertory studied at lessons be memorized? No. I played all of my lessons with the text. Could you describe the legendary memory of Demessieux? For the centennial, it seemed especially appropriate to begin collecting some of his indelible memories of one of the most eventful epochs in the history of our profession. What preparatory studies did the teacher Demessieux want in place before taking a student? Demessieux, like Dupré, was always running a deficit. Demessieux, who came for a coffee, filled the coffers: a half hour before the

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First row, left to right: a friend of Pierre: Gervais (harmonium player, President of Jeanne Demessieux); Josette Hébert-Coffin (sculptor for the Sévres porcelain business, with a cat in her arms); Jeanne Demessieux. Second row: Mme. Lachambre (governress of the Beuzeville rectory); Maurice Genso- li (director of the Sévres porcelain plant); M. Haerpfel (organbuilder); Abbé Lepreux.

What repertory did you undertake with Demessieux? Bach, Butzbach, old French music, Liszt, Franck?

She had me work on her (St.) Etudes with great interest. They made me progress enormously. I started with the octave study, which I perfected during the first week of school 1946. I played it for her in May, and with her advice I worked on it during [summer] vacation. I played it for her again in September. She was happy with my work, and encouraged me to put it on my program on October 15 at St-Godard, Rouen. I was happy and... and... I got her precious advice for the big Vierne works. I recorded all of them later, observing everything scrupulously. She had me work for part of the afternoon. Madame Demessieux prepared for us, delicately, a delicious snack that we savored with one of my friends who accompanied me to my lesson—she, too, has since passed! All of this was downed with a cup of coffee for which I could never replicate the flavor.

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lesson, I asked her if, in the vast nave of a cathedral, one had to moderate tempo a little bit because of the reverberation. ‘No,’ she replied. ‘It is necessary simply to articulate.’ What repertory did you undertake with Demessieux? Bach, Butzbach, old French music, Liszt, Franck?

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concert, there wasn’t a chair left in the immense nave! Jeanne had difficulties keeping her school afloat. He dared to ask Jeanne, then at the top of her international glory, if she would accept to give a concert for a rather low fee. Her secretary responded, “Miss Demessieux asks me to inform you she will offer a free recital for your school. A date has to be found according to her possibilities.” I have read the letter.

You recounted a beautiful anecdote concerning a concert in Deauville, made to Normandy, around Deauville, I think. A priest from a little village asked her to visit his parish the day after the concert. When she arrived, she asked for the piano. She did not know. Finally, she asked her secretary. She got the piano, and the priest was delighted. But he had difficulties finding the keys. Jeanne asked if she would like to play the piano. The priest replied, “Certainly, I would be honored to listen to you play!” Jeanne played the piano and afterwards, she asked the priest to bring the organ. She played the organ, and the priest was astonished. Jeanne asked, “Would you like me to play the organ?” The priest replied, “Yes, I would be honored to listen to you play!” Jeanne played the organ, and the priest was delighted. 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understood you correctly, this work
was discreetly if she would soon give us the
timidity and humility that were already

I know that Frank Speller went
caught a glimpse of her in the light.

I being one of the rare individuals—if
this detail, so affectionately confided,
I didn't push further, being content with
your approach those years with a far deeper

As Pierre Labric approaches his
centennial, I am certain my American
organists national competition, the Canadian
International Organ Competition, and the Fort Wayne national competition.

1. Derived from the traditional French harpsichord and piano “schools” where the fingers do most of the work. Arm weight, and arm movements in general, were not intro-
duced at the conservatory until after World War II, although some French pianists were
very aware of (and advocated) arm weight and arm movements before 1940.

2. Visit www.organ-music-unit.edu for a vid-
eo of Mine Duruflé at the University of North Texas where an in-concert film in February,
1992, playing a segment of the Vierne Toccatas and a Habanera. She had never seen or
knew or consulted Dorothy Taubman, the core of Mine Duruflé’s virtuosity is derived
in large part from concepts learned by and passed on through the great technici-
cian who was Dorothy Taubman: long fingers moved from one scale to another, and very subtle forearm rotations, up-down
movements, in-out movements, and lateral shifting of the arm when required by the music.

3. Lest the reader assume that I have mi-
 grated to the almost rabid, anti-Dupré groups prominent in France today, such is not the
case. My students perform more Dupré works than any other studio in North America. My admiration for Dupré as a vir-
tuoso and composer is unbounded, but from what I have learned from his students and oth-
ers, he was a kind and generous man, deeply loved, and was Saint-Martin’s

4. Lilian Murtagh (1907–1976) originally
managed concert agents and others for the
LaBerge and Colbest agencies before purchas-
ing the organ division from Henry Colbert and forming the LaBerge and Colbest agency
in 1962. In 1976, her organization merged with
Karen McFarlane to create McFarlane-McFar-
lane Artists Management. Jeanne Demes-
sieux’s three North American tours (1953,
1955, 1958) were organized by Lilian Murtagh.

5. Under-scored by Labric.


7. Under-scored by Demessieux.

8. Frank Speller (1905–1977), former pro-
 fessor of organ at University of Texas for more
than forty years, studied with Jeanne Demes-
sieux in Paris sometime during the 1930s.
He was one of the few American organists to
study with her.

9. Rollin Smith, “César Franck’s Metro-
ome Memes: From Paris to Brooklyn.” The
American Organist, September 2003, 58-60.


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Building Bach: His Foundations and Futures

University of Michigan 59th Annual Organ Conference, September 29–October 1, 2019

By Brooks Grantier

The 59th annual University of Michigan conference on organ music took place on the Ann Arbor campus September 29 through October 1, 2019, with important pre-conference events on the Friday and Saturday preceding. The theme for 2019 was “Building Bach: His Foundations and Futures.” In view of (and in honor of) construction equipment all over the campus, the theme seemed exceptionally apt.

Pre-conference event: Isabelle Demers

In an impressive memorized program, Isabelle Demers set a high bar in her recital at Saint Paul’s Episcopal Cathedral in Detroit on Friday, September 27. Alongside a few familiar works, Ms. Demers offered colorful, varied fare from Sweelinck, Scheidemann, Müthel, W. F. Bach (the “Dorian” Toccata and Fugue), and Australian-American composer Jason Roberts. Transcriptions included movements from Handel’s Fireworks Music, and a braiding reading of the first movement of Beethoven’s Symphony No. 5, bringing out all of the composer’s intent—tempo, rhythm, texture, and formal shape. The recital was brought to a bravura conclusion with Thalben-Ball’s Variations on a Theme of Paganini.

The Eighth Annual Improvisation Competition

On Saturday, September 28, three finalists played the very fine three-manual, fifty-seven-rank Wilhelm organ at Ann Arbor’s First Congregational Church, site of a number of conference events. With no combination action nor the assistance of registrants, the three competitors were on their own in impressive displays of contrapuntal prowess and formal tactus. Competing were Christopher Ganza (first prize), David McCarthy (second prize), and Héctor Salcedo (third prize). All three players showed themselves at the top of today’s outstanding class of improvisers.

Sunday, September 29

Julia Brown (Mayflower Congregational Church, Grand Rapids, Michigan) opened the conference proper with a recital on the two-manual, thirty-five-rank Silbermann-styled Fisk organ in the Blanche Anderson Moore (BAM for short) Recital Hall at the School of Music on the University’s North Campus. Serving up a meat-and-potatoes menu of Buxtehude, Scheidemann, Möthel, W. F. and J. S. Bach, Ms. Brown’s playing was marked by a gracious flexibility in rhythm, sensitive to the organ’s flexible windings and the intimate acoustics of the BAM recital hall.

Returning to the Wilhelm organ at First Congregational Church, Kola Owolabi’s faculty recital considered “Bach’s Circle: Musical Influences and Missed Connections.” Playing with astute finesse and a seasoned musical intelligence, Dr. Owolabi gave us music of Weckmann, Frescobaldi, Kerll, Corea de Araujo, Buxtehude, the superb Nun freut euch, lieben Christen g’reinein, and Bach (the “Dorian” Toccata and Fugue).

