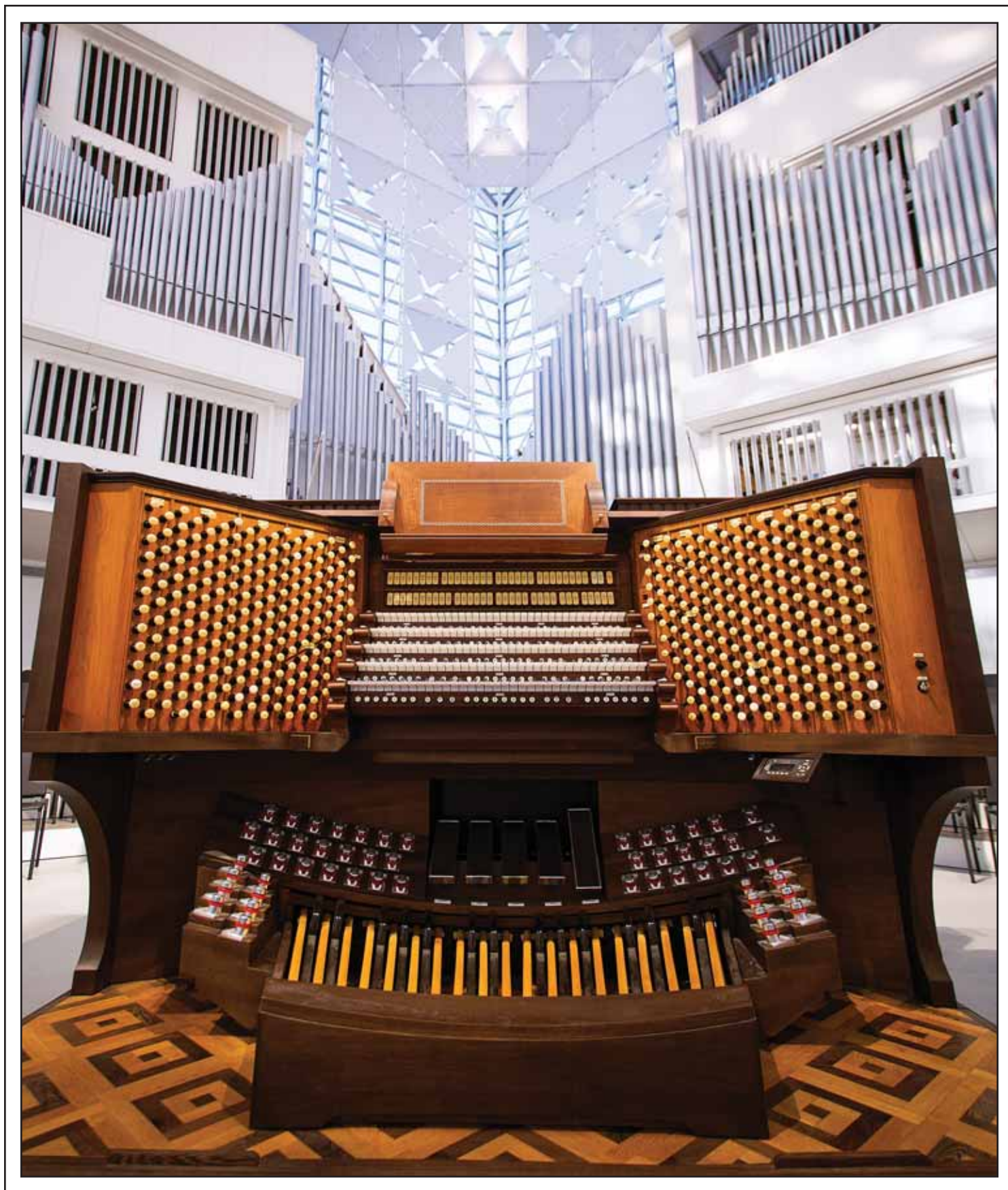


THE DIAPASON

APRIL 2020



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Garden Grove, California
Cover feature on pages 22–24

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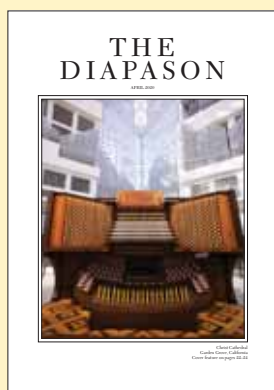
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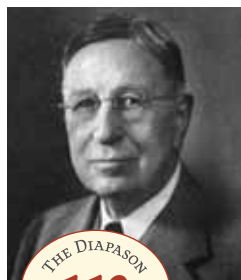
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JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers **David Troiano**
John L. Speller
Leon Nelson

Editor's Notebook



The Gruenstein Award

THE DIAPASON received numerous worthy entries for our first Gruenstein Award, a process that ended on January 31. The award recognizes excellence in scholarship and writing by a young person who has not reached their 35th birthday. We are pleased to present our 2020 Gruenstein Award to **Alexander Meszler**. His entry will be the feature article of our May issue. Stay tuned!

Summer events

Is your church, educational institution, or municipal organization sponsoring summer organ, choral, or carillon events? Be sure to let our readers know by including your events in our calendar. Please send me the information, as we will be working on our June issue by the time you read this.

Engaging the next generation

Is your organization hosting a summer event geared towards the next generation of organists and church musicians? We would be pleased to send complimentary copies of THE DIAPASON, whether a print or a digital issue, for distribution to students. Remember—our student rate is unbeatable at \$20 per year (for digital issue). Simply send me the particulars.

In this issue

David Baskeyfield has translated an essay by Marcel Dupré, "L'Orgue aux États-Unis" (The Organ in the United States),

Here & There

Events



Cathedral of St. John the Evangelist, Milwaukee, Wisconsin, Noehren organ

The Cathedral of St. John the Evangelist, Milwaukee, Wisconsin, announces recitals Wednesdays at 12:15 p.m.: April 1, Michael Thiele, piano; 4/15, Adrien Zitoun, cello, and Chi Li, violin; 4/22, Jackson Borges, organ; 4/29, Paul Kosower, organ; May 6, Simon Farintosh, guitar; 5/13, Blue Violin Duo; 5/20, So Jung Kwak, piano; 5/27, Josh Graham, marimba;

June 3, Erin Booker-Miller, harp; 6/10, Gregory Hartmann, piano; 6/17, Kathryn Zamarron Palominos, French horn, and Tiffany Boyer, trombone; 6/24, Steve Joyal, piano, and Lis Joyal, flute; July 1, Wolff von Roos, organ; 7/22, Avanti Piano Trio; 7/29, Yeram Yoon, guitar; August 5, Olga Sklyanskaya, piano; 8/12, David Jonies, organ; 8/19, Andy Miller, vibraphone, and Alex Wier, marimba;

8/26, Elena Doubovitskya, organ. For information: www.stjohncathedral.org.

The Francophone Federation of Friends of the Organ has organized an organ tour of the former Flanders, July 13–17. Located in modern day northern France and Belgium, the regional tour will include visits to 20 organs and 20 concerts by 17 organists, with a stop at Café des orgues in Herzelee. City visits include Lille, Douai, Saint-Omer, and Auxi-le-Château. The tour includes transportation by coach, entrances, and five meals. For information: www.ffaof.com.

The Setnor School of Music at Syracuse University announces its first Contemporary Organ Music Festival and Composer Workshop, September 12. The workshop is geared to composers at any career stage and experience level who wish to learn more about writing for the organ. The festival will give composers valuable information that they may use in revising their pieces and applying to a nationwide competition sponsored by Hendricks Chapel at Syracuse University to be held early in 2021.

The event consists of three panel sessions, a composer workshop, and a festival concert, all open to the public. Panel sessions will cover a variety of topics, including an introduction to writing for the organ, French improvisation practice and its influence on contemporary composers, and tips on drafting a grant proposal. The composer workshop will provide time for readings of selected works and feedback from practitioners in the field. The evening concert of new organ music will be performed by Syracuse University faculty, alumni, and current students.

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

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from a manuscript found in the Sibley Music Library of the Eastman School of Music in Rochester, New York. Dupré provides a fascinating glimpse into the world of the organ in the United States, including notes on advancements in American organbuilding and education, among other topics. Kimberly Schafer details an interesting project restoring the sound of bells to the "Leaning Tower" of Niles, Illinois. In "Carillon Profile," part of our "Here & There" section, Schafer introduces us to the carillon of the Venice Performing Arts Center, Venice, Florida.

In "Harpsichord Notes," Larry Palmer's friend Robert Tifft chronicles the recordings of János Sebestyén and a contemporary project to reissue them. In "In the Wind . . .," John Bishop ponders how the pipe organ and church music (as well as churches) in the United States have changed in nearly half a century, as he has now retired from his organ maintenance career. Gavin Black, in "On Teaching," continues his discussion of physical therapy and its relation to learning to play the organ.

Our cover feature this month is the Fratelli Ruffatti organ in Christ Cathedral, formerly the Crystal Cathedral, of Garden Grove, California, one of the most widely heard and recognized organs in the United States. The cathedral building as well as the instrument have recently undergone a thorough renovation for use as the spiritual center of the Catholic Diocese of Orange, California. The organ will be dedicated in a series of events that begin early next month. ■

Those who wish to participate in the score reading and feedback session should submit previously unpublished works or works-in-progress by July 15. For more information, contact Anne Laver: alaver@syr.edu.

People



Daniel Ficarri and Marin Alsop

On January 25, **Daniel Ficarri**, a master's student of Paul Jacobs at The Juilliard School, New York City, and a member of THE DIAPASON's 20 Under 30 Class of 2019, performed as soloist in Samuel Barber's *Toccata Festiva* with the Juilliard Orchestra in Alice Tully Hall, under the baton of Marin Alsop. Additionally, the program included Shostakovich's *Cello Concerto No. 2 in G Major* and Brahms's *Second Symphony*.

Ficarri is also a published composer and in 2015 founded Sacred Sounds at St. Paul's, a concert series promoting organ music at the Church of St. Paul

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the Apostle in the Lincoln Center neighborhood, where Ficcarì is organ scholar. Previously, he served as organ scholar at Hitchcock Presbyterian Church in Scarsdale, New York. For information: www.danielficcarri.com.



Raphael Vogl, David Robertson, and the Juilliard Orchestra in Alice Tully Hall

Organist **Raphael Vogl**, also a student of Paul Jacobs at Juilliard, performed Sofia Gubaidulina's *The Rider on the White Horse* on January 31 in Alice Tully Hall on the closing night of Juilliard's Focus Festival. David Robertson conducted the Juilliard Orchestra. This season's festival, "Trailblazers," marked the centennial of women's suffrage in the United States. The festival, which took place January 24–31 was co-curated by Odaline de la Martinez, a Cuban-American conductor and composer based in London, and Focus director and conductor Joel Sachs.

Vogl studied at the University of Catholic Church Music and Music Education in Regensburg, Germany, concentrating in organ and church music with Stefan Baier and Markus Rupprecht. After a year at the Franz-Liszt-Academy in Budapest with Laszlo Fassang, he graduated in Regensburg in 2018. For information: <http://www.raphael-vogl.de/startseite.html>.



Timothy Tikker and Kevin Bowyer at University of Glasgow Memorial Chapel

British concert organist **Kevin Bowyer** gave the world premiere of the expanded version of American composer **Timothy Tikker's** *Sequentia: Dies Irae; Introduction, Passacaglia and Double*

Fugue, February 7, in the fifth concert of Bowyer's Festival of North American Organ Music at the University of Glasgow Memorial Chapel.

Tikker's *Sequentia* was commissioned by the Charleston, South Carolina, Chapter of the American Guild of Organists for their regional convention in 2003 and was premiered by the composer at that event. Originally consisting of "Introduction and Passacaglia," *Sequentia* was augmented with "Double Fugue" in 2011. The work derives most of its thematic and motivic material from the Gregorian chant sequence from the Requiem Mass, and over the course of the "Passacaglia" and "Double Fugue" combines various of Olivier Messiaen's modes of limited transposition.

Bowyer's Festival of North American Organ Music is a series of thirteen concerts from October 2019 through June 2020, presenting an overview of works by Canadian and United States composers. In addition to the Tikker's work, the fifth concert featured works by Christopher Marshall and Morton Feldman. Kevin Bowyer is represented by Seven Eight Artists:

<https://www.seveneightartists.com/bowyer>.

For information: www.ttikker.com.

Competitions

The Hymn Society in the United States and Canada announces a competition for a hymn or song text for congregational singing that engages the themes of death and dying. The search is for a text whether written for an existing or new musical setting. The writer of the winning entry will receive a \$500 prize. Deadline for submissions is May 15, 2020.

The search is inspired by the call for new texts by Mary Louise Bringle at the society's 2019 annual conference during her plenary address, "Final Breath: Death, Dying, and Song," wherein she noted the need for new texts that engage themes that have emerged through dialogue with natural and social sciences. Writers are encouraged to read the text of this address, which was published in *The Hymn*, Vol. 70, No. 4 (Autumn 2019). While writers of texts are encouraged to engage with the themes identified by Bringle in her presentation, texts on death and dying based on other perspectives will also be accepted. For information: www.thehymnsociety.org.

The First International Organ Competition of Korea will take place September 19–26 at the Korea National

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Lynn Dobson and John Panning

In 2012, **Lynn Dobson** and **John Panning** set in motion a business continuation plan to provide for the future of **Dobson Pipe Organ Builders, Ltd.**, Lake City, Iowa, upon Dobson's retirement. On February 15, Dobson retired from full-time employment, and Panning became the company's owner and president. Dobson will continue to work with the company and clients on the visual design of new organs, and he will remain involved in projects currently under construction.

Dobson is acclaimed as one of the most gifted case designers of his generation, producing architecturally sensitive designs that run the gamut from Gothic to contemporary. In his 45 years as president and artistic director, the company has been commissioned to build landmark instruments for Los Angeles's Cathedral of Our Lady of the Angels, Philadelphia's Verizon Hall, Merton College in Oxford, U.K., and Saint Thomas Church Fifth Avenue in New York, as well as more modest instruments found across the country.

The Dobson company was formed in 1974, and Panning has worked with the firm since 1984. Dobson Pipe Organ Builders is currently building its Opus 97, a three-manual instrument of 51 ranks for the University of Dubuque, which will be installed in May. A two-manual organ of 32 ranks for Saint Christopher's Church in Chatham, Massachusetts, follows, then a four-manual, 51-rank instrument for Saint James's Church in Sydney, Australia, the oldest building in that city's historic center. The company maintains 120 organs in the upper Midwest and has two restoration projects upcoming, both unaltered mechanical-action organs: the 1892 J. W. Steere & Sons organ in First Baptist Church, Owatonna, Minnesota, and an early Lyon & Healy instrument, Opus 34 from 1899, at the Church of St. John the Evangelist in Independence, Iowa. For information: www.dobsonorgan.com.



Edwin Beckman, Barbara S. Beckman, and Olivier Latry

The Historic New Orleans Collection (THNOC) hosted a recital by **Olivier Latry** on November 15, 2019, in the Seignouret-Brulatour building in New Orleans, Louisiana. The former residence was built in 1816. One of its last private residents, tobacco magnate **William Ratcliffe Irby**, had the Aeolian organ installed on the third floor of the house in 1925. After Irby's death in 1926, the instrument remained on site, but unused, for more than 90 years. When THNOC purchased the space as the site for a new exhibition center, plans were adjusted to include a full restoration of the instrument, led by the **Holtkamp Organ Company** of Cleveland, Ohio.

Aeolian Opus 1583 consists of two manuals, eleven ranks, 703 pipes, and can be played manually or operated with a self-playing mechanism. It is one of few such organs that survive in its original location without tonal alteration. Today it serves as the prelude to THNOC's ongoing exhibition exploring the history of the French Quarter.

The recital was limited to 50 guests and served as a benefit for Notre-Dame Cathedral employees out of work since the devastating fire of April 15, 2019. The performance included such works as *Fantasy in F Minor* by Mozart, *Three Pieces for Mechanical Organ* by Beethoven, and *Variations on a Noël* by Marcel Dupré. Latry concluded his performance with a series of original improvisations on themes submitted by the audience.

The restoration of The Historic New Orleans Collection's Aeolian organ and music room was made possible through the generosity of **Barbara S. Beckman**. The inaugural performance was made possible with support from **E. Alexandra Stafford** and **Raymond M. Rathlé, Jr.** and the **Omni Royal Orleans Hotel and Rib Room**.

Since the inaugural performance, THNOC has been incorporating daily organ demonstrations at 11 a.m. and 3 p.m., allowing museum visitors to hear brief recorded performances. The institution aims to host at least one organ recital each year.

To illustrate the complex inner workings of the organ, THNOC created a video that gives viewers a glimpse inside the instrument while it plays an Aeolian organ roll recorded by Louis Vierne (1870–1937). The video is accessible through THNOC's YouTube channel at www.youtube.com/watch?v=Oweliz-vIKW. For information: www.hnoc.org.

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University of Arts and Lotte Concert Hall, Seoul, Korea. The competition is open to organists born after September 1, 1988. The jury is Ja-Kyung Oh (Korea, president), Michel Bouvard (France), Arvid Gast (Germany), Naomi Matsui (Japan), Dong-Il Shen (Korea), and David Titterton (United Kingdom). First prize is \$8,000; second prize is \$5,000; third prize is \$3,000; there are two additional prizes of \$1,000 each. Deadline for application is April 30. For information: <http://lotteconcerthall.com/eng/competition>.

The Second International Organ Duo Competition will be held October 9–16, organized by the SOKÓŁ Małopolska Culture Centre in Nowy Sącz, Poland. The first and third rounds of the competition will be held in Lucjan Lipinski Hall, the second round in St. Casimir Church. A preliminary selection will occur by audio-video recording. First prize is 30,000 PLN; second prize is 20,000 PLN; third prize is 10,000 PLN. The jury consists of Ireneusz Wyrwa (Poland, president), Arvid Gast (Germany), Jeremy Joseph (Austria), Christophe Mantoux (France), Konstantin Volostnov (Russia), and Jarosław Wróblewski (Poland). Deadline for application is April 24. For information: www.aquattromani.pl.

Publishers

Edition Walhall announces a new harpsichord publication, *Suite à deux Clavecins*, HW 446, by George Frederick Handel (HD2196, €12.80). Reconstructed by Jan Devlieger, the work is for two harpsichords. Only the score of the first harpsichord has survived, and the composer may never have written the score for the second harpsichord and instead have improvised it in performance. For information: www.edition-walhall.de.

L'Harmattan editions announces a new book, *Jean-Pierre Leguay: Portrait of a composer and improviser* (€37 paperback; €28.99 digital edition). This book introduces Jean-Pierre Leguay's music for solo instruments, chamber music, and vocal music. Included are interviews, articles written for conferences and journals, and extracts from letters. The book observes the musician at work. Composers, performers, and former students contribute, as well. For information: www.editions-harmattan.fr.

Oxford University Press announces new organ publications: *Rhapsody*, by David Bednall (978-0-19-353104-8,

Nunc Dimittis

Robert Hebble, 86, died February 17. Born February 14, 1934, he was a graduate of Yale University, New Haven, Connecticut, and The Juilliard School, New York, New York, where he studied with Vittorio Giannini and Roger Sessions. He also spent a year in Paris, France, in private study with Nadia Boulanger.

Virgil Fox appointed Hebble as his assistant at The Riverside Church, New York City, at the age of sixteen. Hebble traveled extensively as an organist, pianist, composer, and clinician throughout the United States, Canada, and Asia. Among many commissions and publications, his extensive choral and organ compositions included the dedicatory organ work *Heraldings* for the (former) Crystal Cathedral, Garden Grove, California; *Hoc dies resurgam* to inaugurate the Trompeta Majestatis organ stop at New York's Riverside Church; and *A Symphony of Light*, commissioned in memory of Fox, which Hebble performed in Paris, France, at the Cathedral of Notre-Dame. Other projects included *Cathedral Tapestry* for two organs and carillon, commissioned by the Crystal Cathedral for the twentieth anniversary of the Hazel Wright Organ, and *Cathedral of Commerce*, commissioned by the Friends of the Wanamaker Organ for the centennial anniversary of the instrument in the Philadelphia store.

Hebble was a member of the faculty of the Stevens Institute of Technology, Hoboken, New Jersey, and consultant to Carnegie Hall, New York City, in the design of its five-manual Rodgers organ. Hebble retired in 2003 as director of music and organist at First Congregational Church, Lake Worth, Florida, where he served for 21 years.

Jasper B. Sanfilippo, 88, of Barrington Hills, Illinois, died January 28. He was born on March 26, 1931, in Chicago, Illinois, and was a 1953 graduate of the University of Illinois. After graduation, he served six months' tour of duty

in the United States Army. On July 14, 1956, he married Marian R. Fabsits in Chicago.

Sanfilippo took over the family business, John B. Sanfilippo & Son, Inc., in 1963 and led the company until his retirement in 2006. He was a passionate collector of steam engines, automated music machines, and art glass. He belonged to many organizations of mechanical music, including the Musical Box Society International, Automated Musical Instrument Collectors Association, the Carousel Organ Association of America, and the Coin Operated Collectors Association.

The Sanfilippo home in Barrington Hills, the Victorian Palace on the Plum Tree Farm, was expanded several times to house and showcase the collections of automated musical instruments, including orchestrions, music boxes, phonographs, coin-operated pianos, violin machines, dance organs, and calliopes. The music room (measuring 100' by 64' by 42', complete with balcony and seating 350 persons) of the residence features a five-manual pipe organ, the nucleus of which is 1927 Wurlitzer Opus 1571 built for the Riviera Theatre of Omaha, Nebraska. With numerous additions, by 2005, the instrument consisted of eighty ranks and was considered the largest theatre organ in the world. A separate carousel building was erected for banquet-style fundraisers. The centerpiece was a vintage carousel, but the room also houses steam engines, vintage street clocks, a Pullman passenger car, and a band organ. The Sanfilippos combined their passion for collecting with their commitment to philanthropy by opening their residence to host charity events to raise funds for non-profit organizations, numbering in the dozens each year.

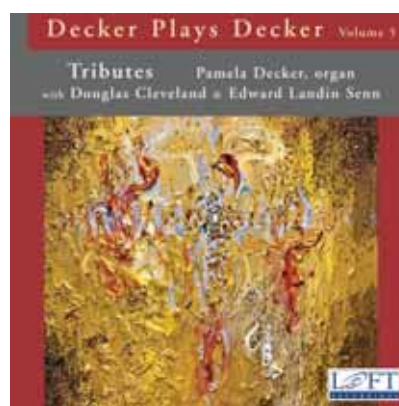
Jasper B. Sanfilippo is survived by his wife Marian, his children, John (Susan), Jim (Renata), Jeffrey (Rusty), Lisa, and Jasper (Laura) Sanfilippo, as well as 14 grandchildren and a great-grandchild. A funeral Mass was celebrated February 5 at St. Anne Catholic Church, Barrington, Illinois. ■

\$11.95); *A Verdi Organ Album*, selected and arranged by Martin Setchell (978-0-19-352640-2, \$25.50); *Apollo*, by James Whitbourn (978-0-19-353241-0, \$13.25); and *Sun Dance*, by Bob Chilcott (978-0-19-353291-5, \$11.95). For information: global.oup.com.

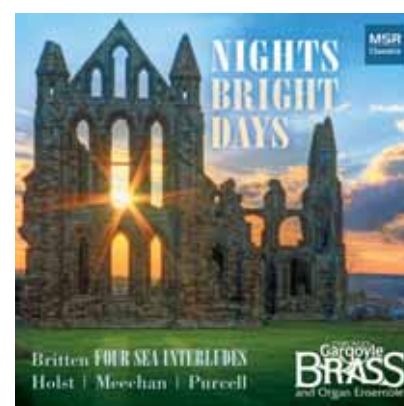
Subito Music announces new choral publications by **Dan Locklair**: *Comfort Ye My People*, for SATB divisi, a cappella (91480850, \$2.50), and *The Chapel Hill Service*, for SATB and organ (91480830, \$4.95). For information: www.subitomusic.com.

Recordings

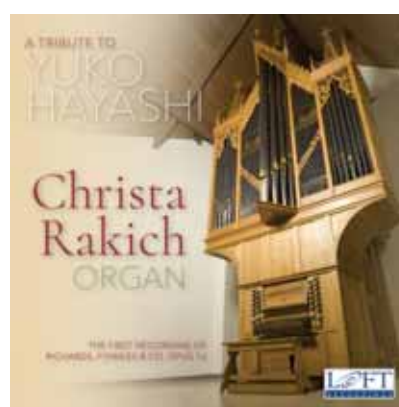
Gothic announces new CD releases. *Decker Plays Decker*, Volume 5 (LRCD-1167, \$18.98), containing music composed by **Pamela Decker** played on the Flentrop organ at St. Mark's Episcopal Cathedral, Seattle, Washington. In addition to the composer, performers are **Douglas Cleveland** and **Edward Landin Senn** (a member of THE DIAPASON's 20 Under 30 Class of 2017). Works include



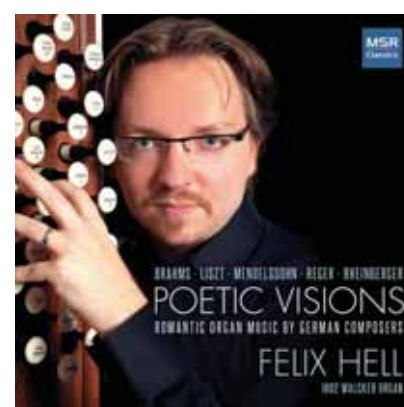
Decker Plays Decker, Volume 5



Nights Bright Days



A Tribute to Yuko Hayashi



Poetic Visions: Romantic Organ Music by German Composers

Fantasy on the Name of Roy Andrew Johnson, *The Last Words and Triumph of Christ*, and *Praeludium*.

A Tribute to Yuko Hayashi (LRCD-1139, \$18.98), features **Christa Rakich**, organ, and **Wendy Rolfe**, flute. This is the first recording of Richards, Fowkes & Co. Opus 16, in Goodson Chapel at the Duke University Divinity School, Durham, North Carolina. The recording includes works by Bach, Mendelssohn, Carson Cooman, Cécile Chaminade, James Woodman, and others. For information: www.gothic-catalog.com.

MSR Classics announces new CDs. *Nights Bright Days* (MS1704, \$12.95) features Chicago Gargoyle Brass and

Organ Ensemble, Oriana Singers, and City Voices of Chicago, **Stephen Squires**, conductor, and organists **Heike Burghart Rice**, **Jared Stellmacher**, and **Mark Sudeith**. Works by Britten, Holst, Purcell, and Peter Meehan are featured.

Poetic Visions: Romantic Organ Music by German Composers (MS1694, \$12.95) features **Felix Hell** performing works by Brahms, Mendelssohn, Reger, Liszt, and Rheinberger on the 1902 E. F. Walcker organ at the Christuskirche, Lüdenscheid, Germany, restored in 2008 by Orgelbau firma Gebr. Stockmann. For information: www.msrdc.com.

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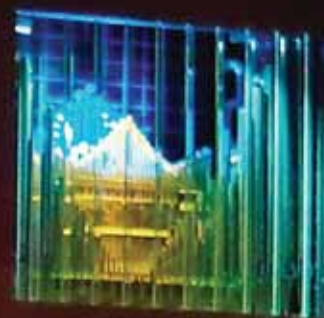
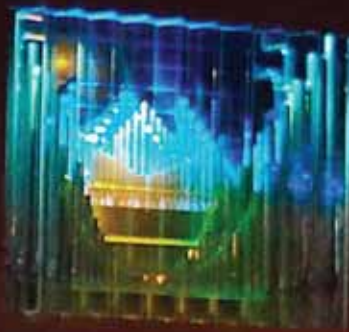
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Appointments



Rachel Mahon (photo credit: Graham Laddao)

Rachel Mahon is appointed director of music for Coventry Cathedral, UK, effective September 1. The current director of music, Kerry Beaumont, will step down at the end of August.

Mahon has been assistant director of music at Coventry Cathedral since 2018 and was the assistant organist at Chester Cathedral before that. Prior to taking up her post at Chester, she was the first female organ scholar of St Paul's Cathedral, London, England, assuming the post in September 2014.

Mahon was raised in Toronto, Ontario, Canada, where her parents were both choral directors. She sang with the Girls' Choir of Grace Church on-the-Hill and later the Oratory Children's Choir. She initially began studying piano, but switched to organ in 2005. Mahon won a scholarship from the

Royal Canadian College of Organists to begin studying with Melva Graham and in 2007 continued under Andrew Ager. She received the degree of Bachelor of Music in organ at the University of Toronto School of Music under John Tuttle.

Mahon has held organ posts at St. James Cathedral, Trinity College, and Timothy Eaton Memorial Church in Toronto and at Truro Cathedral in Cornwall, England. She has won several prizes, including first prize at the 2012 RCCO Toronto Competition for Young Organists, and second prize in the 2013 Canadian National Organ Playing Competition. She has performed with a number of choirs: the Toronto Mendelssohn Choir, the Larkin Singers, and the Tallis Choir, among others. For information: www.coventrycathedral.org.uk.



Joshua Stephens

Joshua Stephens is appointed master of the music for Sheffield Cathedral, UK. He is responsible for the cathedral's boy and girl choristers and the adult choir of Choral Scholars and Lay Clerks. Stephens is from Sheffield and was himself a choirboy in the cathedral choir. It is believed this is the first time that a choirboy or choirgirl in Sheffield has risen to become master of the music in Sheffield. The cathedral choir is one of the oldest institutions in Sheffield, tracing its origins to the choir that sang in the then parish church of Sheffield in the 1600s.

Joshua Stephens re-joined the music team at Sheffield Cathedral as assistant

director of music in September 2018 and has led the cathedral choir since mid-November 2019. Before this he previously held posts at Wells Cathedral and Sheffield Cathedral as organ scholar and acting assistant director of music. As a musician he has performed internationally, live on BBC radio, on national television, and has guest conducted the City of London Sinfonia. In 2014, Stephens completed studies as an undergraduate at the Royal Northern College of Music in Manchester, graduating with a first-class degree with honors, studying with Darius Battiwalla and Thomas Trotter. For information: www.joshuastephensorganist.org.



Paul Watkins

Paul Watkins joins the staff of Kegg Pipe Organ Company, Hartsville, Ohio, this spring. He comes to Kegg from the American Organ Institute, University of Oklahoma, Norman, Oklahoma, from which he earned both bachelor's and master's degrees in organ performance. He has also worked in the AOI shop since 2012 as a woodworker and has freelanced at several organbuilding firms over the years. At Kegg he will be involved in cabinet making, pipe voicing, and general organbuilding. For information: www.keggorgan.com. ■

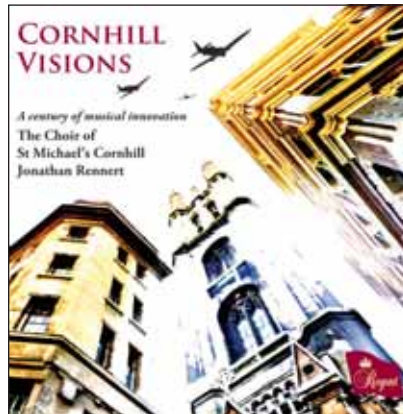


Samuel Eatherton, David Cherwien, Robert Sipe, and Donald Rotermond

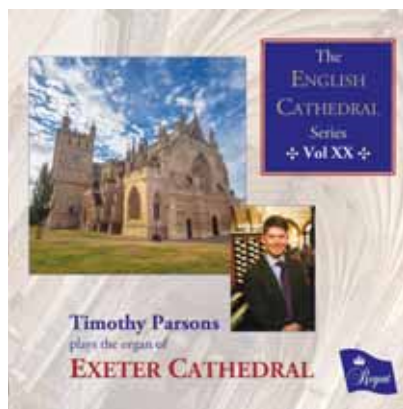
The three-manual **Schlicker Organ Company** instrument installed in 1969 in **Zion Lutheran Church**, Dallas, marked its fiftieth anniversary with a hymn festival on January 24. Reflecting a number of features of the dedicatory concert played by **Paul Manz**, several hymns and improvisations heard in 1969 were incorporated by organist and composer **David Cherwien**. A highlight was the premiere of Cherwien's *Chorale and Four Variations on "Jesus, Priceless Treasure,"* one of the festival hymns. Three settings were used as *alternatim* treatments during the singing of the hymn.

When the organ was moved and reinstalled in the current sanctuary in 1982 by **Robert L. Sipe Co.**, it was updated, provided with new façade pipes, revoiced, and a Trompeta Real and Trompeta in the Swell were added. Presently there are 38 stops, 49 ranks, and five extensions. **Samuel Eatherton** is the church's current minister of music and organist; **Donald Rotermond** is minister of music emeritus. For information: www.ziondallas.org.

► page 6



Cornhill Visions: A century of musical innovation



The English Cathedral Series, Volume XX: Timothy Parsons plays the organ of Exeter Cathedral

Regent Records announces new CDs. *Cornhill Visions: A century of musical innovation* (REGCD550), features the choir of St. Michael's Church Cornhill, London, UK, **Jonathan Rennert**, conductor. The disc includes first recordings of works by Harold Darke, Rhiannon Randle, Jonathan Rennert, Philip Moore, and Gareth Treseder.

The English Cathedral Series, Volume XX: Timothy Parsons plays the organ of Exeter Cathedral (REGCD523). Parsons serves as assistant organist, and the disc is the first to feature the cathedral's organ following its 2014 rebuild and restoration by Harrison & Harrison. Works by Mendelssohn, S. S. Wesley, Elgar, Brahms, Messiaen, Duruflé, and others are included. For information: www.regentrecords.com.

Organbuilders

Broome and Co., LLC, has launched a new website at www.broomereeds.com. The firm specializes in the voicing of reed stops for new and existing organs. Their work includes reconditioning and re-voicing of existing reed stops; restoration of existing reed stops; providing new reed stops for new organ and tonal additions to existing organs; and metal shop repairs to existing pipework. For information: broomereeds@cox.net; 860/653-2106.



Rendering of Schoenstein organ for Bishop Gadsden Episcopal Retirement Community, Charleston, South Carolina (courtesy: Cummings & McCrady, Inc.)