Monday, September 30

The morning opened at the BAM Fisk organ with a lecture-recital by Kevin Bylsma (Mariner’s Church, Detroit) and Randall Engle (North Hills Christian Reformed Church, Troy, Michigan) on “Bach, the Teacher.” Mr. Bylsma gave a recital on the two-manual, fifty-seven-rank Wilhelm organ in the Blanche Anderson Moore Recital Hall, site of a number of conference events. With no combination action or the assistance of registrants, the faculty recital considered “Bach’s Nest.” Just as a bird gathers material from many places to build the nest, so Dr. Bylsma displayed her many-sided musical interests in a lecture-recital called “Bach’s Nest.” Just as a bird gathers material from many places to build the nest, so Dr. Bylsma displayed her many-sided musical interests in a lecture-recital called “Bach’s Nest.”

The students were candidates for various degrees in organ and church music, and in some cases also for degrees in computer science and engineering—a sign of the times for organists in our age. All were players of fine attainment, carefully prepared, and confident in performance.

Pamela Ruiter-Feenstra displayed her many-sided musical interests in a lecture-recital called “Bach’s Nest.” Just as a bird gathers material from many places to build the nest, so Dr. Ruiter-Feenstra has borrowed from many sources to put together improvisations modeled on the works of Bach. After playing various works of Bach to demonstrate her own Bach-inspired improvisations, she concluded with an improvised French suite on the American tune, “We shall overcome.” Accompanied by a box lunch (a “Bach’s lunch!” outdoors), we were treated to the first of two carillon recitals, this one by U of M carillonneur Tiffany Ng, playing the sixty-bell instrument located near the School of Music. Always an adventure-some programmer, Dr. Ng chose newly composed works written with some

ATLANTA CHAPTER, AGO ANNOUNCES

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reference to Bach. The euphoniously tuned Dutch carillon was in contrast to its English companion on the U-M central campus, which we heard later that day. Returning to the School of Music, Michael Barone (of Pipedreams renown) gave us generous samplings of recorded works commissioned and/or played by the late Marilyn Mason. Founder of the U of M organ conference and the longest serving faculty member in the history of the university (sixty-seven years), Dr. Mason enriched the organ repertoire with some ninety commissioned works. Then, using the BAM Fisk, George Stauffer and Renée Anne Louprette (Rutgers University) gave a tandem lecture recital entitled “Bach Under the Influence.” Dr. Stauffer identified several compositional strands that came together in Bach’s organ music and in later works that flowed from his inspiration. Ms. Louprette then played works by Bach and later composers that strongly correlated Dr. Stauffer’s insightful points. Both artists deserve much credit for this thoughtfully devised, elegantly presented program.

Moving to the U of M central campus, we heard a second carillon recital, by Roy Kroezen (carillonneur of the Centralia, Illinois, carillon), on the fifty-three-bell Baird Carillon, given to the university in 1936 by athletic director (!) Charles Baird. This carillon is much in the English style, with the unusual harmonics of the bells given clangorous free play. Mr. Kroezen’s program included music by Bach, Buxtehude, and Kirnberger. Thus we were treated to two very distinct styles of carillon, two highly varied approaches to repertoire, and a pair of most artistic players. Who could ask for anything more?

Our day finished in the legendary Hill Auditorium, whose organ is an amalgam of Farrand & Votey, Hutchings, Skinner, and Aeolian-Skinner. A mongrel? Of course, but in this case a friendly beast, very much at home in the spacious acoustics and parabolic interior of Hill Auditorium. Steven Egler (Central Michigan University) played a one-composer program entitled “Organ Music of Gerald Near: Futurist Building on the Foundations of Bach.” Dr. Egler’s selection proved a strong case for bringing the essence of Bach’s style into our time in music of contrapuntal ingenuity and polished sonority. In the music of Bach, a composer can find no finer mentor, and in the playing of Dr. Egler, a composer can commend no finer advocate.

Tuesday, October 1

We began the day with three discussion programs back-to-back. First, a group of researchers in such arcana as “mathematics and computational medicine and bioinformatics” gave a presentation on mapping brain activity during performance of Bach’s trio sonatas. While the research is in its infancy—stay tuned. When linked with findings in neuroscience, the work will provide fascinating insights into how the brain processes information on several planes simultaneously, as in the trio sonatas. Isabelle Demers returned us to the organ as an expression of musical
communication, with observations of the continuing persistence of Marcel Dupré’s articulation of Bach’s G Minor Fugue, through recorded performances spanning several decades.

The final discussion, led by Dr. Tiffany Ng, was on “Women and Organ Improvisation.” Three women from the conference roster plus jazz studies professor Ellen H. Rowe related how they came to the practice of musical improvisation. The panel noted that nearly all improvisation prizes are awarded to male performers, speculated on reasons for this, and highlighted improvisation among women players.

Matthew Bengston of the U of M keyboard faculty and Mark Kroll (professor emeritus, Boston University) presented lectures on the suites of Bach and Dieupart, and on Bach and Couperin, both using the harpsichord in superb illustration of Bach’s French style. Another recital by U of M students followed, using the Wilhelm organ. Performers Jenna Moon, Allison Barone, Kaclan Hansson, and Emily Solomon (a member of THE DIAPASON’s 20 Under 30 Class of 2019) played music of Scheidt, Böhm, Müthel, and Tunder respectively. As in the first recital, all were carefully prepared, and all played with style and confidence.

The conference closed with Bach and Handel, played by U of M’s Baroque Chamber Orchestra in the spacious acoustics of Saint Francis Catholic Church, with its excellent Létourneau organ. The centerpiece was Bach’s Cantata 146, Wir müssen durch viel Trübsal in das Reich Gottes, featuring a quartet of singers and Dr. Owolabi playing the important organ part. Directors Joseph Gascho and Aaron Berofsky gave all that we could ask for in an edge-of-the-seat compelling performance.

As a welcome interlude, before the final performance, organ department chair James Kibbie invited everyone to gather at Ann Arbor’s Cottage Inn restaurant, a favorite haunt of the U of M community, in a toast in memory of Marilyn Mason. As we raised our glasses, Dr. Kibbie offered his own brief salute, and then invited all in attendance to share their own ‘Marilyn’ stories with those around us. It was a fitting and right so to do. And a fitting close to a memorable conference.

Brooks Grantier, FAGO, is music director emeritus of the Battle Creek (Michigan) Boychoir, and was for thirty-eight years director of music at Trinity Episcopal Church in Marshall, Michigan.

Photo credit (all photos): Colin Knapp
The Germer Van Hagerbeer/Frans Caspar Schnitger organ (1646/1725), Sint-Laurenskerk, Alkmaar, the Netherlands (photo credit: Jan Zwart)

The jury and final round candidates of the International Schnitger Organ Competition 2019 (photo credit: Jan Zwart)

Organ Festival Holland and International Schnitger Organ Competition 2019: Sint-Laurenskerk and Kapelkerk, Alkmaar, the Netherlands

June 21–28, 2019

By Lorraine S. Brugh

Saturday is market day in Alkmaar. On the way to the Sint-Laurenskerk from my hotel there were stalls filled with fresh fruit, vegetables, breads, and desserts. Tempting as they were, I hurried through to make the 9:00 a.m. starting time for the first round of the International Schnitger Organ Competition 2019. With the church bells chiming 9:00, the jury entered, and the members were introduced.

The jury

The five jury members for 2019 included: Martin Böcker, lecturer at the Hochschule für Musik und Theater Hamburg and artistic director of the Orgelakademie Stade, Germany; Bernard Focroulle, professor of organ for the Conservatoire de Bruxelles, Belgium; Krzysztof Urbaniak, head of the organ and sacred music department, Baie-Voisez Academy of Music in Lüdi, Poland; Bas de Vroome, organ professor at the Rotterdam Conservatorium voor Muziek, the Netherlands; and Wolfgang Zerer, professor of organ at the University of Music and Performing Arts in Hamburg, Germany. The competition began in 1991 and is held biennially in Alkmaar, centered at the Great Sint-Laurenskerk in the city center.