Schoenstein & Co., Benicia, California, is building a new three-manual, 14-voice, 16-rank organ for **Bishop Gadsden Episcopal Retirement Community**, Charleston, South Carolina. It is in the symphonic style with Great and Swell enclosed and high-pressure stops doubly enclosed within the Swell. The third manual borrows solo and ensemble stops from the Great and Swell.

The resonant chapel is designed in the traditional Southern Colonial style. The instrument will be free standing in a case elevated at the west end. Installation is scheduled for September 2020. Musical advisor and organ consultant for the project is Nigel Potts, canon organist and master of the music, Grace Church Cathedral, Charleston. Cummings & McCrady, Inc., are architects of the chapel. For information: www.schoenstein.com. ■

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Carillon profile

Venice Performing Arts Center

Venice, Florida

Royal Eijsbouts Bell Foundry, Asten, the Netherlands



Gijsbert Kok at the keyboard of the Andrew W. Crawford Memorial Carillon, Venice Performing Arts Center, Venice, Florida

A mobile carillon originally from the Netherlands finds a permanent home in Venice, Florida.

Royal Eijsbouts Bell Foundry in Asten, the Netherlands, cast a mobile carillon in 1991–1992 in order to demonstrate the ordinarily hidden instrument to audiences across Europe. In 2008, the instrument was purchased by **Chime Master Systems** in Lancaster, Ohio. Chime Master renamed it the Mobile Millennium Carillon and equipped it with an electro-pneumatic auxiliary action to supplement the manual action. Until 2018, when the instrument was decommissioned, it traveled across the North American continent for hire.

In 2019, **Kimiko T. Crawford** donated the funds to purchase the carillon in memory of her late husband Andrew W. Crawford. Meanwhile his son, **Wylie Crawford**, had formed the nonprofit corporation **Venice Carillon Foundation** to seek an appropriate venue for the memorial. Crawford has been a long-time carillonneur at the University of Chicago's Rockefeller Chapel, and he had recently relocated to Florida for his retirement. The **Venice Performing Arts Center** (VPAC) emerged as the best venue and steward for the new instrument, and it will complement their performing arts scene. The carillon was dedicated on May 5, 2019, by **Geert D'hollander**, the resident carillonneur at Bok Tower Gardens in Lake Wales, Florida.



The Andrew W. Crawford Memorial Carillon, Venice Performing Arts Center, Venice, Florida (all photos credit: Wylie Crawford)



Gijsbert Kok performs on the carillon



The audience of 800 at Kok's January performance

The 48-bell carillon is lighter in weight than most, with a bourdon weighing one ton and transposing up five semitones. The smaller size makes it an ideal visual showpiece at the VPAC—rather than housed in a tower, the bells are positioned in the open air at ground level. Audiences can hear *and* see the instrument in action.

A regular performance schedule throughout the year is being planned by the carillonneur, Wylie Crawford, and lessons are available as well. The inaugural winter **Florida Carillon Festival** kicked off in January, featuring four guest recitalists across the four carillons of Florida. In addition to the new carillon in Venice, recitalists performed at Bok Tower Gardens in Lake Wales, Century Tower at the University of Florida in Gainesville, and Dimmitt Memorial Carillon in Clearwater. Gijsbert Kok from the Netherlands performed in January in front of 800 people, Roy Kroezen of Illinois performed in February, Austin Ferguson of Minnesota in March, and Elisa Tersigni of Toronto in April.

—Kimberly Schafer, PhD
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the Pedal Octave 8' and the largest pipe in that rank bears the name of Fr. Kenneth Malley, Pastor of St. Timothy's.

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.

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New Organ Music

Ten Free Arrangements for Organ Solo, by James Aylward. Available from the composer: 69 Benson Ave., San Francisco, California 94112.

The posted repertoire listings by many itinerant organists as witnessed in our monthly organ periodicals display a marked interest for orchestral and piano transcriptions. Works that are carefully transcribed and attentively performed on the organ allow listeners opportunity to marvel at the effects produced at the hands of the transcribers. *Ten Free Arrangements for Organ Solo* may be James Aylward's movement toward writing transcriptions, but this collection is anything but a rewrite of existing material. In this work you will hear (and see if you are the performer) adaptations, ornamental inclusions, harmonic adjustments, frequent expansions to the formal design, and pedal cadenzas all written with ingenuity, craft, and an ear for mass appeal.

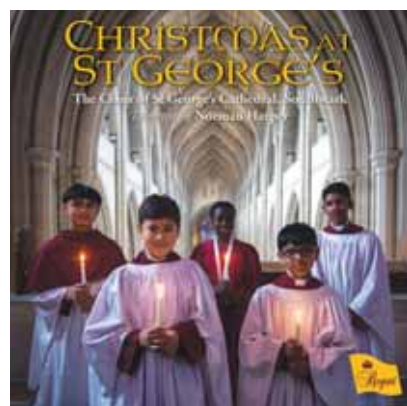
The ten pieces of this collection include "Introduction and Gigue," which seamlessly combines material from two Handelian works, a *concerto grosso* and an organ concerto; a rendition of Marcello's popular "Psalm XIX" that is just pure joy to play; a thoroughly heartfelt adaptation of Bach's "Air in D;" a sparkling "Trumpet Rondo" from a William Boyce symphony; a novel reworking of a eucharistic motet by Elgar entitled "Largo;" an updated reading of Jacques Nicholas Lemmens's organ composition named "Fanfare;" a stylish "Giga" from a Corelli violin sonata; a snappy "Divertimento" based on a piano piece by Albert Loeschorn; a ravishing rework of an organ interlude by Dom Gregory Murray; and a highly energetic "Allegro" that combines material from the *Violin Concerto in E Major* and the *D Major Harpsichord Concerto* by Bach that concludes the volume.

A feature of Aylward collections is the preferred registrations by the composer for all pieces. Though these appear to be designed for larger instruments, they can be quite adaptable to smaller organs when one considers the affect utilized by the composer. Composer's notes are also part of his editions and are included in this volume as well.

Perhaps the most striking aspect of this collection is the composer's ability

to work his material in such fashion that what was already familiar to us is now presented in an *au courant* version that is fresh and meaningful to audiences. These pieces have been part of the composer's own experience in both liturgical settings and organ recitals as a performer and, as such, are useful for various occasions. This collection will be an enjoyable and worthwhile addition to your organ repertoire.

—David Troiano
Saint Clair Shores, Michigan



Christmas at St. George's

New Recordings

Christmas at St. George's. The Choir of St. George's Cathedral, Southwark, UK, directed by Norman Harper, Frederick Stocken, organist. Regent Records compact disc REGCD533, available from www.regentrecords.com.

Dominus dixit, Introit antiphon for Midnight Mass; *O come, all ye faithful*, J. F. Wade, arr. Norman Harper; *Of one that is so fair and bright*, Francis Duffy, arr. Timothy Craig Harrison; *Out of your sleep*, Richard Rodney Bennett; *While shepherds watched their flocks by night*, Este's Psalter, arr. Norman Harper; *O magnum mysterium*, Victoria; *Silent night*, Franz Gruber, arr. Norman Harper; *Laetentur caeli*, Offertory anthem for Midnight Mass; *God is with us—a Christmas proclamation*, John Tavener; *In splendoribus sanctorum*, Communion antiphon for Midnight Mass; *In splendoribus sanctorum*, James MacMillan; *Puer natus est nobis*, Introit antiphon for Christmas Day; *Welcome*

Yule, Norman Harper; *The Virgin's last slumber song*, Christian Stover; *O little town of Bethlehem*, traditional, arr. Ralph Vaughan Williams and Thomas Armstrong; *Tui sunt caeli*, Offertory anthem for Christmas Day; *Glory to the Christ Child*, Alan Bullard; *Viderunt omnes*, Communion antiphon for Christmas Day; *Once in royal David's city*, H. J. Gauntlett, harm. A. H. Mann, arr. Philip Ledger.

St. George's Roman Catholic Church in Southwark, across the River Thames from London, was designed by the noted Gothic Revival architect Augustus Pugin and opened in 1848. In 1854 it became the cathedral for the Roman Catholic Diocese of Southwark. Today the Metropolitan Cathedral of St. George serves the Archdiocese of Southwark, comprising Greater London south of the Thames and the County of Kent, which lies south and east of Greater London. A German incendiary bomb raid of 1942 left only the walls of the cathedral standing, but the building was restored and reopened in 1958.

Although comparatively small for a cathedral, St. George's has excellent acoustics. The organ, built by John Compton in 1958, sounds very fine despite incorporating a great deal of unification, having three manuals and pedals with seventy-nine speaking stops drawn from only nineteen ranks. Like its bigger sister Westminster Metropolitan Cathedral across the Thames, St. George's Cathedral has a very fine men and boys' choir.

Generally speaking, it is the Anglican cathedrals and colleges that seem to monopolize Christmas liturgy and music, most notably perhaps the appropriately named Church of Our Lady and St. Nicholas in Cambridge, otherwise known as King's College Chapel. When one thinks of Catholic church music in England it is usually Westminster Cathedral that first comes to mind. However, this compact disc of Christmas at St. George's makes a very refreshing change. It begins with music for the Midnight Mass and continues into the Mass of Christmas Day.

The compact disc is one of interesting contrasts. There are the Latin antiphons sung by the men sounding like monks of a medieval monastery. Then there are familiar Christmas carols sung by the full choir, comprising "O come all ye faithful," "While shepherds watched their flocks by night," "Silent night," and "O little town of Bethlehem," though in settings departing from the King's College, Cambridge, norm of *Carols for Choirs*—the only exception to this being the arrangement of "Once in royal David's city," by former King's College organists A. H. Mann and Philip Ledger. Even this, however, comes right at the end of the recording rather than its traditional place at the beginning; a placement that is doubtless deliberate.

There is one sixteenth-century anthem, Victoria's "O magnum mysterium," using the text of the Responsory at Matins on Christmas Day. The rest of the compact disc is made up of carols and anthems by modern composers. These include a very fine setting of an ancient text, "Welcome Yule," by Norman Harper, who directs the St.

George's Choir. Particularly interesting is John Tavener's "God is with us—a Christmas Proclamation," using a text based on Isaiah 9. John Tavener was, of course, a convert from the Church of England to the Eastern Orthodox Church, so it comes as no surprise that the Isaiah text is part of the Orthodox Great Compline for Christmas. This rich anthem alternates between a baritone soloist, the men of the choir, and the full choir. It is unaccompanied except for the last three words, "Christ is born!," which are accompanied by crashing chords on the organ, producing a magnificent effect.

This is a remarkable and unusual recording that shows off the music of St. George's Cathedral to excellent effect. They can certainly compete with the best Anglican and Catholic cathedrals in Britain and deserve to be much more widely known. I thoroughly commend this compact disc to readers of THE DIAPASON.

—John L. Speller
Port Huron, Michigan

New Handbell Music

Make Me a Channel of Your Peace, arranged for 3 octaves of handbells, by Jeffrey Honoré. Agape (a division of Hope Publishing Company), Code No. 2787, Level 1+ (E+), \$5.50.

This setting was simply designed for a beginning group to sound full and accomplished with the conscious purpose of keeping all of the ringers busy. This arrangement can be used to accompany the singing of the hymn, also known as "Prayer of St. Francis," by Sebastian Temple.

Meditation on Crown Him with Many Crowns, arranged for 3-5 octaves of handbells, by Jeffrey Honoré. Concordia Publishing House, #977801, Level 3 (M-), \$3.95.

This short setting of the hymntune DIADEMATA provides a gentle harmonic and rhythmic pattern throughout emphasizing the text of this hymn of peace and prayer. The tune is woven into the mix of this ongoing pattern.

Invocation, arranged for 5, 6, or 7 octaves of handbells and 3, 6, or 7 octaves of handchimes, by Michael W. Joy. GIA Publications, Inc., G-9291, Level 3+ (D), \$5.50.

This masterpiece was commissioned for the St. Olaf College Handbell Choir under the direction of Jill Mahr. The word "invocation" can mean a blessing before a service, and this dynamic piece explores and invokes a plethora of moods and emotions from the opening singing bell chord. The piece then moves into a mix of rhythms, harmonies, and dynamics that resound and culminate in a dramatic cadence that then winds down the way it began with a singing, simple bell chord.

Reproducible Rings V, arranged for 2-3 octaves of handbells, by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2871, Level 2 (E+), \$49.95.

These arrangements are geared to the volunteer choir where these nine hymn settings can be learned quickly and be ready to perform with short preparation time. Here is a variety of familiar carols and hymntunes that will have wide appeal to both ringers and listeners. This is another reproducible collection from Agape; buy one book and copy all the music for your ringers.

—Leon Nelson
Vernon Hills, Illinois

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Therapy

I begin this month's essay with an anecdote that will lead to some further reflections and questions arising out of my recovery from shoulder surgery. I am writing in mid-February, and yesterday I needed to go to the bank. Because of a student cancellation I had about an hour free for a ten-minute errand, without anything else on my schedule. As I turned into the bank parking lot I got a jolt of pleasure from noticing that the lot was empty. Maybe I would be the only person there! Maybe I could do what I needed to do quickly and get it over with! But, as I fished around in a compartment in my car for the papers that I needed, I realized that I was getting into a mild but real panic that someone else might drive up before I had a chance to go in. Why? I had a lot of time, it was too cold to take a walk or to do other errands. Yet, I was not aware of any other errands that I needed to do.

My arm still will not permit me to practice—no reason to rush back to the studio. If anything, it would make sense for me to want the bank errand to take a bit longer. I was experiencing impatience for its own sake: just manifesting a habit of being impatient or maybe behaving as if being impatient were something that I actually needed to practice. The latter is, unfortunately, not remotely true. I am habitually impatient, and I have trouble putting that aside. Increasingly I notice that most of the time when I am upset or having trouble with something, the underlying source of that trouble is impatience.

My long-term goal is to rid myself of impatience, which will in turn improve my character and temperament. It takes time, and that is difficult.

I have no idea where I stand on the human impatience scale—maybe no worse than average. Impatience is something that is woven into the fabric of our world. The desire or need to get a lot done can lead to impatience—although that connection is, I believe, illusory. Fervor, efficiency, commitment, concentration: those all can lead to getting more done; impatience cannot. Impatience may be a natural, or at least common, human feeling. But there are things about modern life in particular that seem to nurture it—commercialism, for example, or the approbation given to multitasking.

Thankfully, this impatience does not manifest itself when working with students. Encouraging students to work fervently, efficiently, with commitment and concentration is important and good. Becoming concerned about a student's productivity is appropriate. But impatience just clouds thought. Directed at others it can give rise to unhelpful and unnecessary interpersonal problems.

My own tendency towards impatience is directed at myself. For example, once in a while over the years I have thought it prudent to try to get my weight down. If I am lucky, I experience a day on which I eat lightly and healthy and maybe take a walk or play a round of golf. So far, so good. But if the next morning I have not demonstrably lost four or five pounds (and I have not) then I immediately decide that this is not working, and that I might as well give up. Or I should say that I experience the impulse to decide that. Once or twice over the years I have been able to fight against that impulse successfully. (I know that I am not the only one who has had this experience!)

So all of the above ties in to my current round of physical therapy, which in turn ties in to practicing and other aspects of musical life. When I wrote my March column about a month ago I

had not yet started therapy. I wrote that the kind of patient, one-step-at-a-time work that I imagined it to be seemed like something that went against the grain of my temperament. This was in spite of whatever success I have had in making myself carry out similar tasks that add up to learning pieces of music or learning to be a performing musician. But I also thought that in this circumstance I would have a fairly easy time of overcoming any problems with impatience, distraction, or boredom due to the obvious high stakes. Here are a few observations from three weeks into the process:

1) There is an element in my physical therapy that resembles good systematic practicing—exercises that should be done on a consistent, regular schedule and that allow progress to happen. This progress has, in both situations, the quality of sometimes being difficult to see day to day. Some days are different that way from others. Sometimes you think that you can feel the small increments, and sometimes you can experience the progress sort of "catch up." I have done what I would say is a "B+" job of complying with the home exercise schedule, maybe "A-." It is not quite as easy to make myself do it as I had expected, even with an awareness of the consequences of not doing it. I believe that I am doing enough that my progress is what the therapist expected.

2) And speaking of that, there is an important element here of the need to put faith in the skill and (perhaps even more importantly) in the judgment of the physical therapists. There are levels to this. The first is faith in the knowledge, judgment, and experience of the establishment and of everyone involved in creating the program. The second is faith in the overall skill and judgment of my particular therapist. Third is faith in my therapist specifically to know whether what she sees happening is right.

When we do various exercises, there is often pain involved. (There is a big difference between this and practicing organ or harpsichord, by the way!) I have discovered that when I am doing exercises at the facility or having my shoulder worked on by my therapist, I can relax about the meaning of that pain. I trust her to know for certain whether any given pain is what has to be expected or if there is a problem. (So far there has been none of the latter, I am glad to say.) When doing exercises at home I do not feel that I can trust myself to make that same judgment. So it is nerve-racking. I do these exercises more cautiously than I need to. As the repair to my shoulder heals and I know that the risk of re-injury is fading, I am less worried. But early in the process the fear that I would do something to set the whole process back had a tendency to constrain my work quite a lot.

Trusting in the judgment of the professionals is one of the parallels between physical therapy and music lessons. I muse about whether this experience has changed my thinking about teaching. I believe that it has clarified something for me. Physical therapy is analogous to the part of music teaching in which we try to guide our students toward learning the notes reliably, as to one piece or as to gain general skill. But it does not include anything about interpretation, rhetoric, or style. I have realized that I do want my students to trust me implicitly and thoroughly about note-learning techniques but that I specifically do not want them to trust me about interpretation, and so on. This is a slightly different lens through which to view what I have always said about not wanting my

students to play like me or to copy me or anyone else.

If a student does not believe me when I say that a practice protocol will work, or that it is acceptable to work on this "difficult" piece if (and only if) we approach it in this specific way, or that if you do this exercise you can learn to play 5/4 trills comfortably, then the whole process becomes inefficient or ineffective. Just as I have no idea what works and what does not work in physical therapy, the student may not know what does or does not work in note-learning.

Why do I trust my physical therapist, and why should a student trust me? It is partly about institutions and partly about individual experience. I assume that if I go to a reputable physical therapy establishment, I will find that the therapists there are good at what they do. This kind of reasoning is often valid, but sometimes trips us up. We also trust training and education. My physical therapist has certain degrees and certificates. I do not know anything about the schools and programs that she attended; again, we are largely trusting institutions. This often works, yet sometimes does not.

(It occurs to me that if anyone assumed that they could trust me as a teacher specifically because I am the director of the Princeton Early Keyboard Center, then they would be falling into a circular trap. I founded PEKC, and it is a small operation. If PEKC vouches for me as a trustworthy teacher, then I am just vouching for myself!)

The next step is the experience itself. If we discover that we were wrong to trust someone's judgment and expertise, it is likely that we will find out too late. In the physical therapy situation as well as other medical situations this could have terrible consequences. It is difficult not to see any choice other than to do the best we can in making that judgment. I should say that as far as I can tell, my therapist is extraordinarily good and everything is proceeding exactly as it is supposed to.

(It occurs to me that if I could trust my students not to trust me about interpretive matters—that is, not take anything I say as authoritative—I would probably talk to them more about such things than I do. That seems to be a fruitful idea about which to muse further.)

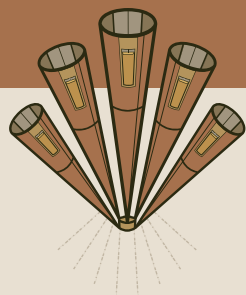
3) The interpersonal side of the physical therapy process has something in common with that of music lessons. It is a partnership and a kind of artificial friendship. I am not at all sure that I am putting this particularly well, as it is something that I am in the midst of experiencing and just beginning to think about. By artificial I do not necessarily mean false, but rather forged by circumstances that are not themselves about friendship. It is of necessity hierarchical. It is time-limited—it is likely that after another month, I will never see my therapist again, nor any of the other people at the office whom I have gotten to know. This happens all the time with business or practical connections. But it seems like more of a "thing" in this case perhaps because the business at hand is important and personal, perhaps because it is time-intensive while it is going on. I have had a previous bout of physical therapy in my life. I remember being quite sad, even briefly kind of forlorn, when it ended.



This makes me ponder the time element of music teaching. I have rarely had a student who came for lessons as often per week or for as long each time as I am going to physical therapy now. But on the other hand I have had students stay with me for a very long time indeed. As best I can figure it, I have had students whose study has been as short as one lesson and as long as twenty-five years. The former has occasionally (rarely) been a failed connection—always determined by the student, not by me—but more often been a planned one-time consultation. Decades-long study needs to be thought about very carefully and conscientiously by the teacher. Is the lesson process still useful for the student? Is the balance between the interpersonal and the pedagogic successful? ■

To be continued.

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached by e-mail at gavinblackbaroque@gmail.com.



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New offering of János Sebestyén recordings

Longtime Southern Methodist University colleague and friend Robert Tiff has been my principal resource should information about a harpsichord recording be difficult to locate. When he sent me this material concerning the project for releasing historic recordings by one of Robert's favorite artists I realized that I had never quite heard the entire story of how he became one of János Sebestyén's best friends and promoters.

Robert responded that, as a young lad in 1979, he had spent nearly all of his record budget purchasing Gustav Leonhardt's deluxe package of Bach's *Brandenburg Concerti* discs (complete with a facsimile of the manuscripts), but still desired to access a recording of the *Italian Concerto for Harpsichord*. In searching for something inexpensive he came across the three-dollar Turnabout label performance by János Sebestyén, purchased it, and became fascinated by this central European's artistry at the very first hearing. Correspondence was followed by telephone connections and visits to Hungary in future years, and Robert's devotion obviously remains undiminished. While the current discs are primarily of organ performances, you will note that there is at least one lengthy bit of harpsichord repertoire on the first disc. Our thanks to Robert for his informative and delightful essay about a figure who deserves to be better known as a major proponent in the history of the twentieth-century early music revival.

—LP

§

The present edition encompasses the five recordings published by the Angelicum label in Milan with organist and harpsichordist János Sebestyén. Remastered from the original tapes and available here for the first time on CD, they represent not only Sebestyén's first recordings published in Italy, but also the beginning of his productive collaboration with the esteemed audio engineer Thomas Gallia and his colleague Paul Déry. At the same time, they also help tell the engaging story of three Hungarians who found themselves making records in Italy during the 1960s.

János Sebestyén was born in Budapest in 1931 to musical parents. His father, Sándor Sebestyén, a prominent cellist, educator, and author, studied with Adolf Schiffer and Arnold Földes. His mother, Rózsi Mannaberg, studied piano with Arnold Székely and Wilhelm Backhaus. Sebestyén's formal musical education began in 1946 at the newly established State Music Secondary School where he was a student of pianist István Antal, organist János Hammerschlag, and composer Ervin Major. He continued his studies with Ferenc Gergely at the Academy of Music and graduated there with an organ diploma in 1955.

His association with the harpsichord came about in 1957 when he was asked to play the solo part in a performance of Frank Martin's *Petite symphonie concertante*. This concert proved decisive, awakening interest in an instrument that was unfamiliar to many in Hungary at that time. With opportunities for organists being limited, Sebestyén quickly established himself as Hungary's leading harpsichordist. Zuzana Růžicková in Prague was influential, encouraging him to play Bach, while in Hungary he inspired new works from composers Emil Petrovics and János Decsényi. His many recitals, radio broadcasts, and performances for television and film introduced the harpsichord to a large

and enthusiastic public, and with his founding of the harpsichord department at the Academy of Music in 1970, he secured for the instrument a permanent place in Hungarian musical life.

From his childhood, however, Sebestyén dreamed of being a radio personality, and his association with Magyar Rádió (Hungarian Radio Corporation) began in 1950 upon the recommendation of composer Elek Huzella. His career there spanned more than fifty years, resulting in hundreds of broadcasts that included programs documenting his travels abroad, the history of Hungarian Radio, and comprehensive surveys of the great musicians of the past century. His popular monthly series *From the Diary of a Radio Reporter* meticulously reconstructed the past, both culturally and politically, through personal interviews and original sound documents. And it was at Hungarian Radio in 1950 that he first encountered Tamás (Thomas) Gallia and Pál (Paul) Déry, the two men who would become his closest friends and most frequent collaborators in the recording studio. Sebestyén provides the following account in his unpublished memoir:

I was familiar with Tamás Gallia from photos in the radio newsletter. I learned only on the very first day that he was the grandson of István Thomán. A smart, tall, handsome man with an Italian-like constitution and face, totally different from Pál Déry, a man considerably overweight even then, who was born in Szeged where his father had a hardware business. Déry was opting for a singer's career and was on good terms with both János Starker and György Sebők. Tamás Gallia in his time was taking piano lessons from Béla Bartók, and thanks to the family traditions could claim acquaintance with half the music world. In spite of his Italian looks he was Hungarian, but completed secondary school in Milan and possessed full command of the Italian language. His father, Branco Gallia, was a bank clerk in Budapest, who was offered the director's post of his bank's branch in Italy, which he was leading as long as it was possible, but then came the war, repatriation, and other things that had to follow. . . . The young Gallia proved to be an excellent music director, and in addition was attending the Technical University in the mornings and evenings as one of the first students of professor Tamás Tarnóczy. Déry at the same time was the dedicated director of all song-related programs due to his genuine attraction to opera.

Gallia, born in Budapest in 1921, was, in fact, descended from an illustrious musical family—his grandfather, István Thomán, studied piano under Liszt and was later Bartók's teacher. After graduating with a piano diploma from the Academy of Music in 1944, he studied engineering at the State Polytechnic University. From 1947 he worked for Hungarian Radio, but in 1951 was suddenly transferred by the Ministry to become chief engineer for the state record label MHV, predecessor of Hungaroton. After the Hungarian Revolution in 1956 he worked in Paris, first for Pathé Marconi, then Disques Charlin, and from 1961 he was director of the Angelicum Studio in Milan.

Déry was also removed from his position at Hungarian Radio, where, according to Sebestyén, "two pillars of the director's unit abruptly disappeared." He was given a position as soloist with the Honvéd Art Ensemble and in October 1956 found himself on tour in China when the revolution broke out. In December, the ensemble departed by train to Moscow where they were to give a gala performance, but the members unanimously staged a strike and refused to perform due to Russian suppression



János Sebestyén at the entrance to the Angelicum, 1968 (photo credit: collection of János Sebestyén)

of the revolution. Upon their return to Hungary, the entire ensemble was dismissed for political reasons. Déry then found work as an opera singer in Stralsund, East Germany, where musicians were still in short supply, performing the leading tenor roles. He eventually returned to Budapest and by 1965 found his way to Milan where he was initially employed as a copyist for the music publisher Ricordi. It was during this time that Gallia was working to establish Sonart, his own independent recording company, and Déry soon partnered with him in this venture.

Sebestyén first visited Italy in June 1963 for a concert in Rome at Sala Casella with János Liebnér, a cellist then making a name for himself as baryton soloist. It was also during this visit that he first met and interviewed composer Miklós Rózsa. Their ensuing decades-long friendship culminated in Rózsa's Hungarian-language biography *Stories from My Life*, compiled by Sebestyén from their dozens of taped interviews. Before returning to Budapest, Sebestyén visited Milan where Gallia was now director of the Angelicum Studio. The Angelicum, an imposing redbrick structure designed by Giovanni Muzio and completed in 1942, was an important cultural center attached to both a church and monastery. Sebestyén offers the following description:

On the ground floor there was a concert hall: from 10 AM to 1 PM rehearsals, at 4 PM an English-language film screening, from 6 to 9 PM pause, and at 9 PM another film screening. (It was the only foreign language cinema in Milan.) On Mondays there used to be concerts (no cinema that day) with the "Orchestra stabile dell'Angelicum" (a staff orchestra) with Bruno Amaducci from Lugano as director of music and Achille Berutti as continuo organist and harpsichordist—an excellent musician who passed away early. The organ, strangely enough, had its place under the stage, with several openings peeping out, and when not in service these were closed down and even covered with planks.

Nobody suspected that deep down an organ was hiding. A genuine solution by the way. The second floor was dedicated to the finance director, the third to management, on the fourth the great recording studio, and on the fifth the music cabinets for the scores. The general director of the institution was Riccardo Allorto, a well-known and excellent music historian, and he decided on the repertoire and artists for the recordings. The ground floor corridor was decorated with the fancy covers. And the great grand master of this whole establishment was the rigid, yet highly respected, Padre Zucca.

Sebestyén was introduced to Allorto by Gallia, whose warm recommendation resulted in an invitation to play a concert with the orchestra the following October. The program included concertos by Haydn and Handel, and in the days before and after this performance, both works, along with two sonatas by Hindemith, were recorded on the concert hall's "hidden" Tamburini organ. The records were published by the Angelicum label the following year, a milestone for Sebestyén:

This was the "Grand Overture"—the first two records made abroad. Bruno Amaducci was an excellent conductor, the orchestra was friendly, and the fact that within one session we succeeded to record a whole concerto was a revelation to me (in contrast to the Hungarian practice where one session might result in 7–8 minutes). Here in Italy this was all very natural, here time was money. It was a great learning experience. In Western countries recordings are being made like that. . . .

In 1967 Gallia visited New York with the prospect of establishing a working relationship with George Mendelssohn, the Hungarian émigré and founder of the Vox label. Mendelssohn accepted Gallia's offer to produce recordings through Sonart, and upon the recommendations of both Gallia and Miklós Rózsa, Sebestyén was engaged as soloist.



Thomas Gallia in Milan, 1968 (photo credit: János Sebestyén)



Thomas Gallia and Paul Déry in Milan, 1971 (photo credit: János Sebestyén)



Paul Déry in Milan, circa 1965 (photo credit: János Sebestyén)

Mendelssohn initially offered Sebestyén an exclusive contract, but Gallia, already aware of Mendelssohn's financial tricks, felt this would limit their opportunities and cautioned Sebestyén against accepting the offer. By this time, Gallia and Déry's working relationship was well established, with Gallia responsible for the technical aspects of the recording and Déry serving as producer and editor. They were both assisted by Pasquale Soggiu at the Angelicum studio. Déry later became proficient with the technical aspects as well, and his patient good nature effectively balanced Gallia's sometimes-tempestuous personality.

With a studio at their disposal, and a small yet flexible staff, Sonart was able to produce recordings quickly and economically. Sebestyén's first marathon session for Vox began in February 1968, and once the initial four albums were complete, Gallia expected him to record additional material, out of friendship, that could be licensed through Sonart. This pattern continued for several years, with the Vox sessions resulting in additional recordings licensed to CBS Italiana, Ariston, and BAM.

Among these "friendship recordings" can be found the three remaining records published by Angelicum. The first to be completed was the Bach recital *Dai XVI concerti trascritti per clavicembalo*, recorded on the studio's often-uncooperative Neupert harpsichord, the only instrument readily available to Sebestyén and Gallia. The master tapes are dated April 1968 although the record remained unpublished until 1973.

Melodie di Natale was recorded at the Church of San Carlo in Brescia. The precise origin of the church's organ is unclear, but it is generally attributed to Graziadio Antegnati—member of the prolific Antegnati family of organbuilders active throughout northern Italy for two centuries. The description on the organ case reads: "This instrument, built in 1636 by the Antegnati workshop

in Brescia, was restored by Armando Maccarinelli in 1958 under the technical direction of Luigi Ferdinando Tagliavini and Ernesto Meli." Organist René Saorgin described the San Carlo organ as an ideal example of the Antegnatis' art. The master tapes for *Melodie di Natale* are dated November 1969, and the record was published in 1972.

Following *Melodie di Natale* on the CD are selections from two records also recorded on the San Carlo organ, one devoted to works by Johann Speth, the other to compositions by Johann Gottfried Walther. The Speth master tapes, like *Melodie di Natale*, are dated November 1969, while the Walther

dates from June 1970. Both recordings were licensed to the French label BAM, but were also among several releases, including Sebestyén's recordings of Handel and Vivaldi flute sonatas with Lóránt Kovács and Telemann trio sonatas with members of the New Hungarian String Quartet, that were scheduled for publication by Angelicum in an attempt to revive their flagging record business. All of them, however, remained unpublished upon the label's demise.

Bach's *Eight Little Preludes and Fugues*, released in late 1973, was one of the last records to be published by Angelicum. The master tapes are undated, but the recording, made in the Rovigo cathedral, most likely dates from 1970 or the following year. The cathedral's organ was constructed by Giuseppe Cipriani in 1832, then enlarged by Annibale Pugina in 1930 and again by Tamburini in 1960. Sebestyén vividly recalls the late-night session:

We recorded the *Eight Little Preludes and Fugues* as "guests"—meaning that Gallia was renting the cathedral for an orchestra, but with them the recording was finished by 10 PM and following a light supper came my turn at around 11 PM. I continued the work "in the dark."

We finished around 4 AM—it was a real night rush, and outside the weather was miserable: thunderstorms and torrential rain, not like we were used to at home, but twice as vehement and double the volume of water, so typical of countries near the sea. At dawn all had to be taken down, things packed and transported through the side door under huge plastic covers. "You are a radio man," I often remember hearing as a warning from Gallia, or rather as an order. "Here are the keys, shut everything off and close properly."

I never was a worrying type, but that night, yes. I switched off the lights one after the other, hastily closed the doors, and found my way down on the stairs. The cathedral, dim as it was, gradually turned pitch black. Red candles, subdued sounds, small creaks, and stirrings—all this intensified by the darkness. Penetrating flashes of lightning filled the cathedral, and outside it rumbled ominously. I was inching my way in the darkness and felt relief upon finally seeing the dim light coming through the side door. Quickly, out through the falling rain and into the safety of the car waiting outside. Off we drove to Milan.

Only for a while though, because after a time the car began to jerk, and under an

overhead bridge (fortunately) it stopped for good. Gallia looked darkly at Déry, "You did refuel the car as we agreed, didn't you?" "Forgot . . .," groaned Déry. Covering his head with a plastic bag, petrol can in hand, he immediately started off in the direction of a luckily not too far away gasoline station. On return he was driven back by the station staff. This is how our Rovigo adventure happened.