The organs

Great Sint-Laurenskerk houses two important organs. The instrument that has already won the grand prize; of course, is the Hieronymus Beck organ (1646/1725) at the west end, both a sight to behold and a delight to hear. Adding to its appeal is the controversy surrounding its history, which has only served to heighten its prominence.

Arp Schnitger died before working on the instrument and his son, Frans Caspar Schnitger, finished the organ. The second and smaller instrument is in a swallow’s nest gallery on a side wall of the nave just opposite the apse and was built by Jan Van Gool in 1511. Muntone temperament tweaked this Western equal-temperament ear with unusual tonalities and pitches. Hearing the older music of Sweelinck, Frescobaldi, Hasler, and others offered a glimpse into the way this music originally sounded. The Van Covelens organ, now electrified, is the oldest playable instrument in the Netherlands.

The competition

Forty-five applicants from thirteen countries submitted an audio performance to be considered for the 2019 biennial competition. From these ten were chosen to compete in Alkmaar. To prepare for the competition and its organs, the ten finalists were all given a spring weekend in Alkmaar practicing on the instruments. This gave the competition time to adjust to the mechanical demands of each instrument and their differences as well as conceive registrations before the competition began.

During the first round each contestant performed on both instruments. As we moved from the apse to the west end the performer also moved from the Van Covelens organ to the Schnitger. Pieter Van Dijk, city organist in Alkmaar, explained the differences of the two instruments from the performers’ point of view: the Van Covelens has a smaller manual compass, limited pedal range, and smaller keys and pedals than the Schnitger. The oldest stop, from 1511, is the Hoofdwerk 6′ Holypij, which starts at low F. The Trompet in the Pedaal (this division’s only stop) balances perfectly with the 8′ Doel (Præstant) in the manual, though it sounds very loud from the console. The Borstwerk and the Hoofdwerk were both used with a 4′ stop as the foundation in one performer’s final Sweelinck variation. There are almost no repeats in the Mixtures. The Scherp is intentionally weighted to give the top intensity, just as choirs are often weighted with more sound in the treble than in the bass registers.

The Schnitger organ fills the entire west end of the nave, a beautiful and massive case. In 1725 Schnitger added a 2′ flue in the Groot-Manual and the 2′ Nachthorn in the Pedaal, adding a brighter and singing quality to the instrument. Schnitger added these at his own expense as he felt the organ was incomplete without them.

A large part of the competition’s challenge lies in transitioning from one instrument to the other in the space of a few minutes. The pieces in this round were limited to Sweelinck, Erkans dich mein, O Herre Gott, BWV 677, and BWV 664, and Prelude and Fugue in C Major, BWV 547, on the Schnitger.

There was no memorization requirement for the competition, and competitors were known to the jury and audience only by their contestant number. So, while the playing level was generally strong, musically and technically, there was no way to know who was playing during their performance. Listening became an exercise in hearing subtle differences between interpretations of a piece, considering various tempi, and listening to how performers used the room and its acoustics.

Following the ten performances, the six finalists to advance to the second round were Victor Manuel Baena de la Torre (Spain), Oliver Brett (United Kingdom), Freddie James (United Kingdom), Antonio Pedrosa (Portugal), Daniel Seeger (Germany), and Vittoria Vanini (Italy).

The next round offered some choice in literature, this time played on the Kapelkerk organ in Alkmaar. The organ is a Christian Müller instrument from 1762, maintained by Flentrop since 1939 and restored by the firm between 1982 and 1986. The repertoire included a Buxtehude canzona of the player’s choice, three chorale preludes for manuals alone from J. S. Bach’s Clavierübung III (Wir glauben all in einen Gott, BWV 681, Allein Gott in der Höh sei Ehr, BWV 664, and Die sind die lieben zehn Gebot, BWV 679), and a Bach toccata for manuals alone (BWV 910–916). A hot summer evening did not make playing these delicate pieces any easier. The jury selected Victor Baena de la Torre, Freddie James, and Vittoria Vanini as the three finalists for 2019.

The finalists

Victor Baena de la Torre (Spain, b. 1995). At the age of twelve de la Torre started playing guitar and piano and later studied these instruments at the Conservatory of Madrid. There he became interested in the interpretation of early music, especially for organ and harpsichord, and decided to study organ with Anselmo Serna and harpsichord and baro continuo with Denise De La-Herrán. As a basso continuo player, he has participated in various opera productions. He has participated in master-classes for organ and harpsichord, among others, Lorenzo Ghizelhi and Bernard Focroulle. He currently studies at the Conservatory of Amsterdam with Pieter van Dijk and Matthias Havings.

Freddie James (United Kingdom, b. 1990). James started as a chorister at
Southwark Cathedral, and after leaving the choir, he held positions as organ scholar at Croydon Minster and assistant organist at Sint-Nicolaas Basilica, Amsterdam. He was then organ scholar at St John’s College, Cambridge. With the choir, he performed in a range of venues around the world, including in Japan (Suntory Hall, Tokyo, Tokyo Opera City), the United States, Germany, the Netherlands, and Denmark, and on a number of radio broadcasts, including a recording for Chandos of works by Thomas Tomkins. He was subsequently organist of the Christuskirche, Stuttgart, and is currently organist of the Church of St. Peter and Paul, Oberwil, in Basel, Switzerland.

Vittorio Vanini (Italy, b. 1968): Vanini entered the Conservatorio di Como, Italy, in 2011, where he studied first with Luca Bassetti, then with Enrico Vercellari. In 2017 he completed a bachelor’s degree in organ with honor. During his studies he focused on organ literature, harpsichord, and thorough-bass with Davide Pozzi and on composition with Antonio Eros Negri and Caterina Calderoni. He is currently studying at the Schola Cantorum Basiliensis, Switzerland, in the class of Tobias Lindner. He has been working as a church organist in the parishes of Lucgo Martino and Cuccio, Italy, and he has given concerts in Italy, Germany, and Switzerland.

The final round
The final round returned to Sint-Laurenskerk with literature for both organs. For the Van Covelens organ, each contestant chose a large Bach chorale prelude, including a recording for Chandos of works by Thomas Tomkins. He was subsequently organist of the Christuskirche, Stuttgart, and is currently organist of the Church of St. Peter and Paul, Oberwil, in Basel, Switzerland.

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The winners and prizes
The prizes reflect both the civic and religious relationships of this festival to the city of Alkmaar. Following the final round the jury announced the prizes:

Schütz prize (first prize, €5,000)—Victor Baena de la Torre

The first prize of the competition is named after organbuilder Frans Caspar Schnitger (1696–1729), son of the legendary Arp Schnitger. In 1723–1725, at the instigation of the newly appointed city organist Gerhardus van der Poel (1696–1753), Frans Caspar carried out the highly controversial renovation of the Van Hagerbeer organ in Alkmaar. Behind the unchanged organ cases, designed by architect Jacob van Campen, a completely new type of instrument in North German style arose for Holland. Schnitger thus achieved the definitive breakthrough of this aesthetic in Dutch organbuilding. The Alkmaar organ is the best-preserved instrument by him.

Fleurtrop prize (second prize, €2,500)—Vittorio Vanini

Fleurtrop Orgelbouw of Zaandam, the Netherlands, has executed many important organ restoration and new-build projects in the Netherlands and abroad, including the restoration of both organs in Groote Sint-Laurensskerk, Alkmaar. Fleurtrop Orgelbouw adopted the second prize of the International Schnitger Organ Competition during the tenure of Cees van Oschbrugg, who was then the company’s director.

Third prize (€1,000)—Freddie James

Izaak Kingma prize (audience prize)—Vittorio Vanini

Izaak Kingma (1936–2004) was secretary of both Alkmaar organ foundations for many years: the International Schnitger Organ Competition Foundation and the Friends of the Organ Foundation. In addition to his career in education, he was active as an organist in various churches in Alkmaar, including the Treffenhuis and the Renonstrantse Kerk. Because of his great merits for the Alkmaar organ culture, the International Schnitger Organ Competition Foundation decided in 2004 to link its name to the public prize of the International Schnitger Organ Competition that takes place during the biennial Organ Festival Holland in Alkmaar.