János Sebestyén would perhaps be somewhat dismayed by the present edition. During a 1990 interview with music historian Allan Evans, he quipped in regards to these recordings and their subsequent reissue by the Ars Nova label that "... you cannot be free from the records, they are coming after you. You want to hurry away, but the records are following . . ." Prescient words, for here they are, pursuing him yet again. But this time he need not fear. This edition is offered not to the critics or as a definitive testament to his art, but rather as a modest tribute to this remarkably versatile musician and the adept professionalism of Thomas Gallia and Paul Déry. It is a memento of their friendship, the Angelicum, and the city of Milan, Sebestyén's second home, and in these respects he would no doubt be pleased. Déry died in 1992 and Gallia in 1997, their passing marking the end of Sonart as well. When writing about both men in his memoir not long before his death in 2012, Sebestyén reminisced over the old tapes and photos that document their time together, asking, "who will care about these in a few years?" The present edition answers that question.

Thanks to Dr. Judit Hidasi for her translation of passages from János Sebestyén's memoir.

—Robert Tiffit

Editor's note: while the recordings are not yet available, readers are encouraged to follow progress: www.jsebestyén.org or robert@jsebestyén.org.

*János Sebestyén's recording of *Melodie di Natale* can be accessed on YouTube: <https://www.youtube.com/watch?v=80IEBOQekg>.*

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

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Rites of passage

Almost twenty years ago, I gave up the joy of serving churches as organist and director of music. I served two churches, one in Cleveland and one in suburban Boston, for over twenty-five years, concurrent with my work as an organbuilder. I was offered the opportunity to join the Organ Clearing House as director during founder Alan Laufman's final illness. Alan passed away in November of 2000, and as I started my new job with its heavy travel schedule, I realized that I would not be able to sustain my work as a church musician. I had great experiences with semi-professional choirs in both churches and loved my role as a worship leader, especially before the retirement of the creative and supportive senior pastor in the last church. (He was followed by a fool who made it a little easier to give up the work.) It was a huge adjustment to my professional and artistic being, but it was nice to have weekends free for the first time in my life, especially as Wendy and I had just acquired our house in Maine.

I was first involved maintaining pipe organs when I started working for John Leek in Oberlin, Ohio (see this column in the February 2020 issue, pages 12–13) in 1976. Since I moved to the Boston area in 1984, I have maintained scores of organs with as many as 120 clients at one time. Since we moved to New York City five years ago, since I started a consultation business, and since the Organ Clearing House has grown ever busier, I realized last fall that I was unable to meet the needs of those clients and their organs in a timely, reliable fashion, and decided to retire from organ maintenance while continuing with the other work and while starting new ventures.

After forty-five Christmas tuning rushes, after countless arrivals at churches to find that the heat wasn't on, after hundreds of panicky emergency calls from organists, and after one serious injury caused by a rickety antique ladder collapsing under my (admittedly excessive) weight, I look forward to a calendar free of day-at-a-time toolbox lugging, free of messy organ consoles, and free of unscheduled vacuum cleaners, lawn mowers, chattering tourists, and unannounced funerals interrupting my work.

Funny, even without all those appointments, my calendar is still filled, but it is filled with new ventures, and with the effects of *Anno Domini* taking their toll on my physical being. I am excited about this change. I met last fall with a couple local colleagues, asking about their willingness and ability to take on new clients, and I have just finished the last round of correspondence recommending them to the last round of my clients. I still have a lot of church keys to return, but otherwise I am officially finished. I do not want to lose my last skills (after twenty years, getting on an organ bench is not like getting back on a bicycle), so I have retained just one client here in New York. It is a synagogue that operates

on a different cycle than the Christian churches, it is a large, interesting organ that is easy to get around in, there is an elevator from street level to the balcony, and it is just a couple blocks from where I get my hair cut. The organist is a good friend, and I know I will enjoy going there several times each year. It is the perfect retirement service client.

I started maintaining organs in the Boston area when I joined the shop of Angerstein & Associates in 1984, and when he closed his shop to become tonal director at M. P. Möller, I started my own business and assumed most of his service clients. I served five of those churches for thirty-six years, and in each of those, I outlasted multiple pastors, organists, custodians, secretaries, and music committee chairs.

I have written about specific experiences on the tuning road periodically in this column, so I do not need to tell you about the wedding that was delayed because there was a card table against the intake of the blower. I do not have to tell you about the time I was fired for sending a bill for almost \$1,000 for a service call that took fifteen minutes. (It took six hours of driving and three hours on a ferryboat to make the round trip on Good Friday!) I do not have to tell you about the furious organist who called in the middle of a recording session saying the whole organ was out of tune, insisting that I drive two hours right away to find that high F-sharp of the Pedal Clarion was off speech. (A resourceful organist might have isolated the problem and turned off the stop.) And I do not have to tell you about the night that Madame Duruflé gave me a big hug and kiss in the midst of a post-convention recital scrum, thanking me for helping make her Boston recital a success.

But as I reflect on that long career of caring for organs, I thought I would share a few observations from the desk of an itinerant organ worker.

Upside down and backwards

The health of the church universal has diminished substantially in the last thirty-five years. As director of the Organ Clearing House, I see that more dramatically than many. Tomorrow I am visiting a huge stone Gothic building in Manhattan that was a Roman Catholic church. It once housed thousands of worshippers at a time, surrounding them in artistic glory. It is empty now. There are puddles of water on the nave floor and chains on the front doors. The immense and opulent four-manual organ is mute. We are waiting for permits to be approved so the organ can be removed.

But diminutions are visible even in churches that are functioning and relatively healthy. Earlier in my career, most churches had at least one full-time person in the office in addition to clergy. The ubiquitous parish secretary was typically the one who really knew what was going on in the place. Today, many have been replaced by answering machines, out-sourced accounting firms,



Front guide pins of a keyboard (photo credit: John Bishop)

and messaging through a website. It is increasingly difficult to get personally in touch with someone to ensure that the heat will be turned on before a tuning, and the pleasant banter with church staff over a cup of scorched coffee is a thing of the past.

Each church also had a sexton or custodian who cared for the building and did routine maintenance on machinery like oiling motors and changing filters. Today it is common for churches to hire cleaning services that come weekly, while volunteer members of the property committee look after the mechanical things. In my opinion, that approach is backwards, even oxymoronic. Any church building of any size has mechanical equipment like furnaces, boilers, pumps, blowers, and elevators that are much more complex and sophisticated than anything found in a usual home. It makes more sense to me to hire a stationary engineer to visit the building four times a year to service machinery and invite volunteer church members to clean the place.

Make your house fair as you are able.

Bet I just set you a'whistling. "Love, the Guest, is on the way." My Facebook page is dotted with photos of organ consoles labeled, "... my office today ...". True enough. An organ console is a workstation, comparable to an office cubicle or computer station. But it is also part of a musical instrument, located in a sacred and public space, and I do not think it is appropriate to keep it looking like a dirty bathroom. As a parishioner, I do not like seeing piles of books on the organ console. I know you want to keep paper clips, post-its, Kleenex, and lozenges handy, but I have always been a little offended by nail clippers, hairbrushes, paper cups, used Kleenex, and the like. I think they signal disrespect. Maybe you could use a neat little box, or a pencil case like you had in grade school. If your fingernails need to be clipped, do it at home. I do not want to hear that snipping sound from my pew. "Our Father (*snip*), who art in heaven (*snip*) ..."

Good console hygiene helps the reliability of the organ. Paperclips falling between keys, sticky stains from spilled soda or sugary coffee, or crumbs from that quick bagel or donut will cause sticky



The organ that inspired back surgery, 1886 George S. Hutchings Opus 156, Korean Church of Cambridge, Massachusetts (formerly Pilgrim Congregational Church) (photo credit: John Bishop)

keys, ciphers, and dead notes. The most noticeable physical feature of the elderly female organist at one church was her waist-length gray hair. It was dramatic and lovely, until we had to fix dead notes in the pedal keyboards caused by great hairballs mixed up in the pedal contacts. Disgusting. She kept a hairbrush at the console, and I suppose she passed the time during sermons preening. I know from experience that I would rather pull recently deceased bats out of reed pipes. If you as the staff member who uses the organ do not show your respect for the value of the instrument, you are less likely to find support from funding committees when it becomes necessary to spend a lot of money on it.

During service calls and consultation visits, I make a point of observing how well a building is kept. Are trash cans emptied, kitchens clean, and floors swept and mopped? Is the choir library strewn about the choir room? Is the organ chamber and blower room full of extraneous stuff? Is the basement a repository for thirty-year-old rummage sale signs and moldy pageant costumes? All these things reflect the attitude of a parish toward its valuable real estate.

You are the steward.

You may be a famous recitalist with advanced degrees from a conservatory of music and organist of a big city church with a huge organ, or you may be a converted pianist who plays a simple instrument in a small rural church, but you are both stewards of that instrument. It is likely that no one else in the building knows as much as you do about the organ, and it is your responsibility to see that it is well cared for. You do not have to be a very sophisticated musician to notice when a note is dead, when the shutters do not work, or when the tremolo will not turn off. When the furnace stops working, a specialist is called. When the organ stops working, a specialist should be called. If you do not know anyone who services organs, ask your local chapter of the American Guild of Organists, ask your diocesan or denominational headquarters. They would be able and willing to offer guidance.

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Who you gonna call? (photo credit: John Bishop)

about how an organ is used by snooping around a little, seeing what volumes of music are on the console or in the choir room, or reading a discarded Sunday bulletin. But I always preferred to have a personal relationship with each organist. If you are confused or concerned about something, call your tuner. It is part of a technician's job to help the musician know their instrument better, to know why and how temperature affects the pitch of the organ, to know simple facts about how to take care of it. Besides, service call chats are a great way to take the pulse of a congregation.

A responsible organ technician will keep the organist aware of larger maintenance issues that are looming. It is likely that a fifty-year-old organ with electro-pneumatic action will need to be releathered pretty soon. If the technician takes the time to show the organist what a pouch or pneumatic looks like, and how a failure of leather will affect its operation, the church in turn will be less surprised to learn that the organ will soon need hundreds of thousands of dollars of work. Even the largest and wealthiest churches need to plan ahead.

May the force be with you.

Another regular feature of my Facebook page is a meme, often featuring the dowager Lady Grantham, sneering at congregants who report that the organ is too loud. In the nearly twenty years since I "left the bench" and had opportunities to hear other organists at work, I have observed that many of them do play too loud too often. An organ that is equipped with howitzers for the glory of Easter should be played with good taste and sensitivity on Pentecost 23. I propose a courtesy tax. For each time you use the *en chamade*, you give up coffee for a week. It is tiring to stand through five verses of a hymn with mixtures on throughout, and it borders on offensive to have powerful reeds featured in each selection. You as the organist are used to all that power. Those in the pews are not.

The glory of the pipe organ is apparent in its quietest voices as much as in its powerful choruses. And the whole point of the instrument with its myriad voices is the palette of tone colors. As you go from

one verse to another, mix it up a little. Play one verse on principals alone. Play another with the melody on an Oboe or Clarinet. Read the text of the hymn. Does it imply anything about the registration of the organ? Or do you plow through "... oh still small voice of calm ..." like a runaway train with whistles blowing?

As you are the steward of the condition of the organ, you are also the steward of its favor with the congregation. I love a powerful organ as much as the next person. I have played two hundred-rank organs in huge buildings with the high-octane brass players from a major symphony orchestra. It is thrilling. But I have also set a church full of people to weeping, including myself, as the organ shimmered gently in candlelight with an occasional punctuating note from the chimes. Make beautiful music. Do not wield a weapon.

Nothing is forever.

When I was having my first organ lessons fifty years ago, there was a vital and active community of pipe organ professionals in the Boston area. Companies like Fisk, Noack, Andover, Bozeman,

and Roche were digging into the exciting world of classically inspired tracker-action organs. My mentors took me to workshop open house parties and recitals on a regular basis. Many of the concerts were followed by convivial dinners at local restaurants, and I was in the thrall of it all. The New England Conservatory of Music was a centerpiece of that activity, and it did not occur to anyone that the heady environment might be temporary.

There are still many prosperous church music programs in the Boston area, but the organ department at NEC is gone, so fewer young and brilliant organists are coming to town, and many of the churches where I serviced organs for well-known creative musicians have given up on their organs. The church that I served for so long as director of music still employs an organist, but they formally decided to stop maintaining the organ. I was stunned when I called to schedule a tuning, and the pastor got on the line to inform me.

If you share catty comments on social media when a member of the congregation suggests that the organ is too loud, if you think your parish owes you the finest



(photo credit: Félix Müller)

organ, you are not serving the parish or the world of the pipe organ very well. This is not about you. It is about your role adding beauty, depth, and meaning to the worship of a community of faith.

When I lived in rural Ohio, a neighbor who was a soybean and corn farmer commented that a particular seed for corn was advertised as especially productive on good ground. "I can grow anything on good ground. What I need is something that grows well on my fields."

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Marcel Dupré: The Organ in the United States

By David Baskeyfield

The Sibley Music Library of the Eastman School of Music, Rochester, New York, houses the collected papers of Rolande Falcinelli, professor of organ at the Paris Conservatoire from 1955 to 1986. A finding aid is available through Sibley's website (www.esm.rochester.edu/sibley/files/Rolande-Falcinelli-Archive.pdf). Alongside manuscripts, correspondence, and writings by Falcinelli, the collection includes a number of writings by Marcel Dupré, whose association with Falcinelli as mentor and subsequently colleague is well known.

The article below, in Dupré's predictably meticulous handwriting, is apparently unpublished. It is undated, though from its content can be placed in the late 1950s: Ernest M. Skinner was still alive (he died in 1960), and Dupré appears to make reference to the American innovation of the Doctor of Musical Arts degree, launched in 1953. Further, the American Classic approach to organ reform was sufficiently advanced for Dupré to comment unfavorably on its extremes. Dupré's first American tour was in 1921, and his observations thus span almost forty years.

The content would admittedly be of less interest if it were not written by a figure such as Dupré. There is very little groundbreaking information here, it is not all entirely accurate—some of his assessments are suspect to the point of spurious—and interest lies principally in these idiosyncratic impressions coming from Dupré himself. Some assertions hint at an agenda: admiration for aspects of American instruments, in particular their action, while unable to refrain from some nationalistic bias in his narrative, and taking a swipe at (likely) Ernest White and possibly even his old friend G. Donald Harrison; and perhaps a

grudging desire for France's pedagogical system and professional organ scene to learn from that of the Americans. At the same time he is sufficiently gushing to be sure to keep his American impresarios happy, presumably the likelihood of further lucrative touring not an insignificant consideration. Overall, he plays two contrasting roles, both of seasoned touring virtuoso and wide-eyed newcomer to a land of plenty. I have annotated many of his claims where it seemed helpful; as to various other assertions, the reader will have no trouble drawing her or his own conclusions. Dupré's prose is rather dry, and I have attempted to convey this in my translation.

I am grateful to Jonathan Ambrosino for advice and clarification during the preparation of my annotations, and to David Peter Coppen, head of Sibley Special Collections, for his kind assistance with access to the archive.

Editor's note: subheads have been added to Dupré's text.

Marcel Dupré: L'Orgue aux États-Unis¹

North America presents the organist with a treasure trove of experiences and opportunity. There is much to be learned there about different kinds of organ installation, the instrument's evolution, and trends in its construction; and through these, the very place of the organ within this society.

The visitor is immediately struck by the number of churches scattered about the land. In New York City alone, I count some 1,030 parishes. On arriving in any town, large or small, the visitor is greeted by a main street replete with a prodigious number of towers and steeples. This is down to private endowment, in the form of memorials: when a member of a wealthy family dies, his parents will wish to perpetuate his memory through a public gift—a hospital, library, school, university building or church. In each of these, you will find the finest materials, care, and good taste in the furnishings and, regularly, a beautiful organ.

These churches have capacities varying between five hundred and a thousand seats and, most often, their acoustic is excellent. [sic!]

A number of cities have cathedrals of large dimensions. Their style is usually English Gothic. In Catholic cathedrals the organ is in a rear gallery, as in France. In the Protestant churches, it is situated close to the choir, as in England. These instruments can have as many as a hundred or a hundred and fifty stops.

But it is not only in the churches that fine instruments may be found. There is



Marcel Dupré inscribed this photograph of himself in presentation to Clarence E. Watters.

not one city without numerous concert halls, of various sizes according to location, and always with an organ.

Orchestral concerts are given in halls rarely exceeding eighteen hundred seats. I suppose that this number is the limit if the audience is to hear a concerto soloist properly, or to hear the orchestra with any kind of clarity. Of course, these halls are not just for orchestras—they are generally excellent for chamber music and solo recitals.

The municipal auditorium in each large town is much bigger: four to five thousand seats. These are geared toward oratorios and special concerts by touring virtuosos. As they generally house an enormous organ, they invite famous organists to perform there.

Finally, the "Convention Hall" reaches gigantic proportions, twelve- to eighteen-thousand seats. They are really only used for political rallies or large social events. The acoustic is, as you might expect, terrible, and completely unsuitable for music. Nevertheless, they all have giant organs, which are often excellent.²

The organ in the American education system

But what is perhaps most striking is what we find in universities and colleges: concert halls everywhere, in proportion to the size of the student body. Size is also what determines nomenclature: a college has fewer than three thousand students; a university has more than three thousand and may reach ten thousand. There is nothing more extraordinary than to see these huge rooms filled entirely by young men and young women. They make the most enthusiastic and spirited audiences and also the most attentive. Seven or eight minutes before the concert, these immense halls begin to fill. After the last encore, they empty even faster.