The symposium
The symposium coincided with the competition as an organ symposium, a series of workshops and masterclasses presented by the jury members. This year’s topic was “The better Schnitger?” The young organbuilder Frans Caspar Schnitger, son of the legendary Arp Schnitger, with his organ in Alkmaar, was the subject of the symposium. Workshops and masterclasses were offered for “accomplished amateur and professional organists.” Participants who wished to play for the masterclasses also prepared required pieces for the event.

The presentations included:
—Martin Böcker “Schnitger in Stade and Hamburg and what happens before and afterwards.” This presentation looked at the ways Arp Schnitger developed his premise for sound ideal and construction close to home before building instruments further afield.
—Cees van der Poel “The Zwolle Organ—Schnitger’s Ticket to Holland.” This commission began Arp Schnitger’s international career, opening the way to further projects in the Netherlands.
—Krzysztof Urbaniaik “Activity of Schnitger’s pupils east of the Oder-Neisse line.” Dr. Urbaniaik demonstrated the direct influence of the Schnitger style on Polish instruments through the students and apprentices of Arp Schnitger.
—Gerben Gritter, professor of music theory and organbuilding at the Amsterdam University of the Arts. His doctoral thesis focused on the life and work of the organbuilder Christian Müller, the builder of the Sint-Bavokerk organ in Haarlem. He highlighted differences and similarities between Schnitger and Muller.
—Frank van Wijk, organist at the Kapelkerk in Alkmaar. “The innovative properties that the Alkmaar organ still has to offer us today.” Van Wijk described many of the events that keep the church and its organs in the center of the city’s life. Hosting children’s choir festivals, organ recitals, and other innovative programming keeps the community connected to this landmark church. The foundation that supports the festival brings guest performers and new music for these old organs in order to reach a new audience. Specific composition commissions and combinations of organ with choir, orchestra, or electronics are used to broaden the organ culture.

Concert and recital highlights
The festival included an organ and choral concert featuring the St. Salvator Chapel Choir, St. Andrew’s University, Edinburgh, Scotland, Claire Innes-Hopkins, director, and Bernard Foc. The Scottish choir delighted the audience with its sleek sound in a beautiful acoustic. The Schnitger organ created an interesting dialogue with its massive and varied sounds.

A noontimes concert presented Cees van der Poel and Gerben Gritter playing works of Lutbeck, Böhan, Jacob Wilhelm Lustig, and Johann Nikolaus Hanff on the Schnitger organ. A “Four hands and feet organ concert” put the spotlight on Pieter Van Dijk, city organist in Alkmaar, and Frank Van Wijk, playing solo and duet literature.

This is an ambitious festival, carried out by an army of volunteers. The festival committee presented a hospitable welcome while running a well-planned, high-level event. Gratitude is due to all those who work hard to keep this instrument and its programmes alive, giving pride of place to young organists ready to build their performance careers.

Lorraine Brugh is professor of music and Krause Fellow at Valparaiso University, Valparaiso, Indiana. She recently served as director of the university’s study abroad program in Cambridge, England.

The 1762 Christian Müller organ, Kapelkerk, Alkmaar, the Netherlands (photo credit: Jan Zwart)

The 1511 Jan van Covelens organ, Sint-Laurensskerk, Alkmaar, the Netherlands (photo credit: Jan Zwart)
From the Organbuilder

Forever ago it seems, in the year 1991, C. B. Fisk, Inc., was commissioned to build a three-manual, 49-stop teaching and recital instrument in McCray Hall on the campus of Pittsburg State University, Pittsburg, Kansas. Our first organ on the campus of Pittsburg State University was Opus 106 provided an opportunity to work closely with PSU professor Susan Marchant, the school’s widely respected director of choral activities, organ, and harpsichord. Trained in organ performance at Oberlin and Yale, Dr. Marchant allowed at the time that, should the stars someday align again, her dream was to acquire a Fisk instrument for her church—the First United Methodist Church of Pittsburg.

Well, to the benefit of all, twenty-five years later the stars did indeed realign, and in the spring of 2017 C. B. Fisk was awarded a contract with FUMC to build a two-manual, 26-stop mechanical-action organ. Discussions had commenced the year previous with Dr. Marchant, music director and organist, Eric Rosenthal, chair of the organ committee, and the Reverend Mark Chambers, senior pastor. It was decided early on that Opus 152, in contrast to its predecessor, would be centrally located and facing forward at the front of the sanctuary, enabling it to speak without obstruction into the nave. Its unorthodox, imaginative tonal design, developed in close collaboration with the music director, would be efficient, flexible, and specific to the needs of a traditional United Methodist parish church with a reputable, first-rate music program. For our part, we were as delighted at the opportunity for further artistic partnership with Dr. Marchant as we were enthused to add to the collection of fine musical instruments that enhance life in southeastern Kansas.

The First United Methodist Church was established in 1879 as the Tabernacle Methodist Church, three years after the founding of the city of Pittsburg. The current building, a sturdy and nicely proportioned edifice of red brick, is the third in the church’s 140-year history. Dating from 1914, it stands at the intersection of 5th and Pine Streets, one block west of Pittsburg’s picturesque main street.

The church has recently undergone a major renovation, a new pipe organ having been a cardinal component of the renovation plan from day one. Acoustical consultant Joseph Myers, president of Kirkggaard Associates in Chicago, was key to the renovation of the sanctuary design. Following a day of joint onsite listening and brainstorming with Fisk president Michael Kraft and project manager Andrew Gingery, and encompassing ideas that came out of visual designer Charles Nazarian’s initial studies in the physical design model, Mr. Myers generated a detailed, prioritized list of room modifications for consideration. All together, these changes would markedly improve the sanctuary’s acoustical ambience—for the spoken word, for congregational as well as choral singing, and for the support of organ tone.

Myers’s comprehensive report contained recommendations for:

1) reshaping and extending the chancel platform in order to bring the liturgical proceedings closer to the people and to provide greater flexibility for worship and concerts;

2) filling the former organ chamber openings in the chancel sides with angled, plastered masonry walls to add support for the organ’s bass tones and at the same time reduce parallel side wall flutter;

3) removing in its entirety the ‘provisionally’ non-structural proscenium arch, thus doing away with an acoustically harmful sound trap;

4) adding a gently sloping, shallow, convex reflector tight against the barrel-vaulted ceiling at the centerline of the chancel in order to dramatically reduce the confusing buildup of sound between floor and ceiling and to furnish supportive reflections for both choir and organ.

These room modifications, in concert with the new instrument, signaled substantial changes to the front of the worship space; in spite of this, all were enthusiastically embraced and adopted by the church leadership. With the renovations complete and the new organ in place, the sanctuary has been visually and acoustically transformed into an exceptional setting for liturgical worship and musical performance.

Opus 152 is a two-manual and pedal instrument of 26 stops, 22 of which are independent voices. The stoplist was conceived to make the most of available resources, both in terms of budget and space. The Great division, located behind the façade at impost level, comprises only six stops but provides a solid foundation of 16’, 8’, and 4’ tone as a basis for leading congregational song. The one Great reed stop, the German Trumpet, is constructed after Arp Schnitger’s Unterklavier Trompet 8’ in the St. Laurentius Kirche, Dedesdorf. The large Swell division is home to a complete 8’ flue chorus, a pair of strings modeled after those of Aristide Cavaillé-Coll, a flute-scaled cornet séparé with Dom Bédos-inspired mutations, and three colorful nineteenth-century French reed voices—Trumpette, Hautbois, and Clarinette—all at 8’ pitch.