Over the course of their four years of higher education, from age eighteen

to twenty-two, these students have the opportunity to hear—and not just once—all the pianists, violinists, singers, chamber musicians, organists, conductors, orchestras, choirs touring the United States. These concerts are paid for out of their tuition fees. They are a part of the education that they receive. It can be seen that this is building a truly elite audience for the future.

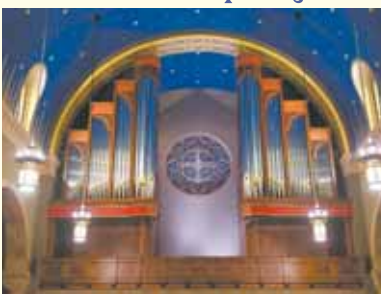
High schools (fourteen to eighteen years) also have concert halls and organs. This young audience, likewise attentive and effusive, is quite capable of listening to a serious concert. These are generally given at one o'clock in the afternoon. The concerts are never more than an hour in length.

Finally, numerous private homes have luxurious music rooms whose organs sometimes reach a hundred stops. Their rich owners engage touring artists and invite their friends to come listen to them.³

In a nutshell, there is no place in America that is not equipped to offer a performer a location and instrument with an audience of all ages, always interested and gracious.

And something we can only dream of is the accomplishments and the influence of the "Guild of Organists," a national union of American organists of more than 6,000 members.⁴ To become a member requires sitting a two-part examination.⁵ Each year a convention takes place in one town or another, bringing together the thousands of members. This gives young organists a platform and allows them to make contacts. And within the regional chapters, the members, rather than bitterly defending their own professional interests, discuss questions of organ construction, and recently published organ and choral music, devoting their efforts to developing local interest in the organ. They are very successful in this endeavor.

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On est frappé d'abord de voir le nombre d'églises répandues sur le territoire. On compte, pour la ville de New-York seule 1030 paroisses. Et lorsque l'on arrive dans une ville, grande ou petite, on aperçoit dans les rues principales un nombre imposant de flèches et de tours, signalant autant d'églises. Ceci s'explique par le mécénat, sous la forme du "mémoial." En effet, lorsqu'un membre d'une famille riche disparaît, ses parents veulent perpétuer son souvenir par un don public, hôpital, bibliothèque, école, bâtiment d'université, ou église. Dans chacune on trouve l'usage de matériaux, soin et goût de l'ameublement, et, régulièrement, un bel orgue.

The first page of Marcel Dupré's article, "L'Orgue aux Etats-Unis"

Young organists get a great deal of help. I could mention one college that has thirty-five [sic]⁶ little practice organs.

This state of affairs did not happen overnight. It is due to two factors:

1. The existence of a "Music Doctorate," something unknown in France. In the USA, quite apart from the "Doctor Honoris Causa," a composer can receive a doctorate for an opera, an oratorio or even a symphony.⁷ As I see it, we [French] are a long way from this kind of accreditation for music and the arts.

2. More than eighty years of enterprise and progress in organbuilding. France actually plays a part in this story, as I will explain:

American and French organbuilding differences

The electro-magnet, which made possible electric key action, was invented in 1860⁸ by Albert Peschard, organist of the Abbaye aux Hommes in Caen, and a physicist. He built a small house organ to test this (Bouches du Rhône), which was unfortunately destroyed. Two French builders, Debierre and Merklin, built electric action organs. Meanwhile, the invention made it over the Atlantic and, over some forty years, American builders struggled with failed attempts and every possible mishap. Little by little electric action was made reliable. Not ceasing to experiment, these builders improved key and stop action, developed their specifications for flexibility, and made their instruments more and more comfortable.

It was the builders Huntching [sic], Steere, Ernest Skinner (who is still alive today), Kimball, and Austin who worked hardest at this early stage.⁹

In Canada, the two brothers Clavers [sic]¹⁰ and Samuel Casavant, French Canadians from Montreal and personal friends of Aristide Cavaillé-Coll, worked ceaselessly over almost half a century, with magnificent results.

We are forced to admit that the electric organ, though having been invented

in Caen in 1860, but developed and established across the Atlantic, and copied slavishly elsewhere, only eventually returned to France, its birthplace, in 1924.¹¹

American builders did not limit themselves to addressing mechanical problems. They strove to create stops of new timbres. No firm was short of the necessary workshops, laboratories, and teams of specialist engineers.¹²

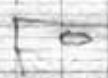
Naturally, time would tell which of these ideas would be viable and useful, and which would be rejected. Though it cannot quite be said that organbuilding over there is completely standardized, however logical that conclusion would be, a great deal of standardization is nevertheless applied. In spite of this, it is clear that competition between progressive builders sometimes led to extremes, and certain tendencies grew into real infatuations, which can be summarized below.

I would not mention here the so-called "theatre organ," which can be considered to have disappeared completely with the development of cinema with recorded sound, in 1929, except that we too often forget that this type of instrument actually came about more than 15 years prior to the invention of moving pictures. In effect it was conceived by the English organbuilder Hope-Jones for the University of Edinburgh, around 1885.¹³ It was Wurlitzer, of Cincinnati,¹⁴ that picked up the idea and used it unaltered in the first movie theatres.

The first influence was that of high-pressure stops, from England. There, they built Tubas and Diapasons on up to a meter of wind,¹⁵ whereas many of Cavaillé-Coll's cathedral organs do not go beyond 10 centimeters of pressure. English organists use these stops for a specific purpose: they are made only to solo out the melody of a hymn sung by the whole assembly. They can support and guide thousands of voices, but an experienced organist would never play chords on the stop; the reverberation would be explosive, blinding.¹⁶

Ernest SKINNER

En 1950, il a 84 ans. Habite Boston. Son fils, yachman médiocre en Californie. Ouvrier, puis contremaître chez Hutching, stage chez Casavant, associé avec Steere. Tius, à son compte; à Boston, Belle harmonie, mais ensemble doux. Beaucoup de petits jeux fantaisie, au début, Anches douces: le Heckelphone, sorte de Hautbois tournant vers le fo, le French Horn est sa plus célèbre création: tube de trompette large, grosse noix, calotte de Vaux Humaine:

 relevée.

Inventeur surtout intéressant pour l'automatique. Grâce à des "sous-guides" changeant les octaves, il arrivait à avoir 6 divisions dans la longueur de son rouleau.

- sa Chûpe -

Vers 1928, gène, il ceda la présidence à M. Marx, marchand de

Dupré wrote about a number of American organbuilders in a small school notebook. Here is the first page of his entry on Skinner. On Skinner's work: "beautiful voicing, but soft ensemble." He also sketches the top of a French Horn resonator. Overleaf, he describes another Skinner innovation: "an enormous flute called Philomela: unusable."

One curious endeavor was that by Haskell, of the Estey firm,¹⁷ who managed to imitate the sound of reed stops with flue pipes. He wished to avoid frequent reed tuning. Up close, the illusion is perfect, though disappears in large rooms at a greater distance from the instrument.

Then came the fads. This was, first of all, string stops, mostly in instruments in private homes. They were, naturally, accompanied by celesting ranks (imitating vibrato). They displaced almost all the other families of tone color. Builders even tried to make mixtures out of very narrow pipes. The sound of those



Photo courtesy of Eric Harrison



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The first page of Dupré’s unpublished transcription of *The Sorcerer’s Apprentice*. Written for performance on his home organ in Meudon in 1944, note use of sostenuto device and pedal divide, “coupure pédal: ut,” and the initial positions of the three swell pedals. The present author has edited the transcription and gave the United States premier performance at the East Texas Organ Festival, 2016. He has also recorded it, Acis APL67072, 2018.

things was particularly acidic. There was also the profusion of various reed stops (oboes, clarinets, etc.), which took the place of foundation stops, making all but special effects impossible.

Finally, after the proper reintroduction of classical mixture stops, which happened around 1923,¹⁸ the trend shifted little by little to the almost complete exclusion of foundation stops. I can cite almost unbelievable examples of instruments of more than 90 stops with only six 8’ foundation stops.¹⁹ You can judge the aggressiveness of these organs yourself. I find them like drinking bowlfuls of vinegar, and you may quote me on that.

Blended styles and large instruments

But this country is so big, the opportunities so great, and the different schools

of thought so numerous that everything ends up circulating in an unlimited expansion of ideas. There is room for these different instruments to coexist and last peacefully, for the most part.

Most organbuilders are still guided by common sense. And they build countless instruments of rich and beautiful palettes of sound, perfectly adapted to their location. A list of names, even abridged, is impossible here. I shall simply mention:

- 1. The cities richest in fine organs: New York, Philadelphia, Washington, Boston, Chicago, Detroit, Cleveland, Cincinnati, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Columbus.
 - 2. The best endowed universities: Yale, Princeton, Columbia, Harvard, Chicago, Minneapolis, Los Angeles.
- I would also mention, in Canada: Montreal, Quebec, Toronto, Winnipeg, Vancouver.



Dupré’s sketch of the plan of the organ hall on the fourth floor of the Eastman School of Music. Note the Marr & Colton (“Golton”) theatre organ in room 429, and designation of room 428 as the teaching studio of Abel Decaux. Decaux taught at Eastman 1923–1925, before returning to France to teach at the newly founded Ecole César Franck at the Institut Grégorien in Paris. Prior to coming to America he had been the first *organiste titulaire* of the Cavallé-Coll-Mutin organ at the Basilique Sacré Coeur, a position he held from 1903, concurrently succeeding Guilman at the Schola Cantorum. Decaux was succeeded at Sacré Coeur by Ludovic Panel, who in turn was succeeded by Rolande Falcinelli.

The giant organs in America intrigue French organists. The questions are often the same: “Are all these stops really necessary?” “Can they all really be different?” My answer is that the massed effect and depth of sound produced by these instruments is astonishing. Then, on playing them, you realize that every stop does have its own characteristic effect. Each family of stops on each keyboard presents a gradation of intensity and volume, which allows an almost infinite subtlety in combining stops. Think of a great box of pastels, where each color contributes its own shade and hue to the whole spectrum.

Among these immense instruments, the strangest, and also the biggest in the world, is the Wanamaker of Philadelphia. It has 451 stops, around 32,000 pipes.²⁰ There is no borrowing or duplexing, even on the pedals. It has six manuals, but actually consists of eleven enclosed divisions that can be assigned by stopkeys to whichever manual you wish. It has 48 general pistons, adjustable at will; having registered a whole recital in advance, the touch of a thumb on one of the buttons under the manuals will bring on or take off stops instantly to give the prepared combination.

It seems that the era of the building of these giants is over. They remain, nevertheless, as witnesses to a period where material possibilities seemed limitless. Today we can confess that, though interesting, they are, happily, not necessary to art.

America is a land of surprises, and you will walk from discovery to discovery, all of them reflecting the diversity of thought and opinion. The European stands astonished before this rampant and incessant activity, this prodigious amount

of production, which at first glance just seems effortless. Whoever goes there and has the fortune to be initiated into the organ world in its various forms, can only long for such potential, such will, and such drive in his own country.

Translation © David Baskeyfield, 2019

David Baskeyfield studied at Oxford University and the Eastman School of Music (studio of David Higgs). The recipient of several first prizes at national and international organ competitions (all with audience prize), and one of few organists based in North America to improvise regularly in recital, he enjoys an international performance career. His latest CD, on the Acis label, Dupré: The American Experience, was recorded on the French-influenced 1932 Aeolian-Skinner organ at Saint Mary the Virgin, Times Square, New York City, and includes the United States premier recording of an unpublished orchestral transcription by Dupré of Dukas’ *The Sorcerer’s Apprentice*. He is represented in North America by Karen McFarlane Artists, Inc. Connect on Facebook (David Baskeyfield, organist), www.youtube.com/c/dbaskeyfield, or www.davidbaskeyfield.com.

Notes

- 1. Roland Falcinelli Archive, Sibley Music Library, Eastman School of Music, Rochester, New York, Box 33/1.
- 2. Data on original seating capacity are hard to come by and modern building and fire codes render current occupancy irrelevant to making a judgment on Dupré’s figures. For example, Boardwalk Hall now lists a maximum seating capacity of 14,770, a substantially smaller number than its original 41,000.
- 3. Currently living in Rochester, I am duty bound to note George Eastman’s Aeolian

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MARCEL DUPRÉ

Marcel Dupré inscribed this souvenir program of the centennial of the Cavaillé-Coll organ at Saint-Sulpice, Paris, France, in 1962 for Alexander Boggs Ryan.

organ of 132 ranks at its completion; the Eastman House's collection of rolls includes a number recorded by Dupré at the Aeolian Hall studios, New York City, and from correspondence archived at the Eastman House we can see that Dupré played for George Eastman at least twice, in December 1923 and 1924.

4. *The Story of the American Guild of Organists*, by Guild founder Samuel A. Baldwin, published in 1946—the AGO's 50th anniversary year—describes membership as “well above 6,000.” That figure in itself, though, does not really help much in pinning down a precise date of Dupré's article.

5. This is not accurate; examination has only ever been required for certification [Baldwin, 1946].

6. In mentioning such an obviously inflated number, Dupré may have hoped to put pressure on the Paris Conservatoire or the American Conservatory at Fontainebleau. His interest in the distinctly American concept of the practice organ (unknown to European schools at that time) is neatly illustrated by a pencil sketch of the plan of the Eastman School organ practice rooms with a note of each room's instrument, also in the Falcinelli Archive.

7. This seems likely to be a reference specifically to the DMA, the academic study of music at degree-conferring institutions being long established in Europe. Such figures as Mendelssohn, Liszt, and Brahms had been named honorary Doctors of Music, the title “Dr. Brahms” being frequently used pejoratively by his contemporaries to belittle him as a stolid, academic composer. The DMA was developed principally by Howard Hanson (dean of the Eastman School of Music and himself the recipient of an honorary doctorate in 1925). The accreditation body, the National Association of Schools of Music, approved the degree in 1952, it was offered in 1953, and the first degree was conferred in 1954.

8. At the Paris Exposition of 1855, Stein and Son, manufacturers of reed organs, exhibited an organ operated by electromagnets applied directly to the pallets. Sufficient current could not be generated to operate the larger pallets reliably. In 1861 Peschard worked with Charles Barker on applying electromagnets to Barker's pneumatic motors; Peschard's electro-pneumatic system was patented in 1864. It was famously used in the organ for St. Augustin, completed 1866, but proved unreliable, principally owing to the strong current required for magnets operating on the motors

directly. This tended to magnetize the electromagnets permanently, causing ciphers. The large wet-pile batteries required to generate such strong current were costly and required frequent replacement, and there was a danger of splashing mercury from the contacts during staccato playing. In 1898 Cavaillé-Coll rebuilt the instrument with Barker machines [Fenner Douglass, *Cavaillé-Coll and the French Romantic Tradition*, New Haven, Yale University Press, 1999].

9. Dupré's characterization is misleading. It was Skinner, working at the time for Hutchings, who produced the first electric action (1893) bearing that company's name, prior to founding his own company [Ambrosino, *A History of the Skinner Company*]. Dupré also omits the contribution of Robert Hope-Jones, who was associated in America with Austin (1903–1904) and Skinner (1905–1906). Skinner had first met Hope-Jones in England in 1898. Later in life professing dislike of Hope-Jones's instruments, he nevertheless must have been impressed by their action: “I believe you were the first to recognize the importance of a low voltage of electric action, and that the world owes you its thanks for the round wire contact and inverted magnet.”

10. The builder's Christian name is Claver.

11. Dupré is being coy. No instrument of milestone status was completed or dedicated in 1924; 1924 was the date of the infamous installation of the electric blower at Notre Dame, but “electric organ” clearly refers to key action. The year is almost certainly a reference to two events.

In 1924, Auguste Convers assumed directorship of what had been the Cavaillé-Coll company, though the firm had yet to produce a new organ. The same year, E. M. Skinner visited Paris for the second time (the first was in 1898 when Dupré would have been twelve years old) and Dupré might just be taking the rare liberty of a rhetorical twist to conflate electric playing action with the person of Skinner. Dupré spoke extremely highly of Skinner's instruments; his admiration of their action and playing aids is well documented. Arthur Poister, the legendary pedagogue and one of Dupré's first American students, recalled that “had it not been for [Dupré's] experience with American organs with their easier manual and pedal actions, he could not have written some of the music he wrote. His entire concept of tempos and playability was changed by his first American experience.”

In Dupré's own words, “mechanical improvements on American organs are far in advance of European . . . I believe that American inventiveness and ingenuity will within the next few years bring about advances as yet unheard of.” Mentioning specifically the year of Skinner's personal visit might suggest a hint of proprietorial pride: Michael Murray [*Marcel Dupré, The Work of a Master Organist*, Boston: Northeastern Music Press, 1985, p. 132] writes that Dupré had gone so far as to convey to him in a personal conversation that, during the mid 1920s, he had “helped Skinner introduce electricity” to organs in Paris. This is an extraordinary claim and not without smugness. Skinner recounted his 1924 trip in *Stop, Open and Reed*, his company's house publication, volume 2 (1924). Of Dupré, he writes, “M. Marcel Dupré is a vitally alive musical personality. His interest in the ancient organs is great but he is equally interested in the modern organ. He does not glorify the past to the disparagement of the present. Our American Orchestral Color has received the entire approval and indorsement [*sic*] of M. Marcel Dupré. He leaves no room for doubt in his admiration for it. His use of it will make a further contribution to organ literature unless I am very much mistaken.”