Importantly, the upperwerk of the Swell is scaled and voiced to not only create an effective and balanced flue chorus in that division, but also to complement the Great foundations where it generates a convincing organo pleno on Manual I. The heavily built Swell box is located

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<td>1 1/3 Trompet</td>
<td>1 1/3 Trompet</td>
<td>8’ Harmonic Flute</td>
</tr>
<tr>
<td>1 1/3 Cornet séparé</td>
<td>1 1/3 Cornet séparé</td>
<td>8’ Harmonic Flute</td>
</tr>
<tr>
<td>1 1/3 Voix céleste</td>
<td>1 1/3 Voix céleste</td>
<td>8’ Harmonic Flute</td>
</tr>
<tr>
<td>1 1/3 German Trumpet</td>
<td>1 1/3 German Trumpet</td>
<td>8’ Harmonic Flute</td>
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</tbody>
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**Unique Specifications**

- **Front with the new instrument,** signaled with Dom Bédos-inspired mutations.
- **Organ’s bass tones** and at the same time reduce parallel side wall flutter.
- **Removing in its entirety** the ‘provisionally’ non-structural proscenium arch, thus doing away with an acoustically harmful sound trap.
- **Adding a gently sloping, shallow, convex reflector tight against the barrel-vaulted ceiling** at the centerline of the chancel in order to dramatically reduce the confusing buildup of sound between floor and ceiling and to furnish supportive reflections for both choir and organ.
- **Room modifications, in concert with the new instrument,** signaled substantial changes to the front of the worship space; in spite of this, all were enthusiastically embraced and adopted by the church leadership.
- **With the renovations complete and the new organ in place,** the sanctuary has been visually and acoustically transformed into an exceptional setting for liturgical worship and musical performance.

Photos courtesy C. B. Fisk, Inc.

First United Methodist Church
Pittsburg, Kansas

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**Cover feature**

**C. B. Fisk, Inc., Gloucester, Massachusetts**

**First United Methodist Church, Pittsburg, Kansas**

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**Builder’s website:** www.cbfi sk.com

**Church website:** www.fumcpittsburg.org
above the treble pipes of the Great division and is oriented back to front, with expression shades on the front and both sides. Due to its wealth of tone colors and extensive dynamic range, the Swell accompanies the church choir with ease, and it contributes well to the organ’s ability to showcase a wide range of organ solo repertoire. The Pedal is home to two independent voices—the hammered spotted metal Principal 16′, standing in the façade from DD, and the Trombone 16′. Four additional Pedal stops are mechanically transmitted from the Great.

Construction and preliminary voicing of Opus 152 happened in our Gloucester workshop over the first several months of 2018. Installation took place in August of that year, and the final voicing occupied us throughout the fall and into the winter. The service of dedication and consecration of both sanctuary and pipe organ took place during Lent, on March 24, 2019, to a full house. It featured the organ as an instrument beautifully positioned to fulfill its roles of supporting congregational singing, accompanying choral music, and playing solo and chamber music of diverse styles. Participating musicians on this joyous occasion included the church’s Chancel Choir, members of the Pittsburg State University Choir, PSU saxophone professor Joanne Britz, and organists Susan Marchant, Peter Frost, and Jung Hee Lee.

—David C. Pike
Executive Vice President & Tonal Director, C. B. Fisk, Inc.

From the Music Director and Organist

From my earliest visits as a graduate student to the Fisk shop in Gloucester, as well as to a number of the instruments that resulted from the artistry and craftsmanship that guide the creative process there, I was drawn to the extraordinary organs that bear the name of the firm’s founder. My subsequent conversations and visits with Charles Fisk confirmed my decision that, were I ever to be so fortunate as to have an opportunity to help guide the acquisition of a new organ, I would look first to C. B. Fisk. That good fortune became a reality when, in the 1980s, the leadership of Pittsburg State University and the PSU Foundation embraced the concept of launching a campaign to support the acquisition of what would become Fisk Opus 106. Since its arrival in 1995, it has served as the university’s primary instrument for teaching and performance, and as such has been visited by many of the profession’s most distinguished organists for concerts and masterclasses.

The opportunity to work toward the acquisition of a second new organ for Pittsburg, this time for First United Methodist Church, brought to mind images of a rather different type of instrument, one whose primary function would be to accompany the choir and congregation in the church’s long-standing and vibrant music program. The goal for Opus 152—with its substantial and versatile Swell and Fisk’s characteristically full-bodied principals of the Great, working in concert with the critically important acoustical improvements to the sanctuary—was to achieve a result that would bring an entirely new dimension to congregational singing, one that would be both supportive and inviting. By all accounts from members of the congregation, this goal has been met with resounding success!

Visitors to Pittsburg invariably sense the wonderful symbiotic relationship that exists here between the university and the community. In that spirit, my hope is that both institutions will benefit greatly from the presence of Opus 106 and Opus 152. Organ students as well as seasoned professionals will have an opportunity to study the two instruments’ differences in tonal resources, stop action, and other essential aspects of their design, and will continue to engage in great music-making for many years to come.

—Susan J. Marchant
Director of Music, First United Methodist Church, Pittsburg
Professor and Chair, Pittsburg State University Department of Music

C-side Swell chest oriented back to front
Principal 16′ façade pipes of polished, hammered spotted metal
C-side Great chest at impost level
Randall Dyer & Associates, Inc., Lebanon, Tennessee

New Organs

Randall Dyer & Associates, Inc., Opus 100, First United Methodist Church, Lebanon, Tennessee

From the first time I walked into the church, they announced one day while passing through town and happened to meet Charlie Overton, the affable minister of music. I knew the possibility of building an organ for the First United Methodist Church of Lebanon, Tennessee, had the potential to be an organbuilder dream job. An organ committee was formed, and my committee was receptive to suggestions and willing to travel to Lebanon. Kentucky, to see our organ at the Cathedral of the Holy Trinity. Whether it was due to that organ or the authentic Kentucky barbecue we had for lunch, the church was debatable, but we parted ways. I was pretty certain we were going to build them an organ.

During the process, the minister of music changed, but no momentum was lost as the new man on the podium, Windell Little, was totally on board.

The church building stands from the 1890s, a handsome contemporary/Creole structure. The church by M. F. Möller organ from the late 1920s had been moved from the old building by J. Alex McKeel, a late-life, but nevertheless capable organ technician who in a former life had been a station agent for the Tennessee Central Railroad. The track runs across two blocks behind the present church building. He added several new ranks of well-made pipes and a new console in the move, but unfortunately, the entire instrument was installed in chambers on each side of the divided chancel.

Standing in an organbuilder's standpoint, we were struggling to come up with both a placement and a visual that would look right in the sound well into the room, and stay in good usable tone. While cantilevered dual side chests were briefly considered, the fact that the pitch relationship of the pipes in those chambers would change as the day wore on and the sun moved around the church was on the south end of the building.

When I went to see the Swell and Choir sections. The mahogany drawknob console, also built in house and stained to match the pews, is easily movable throughout the chancel on recessed casters and connects to the organ by one very small fiber-optic “wire” that spits out into two different locations. The relay system, also by Matters, features multiple memory levels, transpose, and record/playback capabilities.

The very handsome stained glass central window is recessed about four feet to the outside wall beyond the front chancel. So that there is a hidden hall passing into the choir loft on the outside ends of the room, and the padded reeds were refinished to their dark mahogany color, substantially improving the acoustics.

While preparing the organ spaces, the minister of music, I nevertheless approached them with a placement that I was thinking, he quietly stroked his chin, walked around the choir behind the walls, went outside to look at the building from that vantage, and after about ten minutes of pondering, said, “Yes, they aren’t structural. They can be removed.”

Apprehensive that the organ committee would think I had lost my mind, I nevertheless approached them with the concept of removing the walls and reusing the organ back into the gained space, scaling up the side chamber tone openings in the process. To their great credit, they immediately brought into the concept and engaged an architect to do the engineering.

Local building contractor Mike Walls, who had done other construction for the church, was engaged to do the work. While preparing the organ spaces, the architect was replaced by hard working, and throughout the room, and the padded reeds were refinished to their dark mahogany color, substantially improving the acoustics.

The false walls removed and the outside walls well insulated with glazed-on Styrofoam, the new organ occupies the depth of the gained space. It is supported on long legs, so that the choir can still walk under it from side to side and enter the choir loft on the outside ends through doors that are part of the organ case. The structure of the organ is totally self-supported to the floor and relies on the building only to brace it. Built of heavy, medium-density fiberboard, painted to match the white pew ends, the lower organ cases serve as perfect reflectors for the sound of the choir, now located across the chancel instead of divided. And the medium density fiberboard tubes make very effective enclosures for the Swell and Choir sections.

Pipes of the Pedal 16 Principal and Great 8’ Principal, made of aluminum by Matters, Inc., are cantilevered from the structure of the organ to form the facade. Surprisingly, the total weight of the twelve longest pipes is only about 250 pounds on each side.

Several sets of the 1960s pipes added by Koellein were reused in the new organ, among them the Pedal Rauschquinte, made from the former Great 2′ and 8′ stops, as well as the 16′ Trombone. The 16′ Subbass, painted white to blend in with the walls and case, is also “previously owned” from our warehouse stock. The remainder of the five pipes were made by Stukens of the Netherlands with reeds by Oyster Pipeworks of Ohio. Bradley Jones, tonal director, voiced the five pipes in our shop and was assisted in the final tonal blowing by David Beck. They play on our own electro-pneumatic slider-and-pallet chests.

A couple of stops are of special interest: the Swell 8′ Gegen is a large string, almost Principal in scale, and serves as the basis of the Swell secondary ensemble. The Great Major Flute starts as a large-scaled Bohrförste and becomes a Harmonic Flute in the upper registers, hereafter that “antiquat”.

Randall Dyer & Associates, Inc.
UNITED STATES

East of the Mississippi

15 FEBRUARY

Nathan Lauber; St. Thomas Church Fifth Avenue, New York, NY 3 pm
Daniel Roth; Christ Church, Pelham, NY 7:30 pm
• Charles W. Ore, workshop; Zion Lutheran, Wausau, WI 11 am

16 FEBRUARY

CONCORA, works of Durufle; Immanuel Congregational Church, Hartford, CT 4 pm
Nathan K. Lively & Peggy Brnegle: St. Patrick’s Cathedral, New York, NY 3:15 pm
Lynn Trapp; Cathedral of St. John the Divine, New York, NY 4:45 pm
Simon Johnson; Calvary Episcopal, Pitsfield, MA 4 pm
George Fergus; Washington National Cathedral, Washington, DC 5:15 pm
Jacob Reed; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong; First Congregational, Columbus, OH 4 pm
Katelyn Emerson; Hyde Park Community United Methodist Church, Cincinnati, OH 4 pm
Chenault Duo; Second Presbyterian, Louisville, KY 3 pm
Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm
Irene Beethe; Loyola University, Chicago, IL 3 pm

17 FEBRUARY

Peter Richard Conte, silent film; Temple Emanuel-El, New York, NY 3 pm

18 FEBRUARY

Ethan Haman & Abraham Wallace; Westminster Hall, Yale University, New Haven, CT 5 pm
Colin MacKnight; Church of St. Paul the Apostle, New York, NY 7 pm
Josh Duncan; Campbellsville University, Campbellsville, KY 12:00 pm
Christopher Wallace; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

19 FEBRUARY

Simon Johnson; First Presbyterian, Philadelphia, PA 7 pm
Jeffrey Porter; St. Luke Catholic Church, McLean, VA 12 noon
Just Bach; Luther Memorial Church, Madison, WI 12 noon

20 FEBRUARY

Jeremy Filsell; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

21 FEBRUARY

Simon Johnson; St. John’s Episcopal, West Hartford, CT 7:30 pm
Manhattan School of Music; Madison Avenue Presbyterian, New York, NY 7:30 pm
Michel Bouvard; Christ Episcopal, Rochester, NY 7:30 pm
David Baskeyfield; SUNY Buffalo, Amherst, MA 7:30 pm
Natalia Kazaryan; National City Christian Church, Washington, DC 12:15 pm
Jillian Gardner; Zoor Lutheran, Perryburg, OH 7:30 pm
Charles Kennedy, harpsichord; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

22 FEBRUARY

Tate Addis; Cathedral Church of St. Paul, Detroit, MI 7:30 pm
Blue Heron; First Church Congregational, Cambridge, MA 8 pm
Mozart, Requiem; Woolsey Hall, Yale University, New Haven, CT 8 pm
Michel Bouvard, masterclass; Sacred Heart Catholic Cathedral, Rochester, NY 10:30 am
Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm
Simon Johnson; First Presbyterian, Gainesville, FL 4 pm
Students of Indiana University Jacobs School of Music; Auer Hall, Indiana University, Bloomington, IN 4 pm

23 FEBRUARY

Michael Evensong; St. John’s Episcopal, West Hartford, CT 5 pm
Aaron Tan; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Jennifer Pascuall; St. Patrick’s Cathedral, New York, NY 3:15 pm
David Briggs; Cathedral of St. John the Divine, New York, NY 4:45 pm
Nicholas Quardokus; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Robert McCormick; St. Mark’s Episcopal, Philadelphia, PA 4 pm
Gail Archer; University of Delaware, Newark, DE 3 pm
Benjamin LaPrarie; Cathedral of St. Matthew the Apostle, Washington, DC 3:30 pm
Tom Sheehan; Washington National Cathedral, Washington, DC 5:15 pm
Duke Evensong Singers; Duke University Chapel, Durham, NC 4 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
David Bristeaux; Mass in C. K. 257; Christ Episcopal, Bradenton, FL 11 am
Katelyn Emerson; Stetson University, Deland, FL 3 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5 pm
David Briggs; Auer Hall, Indiana University, Bloomington, IN 4 pm
Sharon Peterson; Southminster Presbyterian, Arlington Heights, IL 4 pm

25 FEBRUARY

Works of Palestrina, Rossini, & Verdi; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Alan Morrison, with DeKalb Symphony Orchestra; Georgia State University, Clarkston, GA 8 pm

26 FEBRUARY

Candide Light Vespers; Shadyside Presbyterian Church, Pittsburgh, PA 7 pm
Olivier Latry, David Briggs, & Wayne Marshall; Kimmel Center, Philadelphia, PA 8 pm

27 FEBRUARY

Julian Wachner; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
Amy Cerniglia; Christ Episcopal, Bradenton, FL 12:15 pm
Students of Indiana University Jacobs School of Music; Alumnae Hall, Indiana University, Bloomington, IN 12:15 pm

28 FEBRUARY

Samantha Scheff; National City Christian Church, Washington, DC 12:15 pm
John Sherrer; Fourth Presbyterian, Chicago, IL 12:10 pm
Andrew Peters, silent film, Safety Last; Principia College, Elsah, IL 7:30 pm

29 FEBRUARY

Peter Krasinski, silent film; St John Neumann Catholic Church, New York, NY 7 pm
David Briggs, masterclass; Auer Hall, Indiana University, Bloomington, IN 9 am
Michel Bouvard, masterclass; Raymond Hall, University of Notre Dame, South Bend, IN 10 am
Calendar