Skinner found the Cavaillé-Coll factory “absolutely destitute” of modern machinery. “Everything done by hand. No electric or tubular actions . . . There is much prejudice in France against doing anything new.” Elsewhere, “The French Organ is a work of art and a great one, tho [*sic*] according to our present day standards very crude mechanically . . . The inconvenience of the French console is inconceivable.”

At the time of Skinner's trip, Convers was new in his position, having only recently succeeded Charles Mutin. Skinner liked Convers and considered him a good man to bring the company out of the dark ages. In the event, the electric action instruments produced by Manufacture d'orgues Cavaillé-Coll, Mutin, A. Convers et Cie. proved unreliable and the company was bankrupt by 1928. In noting the year 1924, Dupré is probably simply taking credit for introducing Skinner to Convers at the factory, Skinner presumably being encouraging of Convers's novel path. In any case, Skinner himself takes no credit for any substantive involvement with electric action in French instruments. Given the tone of *Stop, Open and Reed*, had this been so, he certainly would have.

12. This translation may be drier than Dupré intended to convey. His term here is *ingénieurs spécialisés*. The noun *ingénieur* translates directly as engineer, but the association of the root with the quality of inventiveness might be borne in mind: the verb *ingénier* means to strive; the noun *ingéniosité* means ingenuity.

13. This is misleading. Hope-Jones's earliest work was the 1887 rebuilding, with electric action, of the organ at the church of Saint John, Birkenhead, where he was organist and choir-master. In 1897 he completed a total rebuild of the 1875 Hill organ in McEwan Hall at the University of Edinburgh: though unquestionably a glimpse of things to come and indeed decked out with such novelties as Tibia Clausa, Diapason Phonon, Kinura, and Diaphone—high pressure, unblending stops of extreme scale that would later find their proper place in the Hope-Jones Unit Orchestra—it could no more properly be characterized as a theatre organ than the Worcester Cathedral rebuild of the previous year.

14. The Rudolph Wurlitzer Company started in Cincinnati in 1853 but relocated to North Tonawanda, New York, in 1908.

15. Dupré's characterization is not quite right and more than a little hyperbolic. Although Hill got the ball rolling as early as 1840 at Birmingham Town Hall with his celebrated Grand Ophicleide on 15", high-pressure reed voicing was developed by American builders considerably beyond that of the English. A metre is 39" in Imperial units; Harrison and Harrison tubas were typically voiced on 12" to 15". At Salisbury (1877), Father Willis's Tuba was on 18"; a generation later, Harrison and Harrison's at Ely (1908) were still on [only] 20". Liverpool Cathedral (1912–1926) and Westminster Cathedral (1920–1932), both by Willis III, with whom Dupré and Skinner were associated, do have Tubas on 30" (and Liverpool has a Tuba Magna on 50"), but they are the exception, and by that point Willis III and Skinner were long acquaintances. We can be grateful that Hope-Jones's proposal at Worcester to mount a Tuba over the Canons' stalls on 100" was not carried out.

16. A bad demonstration by an enthusiastic incumbent?

17. Both William Haskell and his father Charles worked for the Roosevelt firm. When his father established his own firm, C. S. Haskell, William left Roosevelt to work with his father; he subsequently established William E. Haskell Co. of Philadelphia in 1901. That firm was acquired by Estey, whereupon William became superintendent of the Estey pipe division.

18. This may be a reference to Skinner's second visit to England in 1924, where he met Henry Willis III. The trip is considered a turning point in Skinner's tonal philosophy, whereupon he reevaluated the place of quint mixtures in the ensemble and began drastically expanding his chorus work.

19. An extreme example might be Ernest White's essay at St. George's Episcopal Church, New York City (Möller, 1958): of 96 ranks, two are unison principal stops.

20. Dupré exaggerates only slightly. Expanded 1911–1917 and 1924–1930, the Wanamaker organ now has 464 ranks, 401 stops, and 28,750 pipes.



Fratelli Ruffatti

www.ruffatti.com

Community Bell Advocates, LLC, advises Village of Niles, Illinois, on restoring the bells of the Leaning Tower

By Kimberly Schafer

The village of Niles, Illinois, on the northwest border of Chicago, has invested in its bells, to renew its status as a central landmark for the village. Originally constructed to conceal water tanks for adjacent pools, this half-size replica of the Leaning Tower of Pisa was built in 1934 as part of Ilgair Park for employees of Robert Ilg's Hot Air Electric Ventilating Company. The tower and surrounding land were donated by the Ilg family to the YMCA in 1960, and the tower declined in use and purpose as the area transitioned from a recreational park to commercial corridor.

In 1995 the village leased the tower from YMCA, renovating the building and improving the landscaping. Andrew Przybylo, the current mayor of Niles, has bigger plans for the tower and the entire area now that the village has purchased it from the YMCA. He intends to turn the extended site into a vibrant, walkable district for the village with the tower as the renewed icon. Towards this effort, the tower bells at the top of the Leaning Tower of Niles, which have been silent for decades, have been restored to ring out the time and melodies to build and project a sense of community below.

In early 2017, Steven Vinezeano, village manager, contacted Community Bell Advocates (CBA) for their help in researching and restoring the Leaning Tower of Niles bells. The village had five bells at the top of the tower, but they were no longer functioning, nor was their history known. CBA was hired to answer questions about their origins and provenance. Furthermore, CBA was to guide their many options in restoring the bells, including determining which bells could be rung, how they could be remounted, and whether new bells could be added.

By June 2017, CBA had researched and written a full historical report on the five tower bells. Using empirical and archival research and calling on experts in North America and Europe, CBA was able to uncover surprising information. The three largest bells date from the seventeenth and eighteenth centuries. Furthermore, archival research revealed that these three bells, while from disparate sources, were all located in Saint Giles (Egidio) Church of Cavezzo, Italy, before they arrived in Niles. This same church in Cavezzo had desired new bells



Outdoor bell display (photo credit: Kimberly Schafer)

to replace theirs in the early 1930s. The Barigozzi foundry in Milan, hired to cast the new bells, had taken the old ones in exchange. Rather than melting them down for their bronze to cast the new bells, the foundry likely sold the bells to Robert Ilg or a middleman. The details of this transfer are unknown. The ecclesiastical and city archives of Cavezzo are still in disarray after the 2012 earthquake, which damaged the historic Saint Giles Church as well as many other buildings, and thus these important resources are inaccessible indefinitely.

The other two bells were cast in the nineteenth or twentieth centuries. The fourth bell has no identifiable markings on it save two simple bands at the top. The cast-in clapper staple suggests a casting date prior to 1900, but this mounting technology was so prevalent in the nineteenth century that it could have been cast nearly anywhere in North America or Europe. The fifth bell was cast by the Pacific Brass Foundry of San Francisco in 1912, as noted by the inscription at the very top of the bell. CBA was unable to determine if all five bells were bought as a set or if these two were acquired separately from the three Italian bells. The provenance of these two bells is unknown.

CBA worked with Niles leaders to envision a renewed set of functioning bells that would honor Niles's historic past and serve its future. The original bells were rung manually via clocking, a



The Leaning Tower of Niles, Illinois (photo credit: Kimberly Schafer)



Kimberly Schafer and Jim Fackenthal audio recording bell (photo credit Dan Frysiner)

method that the village decided to maintain for ceremonial purposes. The village also wanted the bells to be played automatically via computer control, so that they could be heard more frequently. To fill in two empty niches in the tower, create more melodic possibilities, and complement the set of their existing bells, the village decided to order two new bells. Two of the original bells were already known to have cracks, including the largest Italian bell, so the village wanted these repaired. To highlight the Italian provenance of the three bells and the inspiration behind the tower, the village desired to keep the Italian headstock design for the remounted bells.

After considering proposals from four different domestic bell firms, B. A. Sunderlin Bellfoundry in Virginia was

chosen for the job in spring 2018. Sunderlin recommended changes to the initial plan that were adopted by the village. The damaged bell four—because of its unknown origins, discordance with the other bells, and difficulty of repair—was put on outdoor display near the Leaning Tower. Unfortunately, the small crack on the largest Italian bell wended through the bell's interior, making its repair difficult and uncertain. A replica of the bell was cast for functional use, while the original was mounted on display in the tower's indoor visitor area. All of the bells—of different profiles and founders—were retuned to better complement each other. Given the space availability for three new bells instead of only two, the melodic possibilities for the set increased. Sunderlin recommended that the composite set follow a major scale (absent the sixth scale degree), rather than forming a pentatonic scale as originally planned. In effect, Niles found a way to have their cake and eat it too—they were able to maintain the unique soundscape of their bells by keeping three original bells (plus a replica) in their tower, and they were

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Original bell 1 (photo credit: Dan Frysinger)



Original bell 1 inscription (photo credit: Dan Frysinger)

also able to keep two original bells, one of them gorgeously decorated, on display for visitors to view from ground level. Visitors will experience the bells both visually and audibly.

CBA contributed to the project to further distinguish the bells as unique symbols of Niles. CBA arranged many recognizable tunes for use throughout the year, including patriotic tunes, pop tunes, and holiday favorites. In recognition of the village's prominent Korean population and the desire to make the Leaning Tower of Niles a site of multicultural diversity, CBA arranged a popular Korean folk song, "Arirang," for automatic play. CBA also composed melodies for their exclusive use, including two clock-chime melodies and a wedding peal for visiting newlyweds. CBA and Sunderlin worked together to design inscriptions and decorations on the three new bells that resembled those on the historic Italian bells, thus revering the history of the original bells while binding together the old and new.

The tower is nearly ready as a public landmark for visitors to explore up close. By January 2020, all seven bells were installed in the tower, and two display bells were installed onsite. Although fully functional, the bells will remain silent until the grand opening ceremony for the tower in spring 2020 (date yet to be determined; for updates, visit: www.vniles.com/883/Leaning-Tower-of-Niles).



Original bell 1 on display inside tower (photo credit: Kim Schafer)

Other improvements to the tower have been completed: the outside railings have been upgraded to allow visitors to safely climb the tower and lighting is improved to illuminate the tower at night. CBA has provided a programming road map to integrate bell ringing into local events and community life, such as weddings, school science research, and memorial tributes. As a testament to the importance the village places on the tower, the village secured its listing in the National Register of Historic Places in 2019.

The village leaders aspire to transform the area surrounding the Leaning Tower of Niles into a community destination with the tower as the singular centerpiece. The village, CBA, and the Sunderlin Bellfoundry have collaborated to make the bells a critical aural dimension of this vision. Truly, Niles has embraced the historic function of the bell tower representing and projecting community for modern times. CBA was honored to help bring this vision to fruition, making tower bells relevant and dynamic fixtures for the community today.



Three remounted bells (photo credit: Kimberly Schafer)



New bell cast by Sunderlin (photo credit: Kimberly Schafer)



New bell cast by Sunderlin (photo credit: Kimberly Schafer)

Kim Schafer, founder and partner of Community Bell Advocates, LLC, is a bell performer, researcher, and advocate. She has performed on the carillon since a college student in residence at universities across the country and in recital in the United States and Europe. She plays regularly for Sunday services at St. Chrysostom's Episcopal Church, Chicago. She studied bell instruments as part of her musicological dissertation research, and she now serves as the editor-in-chief of the Bulletin, the journal of the Guild of Carillonneurs in North America. She advises institutions on the repair, installation, performance, and programming of tower bells and bell instruments in North America and coordinates events to promote them.



Original bell 2 with bishop figure (photo credit: Dan Frysinger)

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Cover feature

The Renovation of the Christ Cathedral Organ, Garden Grove, California
Fratelli Ruffatti, Padua, Italy

Resurgam
by Frederick Swann

Few pipe organs in history have received as much attention as has the iconic Fratelli Ruffatti instrument dedicated in May 1982 in the Crystal Cathedral in Garden Grove, California. For many years it was seen and heard weekly by millions of people via television throughout the United States and in over 130 foreign countries on *The Hour of Power* with Dr. Robert Schuller. In addition to recordings, tens of thousands experienced it live for over three decades in religious services, solo recitals, and a variety of musical presentations.

It is generally known that the plan for this instrument was made by Virgil Fox, who died prior to the installation. The 1977 Ruffatti organ in the former worship space of the congregation was combined with the 1966 Aeolian-Skinner from Philharmonic Hall in New York. The Ruffatti firm added several new divisions, all controlled by what was, at the time, the largest drawknob console in the world—five manuals, 363 drawknobs, 68 coupler tablets, and a myriad of control assists. The organ was an instant success. Many carefully considered changes and additions were made in the early years. The stoplist accompanying this article is the final result. No changes were made during the present renovation.

Over the years the organ was used on a daily basis. It was beautifully maintained by curators John Wilson, Guy Henderson, and Brian Sawyers. Mr. Sawyers continued the work with various helpers for many years after the death of Mr. Wilson and the debilitating illness of Mr. Henderson. The lack of heating and air conditioning in the building resulted in many large windows being open for twenty-four hours most days throughout the year. The accumulated dirt from blowing winds and visits of birds and



Christ Cathedral, Garden Grove, California

insects, *plus* drastic variations in temperature and humidity, took a heavy toll on the organ. Portions ultimately became unusable despite the dedicated efforts of the curators.

In October 2010 Crystal Cathedral Ministries filed for bankruptcy. In February 2012 the entire campus of architecturally stunning buildings—including the 78,000-square-foot Philip Johnson glass cathedral and the original church (now known as The Arboretum)—was purchased by the Roman Catholic Diocese of Orange, California.

You can perhaps imagine the joy felt when the diocese announced that the Hazel Wright Ruffatti in the Cathedral and the Fred Swann Aeolian-Skinner in the Arboretum would be retained, and the cathedral organ would undergo a thorough restoration. Thankfully, both

Bishop Kevin Vann and Cathedral Rector Fr. Christopher Smith are organists and realized the significant part the organs could play in the planned dynamic music program of the cathedral. It was soon announced that this would be under the direction of Dr. John Romeri and organist David Ball. A truly significant music ministry has been established by these gentlemen and staff.

In 2012 a committee of diocesan organists and clergy was formed under the direction of Monsignor Art Holquin. After due investigation and consideration, the decision was made to entrust the renovation of the organ to Fratelli Ruffatti. I was asked to be advisor and consultant throughout the several-year project, and I have been honored to accept these duties.

All pipes were cleaned and repaired as necessary, and the chests restored. As mentioned, no changes were made in the specification.

The organ was removed from its chambers starting in December 2013. The work, supervised by Piero Ruffatti, was accomplished by six workers from the Ruffatti factory plus cathedral organ curators Brian Sawyers and Scott Clowes. The assistance of four riggers was required. The pipes were all carefully laid out rank by rank covering the empty floor of the cathedral—an impressive sight—before being carefully packed for shipping.