22 MARCH
CONCORDA, Bach, Mass in B Minor, St. James’s Episcopal, West Hartford, CT 4 pm
Choral Evensong; St. John’s Episcopal, West Hartford, CT 5 pm
St. Savior’s Chapel Choir; Battell Chapel, Yale University, New Haven, CT 7 pm
Annette Richards: Marquand Chapel, Yale University, New Haven, CT 7:30 pm
Daniel Brondel; St. Patrick’s Cathedral, New York, NY 3:15 pm
Mark Paceo; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Matthew Barto; Cadet Chapel, West Point, NY 2:30 pm
Vincent Dubois; Bryn Mawr Presbytery, Bryn Mawr, PA 2 pm
Choirs of Duquesne University; Shady Side Presbyterian, Pittsburgh, PA 3 pm
Alan Morrison; St. John’s United Church of Christ, Lansdale, PA 4 pm
Choral Evensong; St. John’s Episcopal, Hagertytown, MD 5 pm
Diane Meredith Belcher; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Christopher Houlihan; University of Tampa, FL 2 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
23 MARCH
Scott Dettra; Woodbury Forest School, Woodbury Forest, VA 7 pm
24 MARCH
Students from Curtis Institute; Central Synagogue, New York, NY 12:30 pm
Jazz Vespers; Duke University Chapel, Durham, NC 7:30 pm
25 MARCH
Candlelight Vespers; Shady Side Presbyterian, Pittsburgh, PA 7 pm
Just Bacht; Luther Memorial Church, Madison, WI 12 noon
Christine Kraemer; St. Luke’s Episcopal, Evanston, IL 11:30 am
26 MARCH
Chelsea Chen; masterclass; Trinity College Chapel, Hartford, CT 12:15 pm
Janet Yieh; St. Paul’s Chapel, Trinity Church Wall Street, New York, NY 1 pm
C. P. E. Bach; Die letzten Leiden des Erzâiders; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Nancy Siebecker; Christ Episcopal, Bradenton, FL 12:15 pm
Thomas Osipat; First Presbyterian, Birmingham, MI 7 pm
27 MARCH
Martin Jean; Christ Episcopal, New Haven, CT 5:30 pm
Chelsea Chen; Trinity College Chapel, Hartford, CT 7:30 pm
James Conoly; St John Nepomucene Catholic Church, New Haven, CT 3:15 pm
Carson Cooman; National City Christian, Washington, DC 12:15 pm
28 MARCH
Blue Heron; First Church Congregational, Cambridge, MA 5 pm
29 MARCH
Chase Leon; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm
Nathan Bayreuther; St. Patrick’s Cathedral, New York, NY 3:15 pm
Paul Griffiths; Cathedral of St. John the Divine, New York, NY 4:45 pm
Jamie Hilt; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Craig Williams; Cadet Chapel, West Point, NY 2:30 pm
Gail Archer; Vassar College, Poughkeepsie, NY 3 pm
Alan Morrison; St. James the Less Episcopal, Scarsdale, NY 4 pm
Robert Parkins; Duke University Chapel, Durham, NC 5:15 pm
Jean-Baptiste Robin; Church of the Covenant, Presbyterian, Cleveland, OH 4 pm
31 MARCH
Bach, St. John Passion; Cathedral of St. John the Divine, New York, NY 7:30 pm
Theodore Davis; Campbellsville University, Campbellsville, KY 8 pm
Nathan Laube; Collegiate Church, Collegedale, TN 7:30 pm
UNITED STATES
West of the Mississippi
15 FEBRUARY
Tyler Boehmer; Our Savior’s Lutheran, Sioux Falls, SD 7 pm
16 FEBRUARY
Scott Turkington; St. Mark’s Episcopal Cathedral, Minneapolis, MN 2:30 pm
21 FEBRUARY
Joshua Stafford; All Saints’ Episcopal, Fort Worth, TX 7:30 pm
Paul Tegels; Christ Episcopal, Tacom, WA 12:10 pm
Joseph Adam; works of Vierne; St. Joseph Catholic Cathedral, Seattle, WA 7:30 pm
30 MARCH
STEPHEN SCHNURR
Saint Paul Catholic Church
Valparaiso, Indiana

THE DIAPASON  FEBRUARY 2020  27
Calendar

Michael Kleinschmidt, with string quartet; St. Mark’s Episcopal Cathedral, Seattle, WA 7:30 pm

23 FEBRUARY
Michael Burkhardt, hymn festival; Augustaana Lutheran, West St. Paul, MN 8:30 & 9:45 am
Aaron David Miller, with harp; Elizabeth Chapel, House of Hope Presbyterian, St. Paul, MN 4:45 pm
Bradley Hunter Welch; Memorial Drive United Methodist, Houston, TX 7:30 pm

26 FEBRUARY
Palm Desert, CA 4 pm
Dallas, TX 7:30 pm
United Methodist, Houston, TX 7 pm
Chapel, House of Hope Presbyterian, St. Helens, WA 7:30 pm

25 FEBRUARY
James Welch; Aspen Community United Methodist, Aspen, CO 6:30 pm

1 MARCH
St. John the Divine, Houston, TX 5 pm

2 MARCH
7 pm
the Blessed Sacrament, Sacramento, CA 7:30 pm

6 MARCH
Michael Henderson, with brass; First Presbyterian, Santa Fe, NM 5 pm
Margaret Kwame, University of Nevada Las Vegas, Las Vegas, NV, 7:30 pm
Wayne Burcham-Guillota, St. Margaret’s Episcopal, Palm Desert, CA 12 noon

8 MARCH
Benjamin Sheen, St. Philip’s Episcopal, Beeville, TX 3 pm
Michel Bouvard; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Monica Cauzus; Fresno State University, Fresno, CA 3 pm
Gail Aer; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Mateusz Ruzwuski; St. Mark’s Episcopal, Berkley, CA 4 pm

13 MARCH
Bill Sullivan; Third Baptist, St. Louis, MO 12:30 pm
Jeremy David Tarrant; St. Luke’s Episcopal, Dallas, TX 3:30 pm
Wyatt Smith; University of Puget Sound, Tacoma, WA 12 noon
Dennis Siebenaler; St. Margaret’s Episcopal, Palm Desert, CA 12 noon
Concordia Choir; Concordia University Irvine, Irvine, CA 7:30 pm

14 MARCH
Jeremy David Tarrant, masterclass; St. Luke’s Episcopal, Dallas, TX 10 am

15 MARCH
BusteHuda, Membra Jeux Nostri; Epiphany Episcopal, Seattle, WA 6:15 pm
Chelsea Chen; St. Margaret’s Episcopal, Palm Desert, CA 4 pm
Monica Cauzus; Central Union Church, Honolulu, HI 2 pm

18 MARCH
Monica Cauzus; All Saints Episcopal, Kapa’a, HI 7 pm

20 MARCH
Ann Marie Rigler; Third Baptist, St. Louis, MO 12:30 pm

27 MARCH
Lucas Fletcher; Third Baptist, St. Louis, MO 12:30 pm
Nathan Laube; First Presbyterian, Santa Fe, NM 5 pm

INTERNATIONAL

16 FEBRUARY
Martin Ellis; Methodist Central Hall, London, UK 3 pm
Marilyn Harper; Methodist Central Hall, London, UK 3 pm
David Mendez Nielsen; Westminster Abbey, London, UK 5:45 pm
Adam J. Brakel; Knox United Church, Parkville, BC, Canada 4 pm

18 FEBRUARY
Alexander Flinch; St. George’s, Hanover, Dallas, TX 2:30 pm
Brian Swager, harp; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

19 FEBRUARY
João Vaz; Cathedral, Oaxaca, Mexico 8 pm

20 FEBRUARY
Daniel Chappuis; St. Margaret Rochester, London, UK 1:10 pm
Pavel Khojout; San Matías Jalaltaco, Oaxaca, Mexico 8 pm

21 FEBRUARY
Craig Cramer; Basílica de la Soledad, Oaxaca, Mexico 8 pm

22 FEBRUARY
James Lancelot; Victoria Hall, Hanley, UK 12 noon
Sue Heath-Downey; St. Paul’s, Deptford, UK 1 pm
Konstantin Volostnov; Cathedral, St. Alban, London, UK 6:30 pm
Pavel Khojout; San Andrés, Zautla, Mexico 8 pm

23 FEBRUARY
Nicholas Freestone; Westminster Abbey, London, UK 5:45 pm
João Vaz; San Jerónimo, Tlascachaua, Mexico 11 am
Craig Cramer; Santa Maria, Tlacolula, Mexico 6 pm

25 FEBRUARY
George Parsons; Grosvenor Chapel, London, UK 1:10 pm

28 FEBRUARY
Denis Bédard & Rachel Alfitt; Holy Rosary Catholic Cathedral, Vancouver, BC, Canada 8 pm

29 FEBRUARY
Adrian Gunnigle; St. John’s Church, Islington Terrace, UK 2:30 pm
David Davies; Birmingham Central Baptist, London, UK 4 pm
Martin Baker; St. John’s Church, Islington Terrace, UK 4 pm

3 MARCH
Kristel Aer; St. Lawrence, Alton, UK 8 pm

14 MARCH
Philip Rushforth; Victoria Hall, Hanley, UK 12 noon
Swedish Church Choir; St. Michael’s, Highgate Village, UK 6 pm

15 MARCH
Stephen Tharp; Berliner Philarmonic, Berlin, Germany 11 am

21 MARCH
Gail Archer; St. Pancras Church, Gütersloh, Germany 8 pm

22 MARCH
Philip Rushforth; Victoria Hall, Hanley, UK 12 noon

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SCHNEISSERT(pipe organ builders) P.O. Box 5372, Fullerton, CA 92838
ADAM J. BRAKEL, Advent Lutheran Church, Melbourne, FL, August 25: Toccata in F, Gade; Fantaisie in E-flat, Saint-Saëns; Air with Variations, Sowerby; Allegro (Symphonic VI in e op. 42, no. 2), Widder; Sonate in e, BWV 529, Bach; Sonata in f, op. 65, no. 1, Mendelssohn.

CHELSEA CHEN, Stiftskirche, Stuttgart, Germany; August 9: St. John Passion (parts of the entire Passion), Bach; transcription; Germany, August 16: Prelude and Fugue in D minor, BWV 523, Bach; Fantasia, Weaver, Taschen Compendium, Chen; Constitutions (parts of the entire Constitutions), Saint-Saëns, trans. Guichard.

KEN COWAN, Stiftskirche, Stuttgart, Germany; August 13: Pastorale, Reger-Ducauce; Chromatic Fantasy and Fugue in D, BWV 903, Bach, trans. Reger, Brevier; Canto Alla Memoria (parts of the entire Canto Alla Memoria), Saint-Saëns, trans. Guichard.

ISABELLE DEMERS, Spreckels Organ Pavilion, San Diego, CA, August 12: Concertos in B, BWV 593, Vitalich, trans. Bach; Two Scherzi, Roberts; Gavotte Fandangos, Dasa; Lindberg; Moderato (Donne études pour les pieds seulement), Balkan; Russian Dance, The Shreiber Trio; Fair (Petrucci), Straßwies, trans. Demers.

MARKUS EICHENLAUB, Stiftskirche, Stuttgart, Germany; August 16: Prelude I (Te Pezzi per Organo), Respighi; Prelude II (Te Pezzi per Organo), Respighi; Toccata in d, BWV 539, Trio in d, BWV 586, Toccata in d, BWV 539ii, Bach; 2 selections (12 Tondos ecclesiastici), Beethoven; Prelude, Adagio and Fugue in c-sharp minor, Karg-Ellert; Marche religieuse on Iste Confessor, Avignon, transcr. Thierry, Caillet; A Clarinet Tune for Organ, Hueyt, transcr. Donat; Duo for Strings, Barber, Variations, Eule, violin, Violin Concerto, Titov, transcr. Demers; Trumpet Tune, McGhee; Elegiac Romance, Mahler; Prelude, Air, and Gavotte, Weidner, transl. Schrepfer; Fugue, Michel; Prelude and Fugue in G, BWV 541, Bach.

SHIBUYA ISAO, St. John's Episcopal Cathedral, Tokyo, Japan; August 3: Fantasia on O Lord, Be at Peace, Anson; Canon in C, BuxWV 244, Bach; Variations on St. Anne, Muffat; Flute Concerto in C, BWV 1034, Bach; Menuet in G, BuxWV 528, Bach; Allegro in E-flat, Bartok; Adagio pour les deux mains, Chaminade; and Fugue, Michel; Prelude and Fugue in G, BWV 541, Bach; Fantasia, Weaver, Taschen Compendium, Chen; Constitutions (parts of the entire Constitutions), Saint-Saëns, trans. Guichard.

JOSHUA STAFFORD, St. Philip the Apostle Church, Saddle Brook, NJ, July 29: Pièces héroïques, PVV 37, Franck; Jesus Loves Me (Gray Pezzola, Book 2, no. 4), Behren, Elegiac Romance, Ireland; Toccata in F, BWV 540, Bach; Romance (Symphonic IV op. 32), Vierne; Sonata Etrusca, op. 94, Jongen.

ANDREW UNSWORTH, St. Luke's Episcopal Church, Cleveland, OH, August 7: Prelude, Air, and Gavotte, Weidner, transl. Schrepfer; Fugue, Michel; Prelude and Fugue in G, BWV 541, Bach; Fantasia, Weaver, Taschen Compendium, Chen; Constitutions (parts of the entire Constitutions), Saint-Saëns, trans. Guichard.

RICHARD WEBB, St. John Vianney Theological Seminary, Denver, CO; July 9: Prisin, Matteo; Legend of the Mountain, op. 150, no. 3, Gregorian, Rhapsody, Waltz, aufl zwei die Stimme, BWV 645, Wir wer den Kraft geft bitten, BWV 647, Ach bleibet ungetan, BWV 649, Wir soll ich fluthen hin, BWV 646, Meine Sehrl echt zu deinen Füßen, BWV 652, Kommt der Junge, jo mit Himmeln hervor auf Erden, BWV 650, Bach; Trumpet Tune, Swan; Aria on a Chaconne, Martinson; Fantasia (Symphonic IV in d), op. 14, Vierne; Lyric Interlude, Scherzid; Divertimento, Cuer, Cuer, Cuer; Prelude, Air, and Gavotte, Weidner, transl. Schrepfer; Fugue on the Rouen Tune Iste Confessor, Avignon; Fantasia Chorale No. 2 in f-sharp, Whitlock.

BRAHMAN HUNTER WELCH, Meyerson Symphony Center, Dallas, TX; July 16: Transports de joie (L'Assurance), Messiaen; Wachet auf, ruft uns die Stimme, BWV 645, Wir wer den Kraft geft bitten, BWV 647, Ach bleibet ungetan, BWV 649, Wir soll ich fluthen hin, BWV 646, Meine Sehrl echt zu deinen Füßen, BWV 652, Kommt der Junge, jo mit Himmeln hervor auf Erden, BWV 650, Bach; Trumpet Tune, Swan; Aria on a Chaconne, Martinson; Fantasia (Symphonic IV in d), op. 14, Vierne; Sonata Etrusca, op. 94, Jongen, transcr. Harris, Welch; Finale (Symphonic IV in d), op. 14, Vierne; Lyric Interlude, Scherzid; Divertimento, Cuer, Cuer, Cuer; Prelude, Air, and Gavotte, Weidner, transl. Schrepfer; Fugue on the Rouen Tune Iste Confessor, Avignon; Fantasia Chorale No. 2 in f-sharp, Whitlock.
The second of three featured complimentary scores to be offered by Fruhauf Music Publications in the course of 2019–2020 is A Baroque Sonata for Organ by Colin Williams. The work explores a variety of baroque tonalities and key relationships, and includes a Sonettklange variety of stopping options. The complete score is available for $20 or best offer postpaid from FMP’s Downloads page.

PUBLICATIONS / RECORDINGS

The Lent and Easter Music of Norberto Guinaldo. The drama of the Crisis outstandingly portrayed in the following works: Seven Places for the Season of Lent; Agnus Dei (Six Pieces); Laudis Sion Salvatorum; Precise untuk the Passion of the Lord; O Sons and Daughters of the King; ‘Laudis Sion Salvatorum’ a shorter setting in the The New Psalt Organ Book. See, listen, buy: www.guinaldopublications.com.

The Organ Historical Society e-shoppe is taking orders for a new DVD by Fugue State Films, The English Organ, a three-part documentary presented by Daniel Mouti. In addition to these three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George’s Hall Liverpool, St. Paul’s Cathedral Melbourne, and King’s College. The set can be ordered for $98, and orders will ship directly from the UK. For information: https://shop.ohs.org.uk.

Raven has released the fourth in a series of recordings by Jon Gillock of the works of Olivier Messiaen: Monodie, Diptyque, and Les Corps Glorieux (OAR-984) played on the 2011 Fiscal Quincent organ of 111 ranks at Church of the Ascension in New York, $16.98 postpaid in the US from RavenCD.com 804/355-6386.


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

Raven has published a 32-page catalog of CD recordings and DVD videos, mostly produced by Raven but with a few items produced by Fugue State Films and others. The catalog is free upon request to RavenCD@RavenCD.com or 804/355-6386.

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26-rank Casavant - Létourneau pipe organ for sale. Orgues Létourneau is offering a 20-stop Casavant Frères pipe organ (Opus 1274) from 1928 for sale. This electro-pneumatic instrument was rebuilt by Létourneau in 1987 and is currently in storage at the Létourneau shops. It is available for purchase in “as is” condition for US $35,000 with its original two-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the two-manual console with a new solid-state switching system.

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