The console, chests, and most pipes were shipped by sea to the Ruffatti factory in Padua, Italy. The Ruffatti company subcontracted Brian Sawyers to work on some of their pipes plus most of the Aeolian-Skinner pipes and some

Fratelli Ruffatti

CHANCEL (North) ORGAN includes:
Great, Swell, Choir, Positiv, Solo, Bombarde, Percussions (partial), Pedal
GALLERY (South) ORGAN includes:
Gallery Great, Celestial, String, Percussions (partial), Gallery Pedal
EAST ORGAN includes: Gospel
WEST ORGAN includes: Epistle

GREAT (Manual II, unenclosed)

- 16' Montre
- 16' Kontra Geigen
- 16' Bourdon
- 8' Diapason
- 8' Principal Major
- 8' Principal
- 8' Flûte Harmonique (TC)
- 8' Spitzflöte
- 8' Spitz Celeste
- 8' Holz Gedeckt
- 5 1/2' Gross Quinte (TC)
- 4' Oktav
- 4' Octave
- 4' Flûte Ouverte
- 4' Flûte à cheminée
- 3 1/2' Gross Tierce
- 2 1/2' Quinte
- 2 1/2' Sesquialtera II
- 2 1/2' Jeu de Tierce II
- 2' Fifteenth
- 2' Super Octave
- 2' Blockflöte
- 1 1/2' Mixture IV-VI
- 1 1/2' Ripieno IV
- 3/4' Cimbalo IV
- 1/2' Zimbel IV
- 16' Contre Trompette
- 16' Posaune (ext 8' Trompette)
- 8' Trompette
- 8' Trompette
- 8' Herald Trumpet (Bombarde)
- 4' Clairon

Tremulant
Sub
Unison off
Super

GALLERY GREAT (Manual II, unenclosed)

- 8' Grand Montre
- 8' Principal
- 8' Holzgedeckt
- 4' Octave
- 4' Koppelflöte
- 2' Fifteenth
- 1 1/2' Nineteenth
- 1' Twenty-second
- 1 1/2' Fourniture V
- 1/2' Zimbel IV
- 16' Sub Trumpet (ext 8' Trumpet)
- 8' Trumpet
- 8' Millennial Trumpet
- 8' Herald Trumpet (Bombarde)
- 4' Clairon (ext 8' Trumpet)
- Gallery Great on Choir
- Gallery Great on Swell
- Gallery Great on Solo
- Gallery Great on Celestial
- Gallery Great off II
- Tremulant
- Sub
- Unison off
- Super

SWELL (Manual III, enclosed)

- 32' Contre Gambe °
- 16' Gambe °
- 16' Flûte Courte
- 16' Quintaton
- 8' Montre
- 8' Principal
- 8' Bourdon
- 8' Flûte Couverte
- 8' Viole de Gambe

- 8' Gambe Celeste
- 8' Salicional
- 8' Voix Celeste
- 8' Erzähler
- 8' Erzähler Celeste
- 4' Prestant
- 4' Octave
- 4' Cor de Nuit
- 4' Flûte à Pavillon
- 2 1/2' Nazard
- 2' Doublette
- 2' Flûte à bec
- 1 1/2' Tierce
- 1 1/2' Larigot
- 1 1/4' Septième °°
- 1' Piccolo
- 3/4' Neuf
- 2' Plein Jeu III
- 1 1/2' Mixture V
- 3/4' Cymbale III
- 8' Cornet de Récit V (wired)
- 16' Bombarde
- 16' Contre Trompette (ext 2^{ème} Tpt)
- 16' Basson
- 8' Première Trompette
- 8' Deuxième Trompette
- 8' Voix Humaine
- 8' Hautbois
- 8' Hautbois d'Orchestre
- 4' Premier Clairon
- 4' Deuxième Clairon
- Tremulant
- Sub
- Unison off
- Super
- 2 drawknobs prepared

CHOIR (Manual I, enclosed)

- 16' Gemshorn
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Flauto Dolce

- 8' Flauto Celeste
- 8' Cor de Nuit
- 4' Prinzpal
- 4' Koppelflöte
- 2 1/2' Rohrmazat
- 2' Prinzpal
- 2' Zauberflöte
- 1 1/2' Tierce
- 1 1/4' Larigot
- 3/4' Scharff IV
- 16' Fagotto
- 8' Petite Trompette
- 8' Millennial Trumpet (Gallery)
- 8' Clarinet
- 4' Fagotto (ext 16' Fagotto)
- Tremulant
- Sub
- Unison off
- Super
- Great-Choir Transfer

POSITIV (Manual V, unenclosed)

- 16' Bourdon (Great)
- 8' Prinzpal
- 8' Rohrflöte
- 4' Prinzpal
- 4' Spillflöte
- 2' Oktav
- 1 1/2' Larigot
- 1' Siffilöte
- 1' Scharff IV
- 1/4' Terz Zimbel III
- 16' Fagotto (Choir)
- 8' Krummhorn
- 8' Tuba Mirabilis (Bombarde)
- 4' Rohrschalmei
- Tremulant
- Sub
- Unison off
- Super



Chancel Organ, with crucifix and canopy

chest actions in his shop not far from the church. Major cleaning and all necessary repairs were finished by all on schedule, but could not be returned to the cathedral due to unexpected major repairs needed on the 10,000-plus windows. Meanwhile it was decided to keep the five-manual gallery console (M. P. Möller, 1990), and it was sent to Italy where it received an amazing transformation by Ruffatti.

Consequently it was necessary for the entire organ to be placed in a climate-controlled warehouse in May 2016. The organ was finally taken to the cathedral, and re-installation began in January 2019. This was largely completed five months later. However, the enormous amount of wiring and careful detailing continued for months.

Although the entire organ remains in place as before, all visible woodwork

portions have been painted a beautiful white color to blend with changes in the cathedral interior. Most exposed wooden pipes were also painted white.

When the organ was first tested we were all shocked. Due to the physical changes made in the cathedral interior, the organ sounded as if it had been designed for another building, which in reality it had been. The new acoustic was excellent, but the organ was much too bold a sound for the space. This necessitated the revoicing of almost every one of the more than 16,000 pipes. This enormous task was accomplished by Francesco Ruffatti and three assistants from the factory working two eleven-hour shifts each weekday for almost three months. The cathedral was closed to visitors except on weekends so that the work could be done in quiet. The flue

revoicing was accomplished by the end of November 2019, and the reeds were started in December and continued in February 2020.

The Ruffattis have given unstintingly in every way to assure the success of the entire renovation project.

The remodeled Christ Cathedral was dedicated in mid-July 2019. A large Walker Technical Company digital organ has accompanied all Masses and programs and will be used until Easter 2020. The Walker voices that had been installed in the Ruffatti organ for bona fide reasons and used successfully for years are being replaced with the latest technology.

It is planned that the completed organ will be blessed before the end of Lent and used for the first time during Easter Masses.

The dedication recital will be played on Friday, May 5, at 8:00 p.m., by Paul Jacobs, Hector Olivera, and Fred Swann, with special guests Michael Barone and Diane Bish. Saturday features workshops and various presentations, and on Sunday, May 17, Hector Olivera will present a recital at 3:00 p.m. Monthly recitals will be played through January 2021. A complete list was published in a full page flyer in the January and March issues of THE DIAPASON. Further details may be found by visiting ChristCathedralmusic.org or by email: Music@christcathedralparish.org; or call 714/620-7912.

A new book, *Let everything that has breath praise the Lord—The story of the Hazel Wright Pipe Organ*, by Dr. David Crean, will be available for purchase during the dedication weekend events, and may be ordered at a later date. It will consist of the history of other organs over the years in the buildings of the Crystal Cathedral congregation, with major and detailed emphasis on the Hazel Wright organ in the cathedral.

Finally, a bit about the most frequently asked question over the years. Many have wondered about the problems associated with the tuning of the organ. Keeping the organ sounding well was a challenge ever since the initial installation. The tuning was always done in evening hours. The tuning held well, but on warm mornings it was not possible to couple unenclosed and enclosed divisions. I always hoped for cloudy or overcast Sunday mornings, as coupling was then possible. By most afternoons, heat rendered the organ almost unusable. But, as soon as the sun went down the tuning quickly settled in perfectly.

This is why recitals were always played in the evening. When it was announced that all windows in the remodeled building would be sealed and air conditioning installed, we became very hopeful. But, since the organ is located at such a variety of heights and locations in the building, it has so far been impossible for the air conditioning to reach them all. Consequently,

Christ Cathedral, Garden Grove, California

SOLO (Manual IV, enclosed)

- 8' Gambe
- 8' Gambe Celeste
- 8' Doppelflöte
- 8' Major Flute (TC) (Gallery)
- 4' Orchestral Flute
- 2 1/2' Quintflöte (TC)
- 2' Fife
- 8' French Horn
- 8' English Horn
- 8' Corno di Bassetto
- 8' Cor de Bassett (Gallery)
- Tremulant
- Gallery Flute Trem
- Sub
- Super

BORSTWERK

6 drawknobs prepared

BOMBARDE (Manual IV, unenclosed)

- 8' Flûte d'Arvella (TC, Ped 4' Spillflöte)
- 16' Tuba Profunda (TC, 8' T. Mirabilis)
- 8' Tuba Mirabilis
- 8' Herald Trumpet
- 8' Millennial Trumpet (Gallery Great)
- 4' Tuba Clairon (ext 8' Tuba Mirabilis)

BOMBARDE (Manual IV, enclosed with Solo)

- 4' Major Octave
- 1 1/2' Harmonics VI
- 1 1/2' Fourniture III
- 1/2' Cymbel IV
- 16' English Post Horn (ext 8')
- 8' English Post Horn
- 8' Trompette Harmonique
- 4' Clairon Harmonique
- Unison off

CELESTIAL (Manual V, enclosed)

- 16' Bourdon Doux (ext 8' Fl à cheminée)
- 8' Principal
- 8' Flûte à cheminée
- 8' Viola Pomposa
- 8' Viola Celeste
- 8' Flauto Dolce
- 8' Dolce Celeste (TC)
- 4' Principal
- 4' Italian Principal
- 4' Flûte Traversière
- 2 1/2' Sesquialtera II (TC)
- 2' Doublette
- 2' Octavin
- 1 1/2' Plein Jeu V
- 3/4' Cymbale IV
- 1/2' Jeu de Clochette II
- 16' Contre Trompette (ext 8' Trompette)
- 16' Ranquette
- 8' Trompette
- 8' Cor Anglais
- 8' Cromorne
- 4' Clairon
- 4' Chalumeau
- Tremulant
- 8' Harpe
- Sub
- Unison off
- Super
- Positiv Off
- 1 drawknob prepared

STRING (Manual I, enclosed)

- 16' Viola
- 16' Viola Celeste
- 8' Dulciana
- 8' Unda Maris
- 8' Salicional
- 8' Voix Celeste
- 8' Dulcet
- 8' Dulcet Celeste

- 8' Muted Viole I
- 8' Muted Viole Celeste I
- 8' Muted Viole II
- 8' Muted Viole Celeste II
- 8' Violoncello
- 8' Cello Celeste
- 8' Rohrpfeife
- 4' Nachthorn
- 8' Voix Humaine
- Tremulant
- Sub
- Unison off
- Super
- String Off I
- String on Great
- String on Swell
- String on Solo
- String on Celestial
- String Tutti
- 1 drawknob prepared

ECHO (floating, expressive)

- 8' Violes Forte II
- 8' Fernflute
- 8' Vox Amorosa II
- 4' Divinare
- 8' Vox Seraphique II
- 2 1/2' Rohr Nazat
- 8' Anthropoglossa
- 8' Oboe d'Amore
- Tremulant
- Sub
- Super
- Echo on V
- Echo on IV
- Echo off III
- Echo on II
- Echo on I
- Echo to Pedal

EPISTLE (floating)

- 8' Principal
- 4' Octave
- 2' Mixture IV-V
- 8' Mounted Cornet V
- 16' Trompette en chamade
- 8' Trompette en chamade
- 4' Trompette en chamade
- 2' Trompette en chamade
- 16' Pedal Principal
- Sub
- Epistle on Choir
- Epistle on Great
- Epistle on Swell
- Epistle on Solo
- Epistle on Celestial

GOSPEL (floating)

- 8' Principal
- 4' Octave 4
- 2' Super Octave
- 1 1/2' Mixture IV
- 16' Trompette en chamade
- 8' Trompette en chamade
- 4' Trompette en chamade
- 16' Pedal Principal
- Sub
- Gospel on Choir
- Gospel on Great
- Gospel on Swell
- Gospel on Solo
- Gospel on Celestial

PERCUSSIONS

- Bells on IV
- Bells on Pedal
- Rosignol
- Etoile de Grand matin
- Glockenstern
- Celestial Cloches
- 8' Choir Harp
- 4' Choir Celesta



Crucifix and Chancel Organ



Trompette en chamade

the same challenges still exist of having all divisions maintain the same pitch at all times. This will continue to be worked on; meanwhile, learned knowledge and experience will be helpful for the most effective use of the organ.

Frederick Swann was Director of Music and Organist of the Crystal

Cathedral 1982–1998. Upon retirement he was designated Director of Music and Organist Emeritus, and the Aeolian Skinner organ he had been instrumental in securing for the Arboretum was named The Fred Swann Organ.

The dedication recital will take place May 15 with Fred Swann, Paul Jacobs,



Console

Hector Olivera, Michael Barone, and Diane Bish; the following day, workshops, masterclasses, and presentations will be made by Swann, Bish, Jacobs, and Olivera. Hector Olivera will present a solo organ recital on May 17.

Monthly recitals will follow: June 12, David Ball; July 17, Peter Richard Conte; August 21, Nathan Laube;

September 18, Chelsea Chen; October 16, Olivier Latry; November 20, Stephen Tharp; December, a Christmas concert with the cathedral choirs. On January 5, 2021, Paul Jacobs will perform with the Pacific Symphony, Carl St. Clair, conductor. For further information: www.christcathedralmusic.org or www.hazelsback.org.

- Great Chimes °
- Carillon on Pedal (bell tower)
- Carillon I (bell tower)
- Carillon IV (bell tower)
- PEDAL**
- 64' La Force (resultant)
- 32' Double Diapason
- 32' Kontra Geigen (ext 16' Geigen)
- 32' Contre Gambe (Swell) °
- 32' Contra Bourdon °
- 32' Grand Cornet IV (wired)
- 21½' Diapente Grave (ext 16' Geigen)
- 16' Contre Basse
- 16' Diapason (ext 32' Double Diapason)
- 16' Principal
- 16' Montre (Great)
- 16' Geigen (Great)
- 16' Gambe (Swell) °
- 16' Subbasso
- 16' Bourdon
- 16' Flûte Courte (Swell)
- 16' Quintaton (Swell)
- 16' Gemshorn (Choir)
- 10¾' Quinte
- 8' Principal
- 8' Octave
- 8' Principal (Positiv)
- 8' Violone
- 8' Geigen (Great)
- 8' Bourdon (ext 16' Bourdon)
- 8' Bordone
- 8' Spitzflöte
- 8' Flûte Courte (Swell)
- 8' Gemshorn (Choir)
- 5½' Octave quinte (ext 10¾' Quint)
- 4' Octave
- 4' Choralbass
- 4' Principal (Positiv)
- 4' Spireflöte
- 4' Spillflöte
- 2' Octave

- 2' Spindleflöte (ext 4' Spillflöte)
- 5½' Fourniture IV
- 2¾' Ripieno VI
- 1½' Acuta II
- 32' Contre Bombarde °
- 32' Kontra Posaune
- 32' Contra Fagotto °
- 16' Posaune (ext 32' Kontra Posuane)
- 16' English Post Horn (Bombarde)
- 16' Contre Trompette (Great)
- 16' Bombarde (Swell)
- 16' Basson (Swell)
- 16' Fagotto (Choir)
- 8' Trompette
- 8' Trompette
- 8' Herald Trumpet (Bombarde)
- 8' Fagotto (Choir)
- 8' Krummhorn (Positiv)
- 4' Trompette (ext 8' Trompette)
- 4' Klarine (ext 8' Trompette)
- 4' Krummhorn (Positiv)
- 4' Rohrschalmei (Positiv)
- Pedal FFF (tutti)
- 1 drawknob prepared
- GALLERY PEDAL**
- 32' Untersatz °
- 32' Contre Basse °
- 32' Grand Harmoniques IV (wired)
- 16' Open Wood
- 16' Montre La Tour (ext Gallery Great)
- Grand Montre)
- 16' Bourdon
- 16' Bourdon Doux (Celestial)
- 16' Viola (String)
- 16' Viola Celeste (String)
- 16' Gemshorn °
- 8' Viola (String)
- 8' Viola Celeste (String)
- 8' Prestant (Gallery Great)
- 8' Bourdon (ext 16' Bourdon)
- 4' Basse de Chorale (Gallery Great)

- 2¾' Mixture V (ext Gallery Gt Fourn V)
- 32' Contre Bombarde °
- 16' Bombarde
- 16' Contre Trompette (Celestial)
- 16' Sub Trumpet (Great)
- 16' Ranquette (Celestial)
- 8' Trompette (ext 16' Bombarde)
- 8' Millenial Trumpet (Gallery Great)
- 4' Clairon (ext 16' Bombarde)
- COUPLERS**
- Great to Pedal 8 – 4
- Swell to Pedal 8 – 4
- Choir to Pedal 8 – 4
- Solo to Pedal 8 – 4
- Positiv to Pedal 8 – 4
- Gallery Great to Pedal 8 – 4
- Celestial to Pedal 8 – 4
- String to Pedal 8 – 4
- Epistle to Pedal 8
- Gospel to Pedal 8
- Swell to Great 16 – 8 – 4
- Choir to Great 16 – 8 – 4
- Solo to Great 16 – 8 – 4
- Positiv to Great 8
- Celestial to Great 16 – 8 – 4
- Pedal to Great 8
- Great to Choir 8
- Swell to Choir 16 – 8 – 4
- Solo to Choir 16 – 8 – 4
- Positiv to Choir 8
- Celestial to Choir 16 – 8 – 4
- Choir to Swell 16 – 8 – 4
- Solo to Swell 16 – 8 – 4
- Positiv to Swell 8
- Celestial to Swell 16 – 8 – 4
- Positiv to Solo 8
- Celestial to Solo 16 – 8 – 4
- Great on Solo 8

- Selected accessories**
- Pedal divide
- Echo Expression to Solo
- Full Organ
- String Expression on Celestial
- String Expression on Choir
- String Expression on Swell
- String Expression on Solo
- All Swells to Swell
- 21 Generals, divisionals, reversibles, silencers, silencer cancel
- Gallery in Control / Split / Chancel in Control Tutti
- Chancel Tutti
- Digital stops marked with °
- Stop preparations marked with °°
- °Digital stops were added over the years to help support congregational singing in the distant East and West galleries, and also to reinforce the Pedal due to the poor acoustics for bass frequencies. Those digital voices have now been replaced with the latest technology, under a separate contract not involving Fratelli Ruffatti.
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Calendar

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

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

UNITED STATES East of the Mississippi

15 APRIL
Just Bach; Luther Memorial Church, Madison, WI 12 noon

16 APRIL
Peter Sykes; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Keble College Choir; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm
Nathan Laube; Hillsdale College, Hillsdale, MI 11 am worship service, 7:30 pm recital

17 APRIL
Karen Beaumont; Church of Notre Dame, New York, NY 7 pm
Johann Vexo; Christ Church Episcopal, Philadelphia, PA 7 pm
Mercersburg Academy Chorale; St. John's Episcopal, Hagerstown, MD 7:30 pm
Mark Thewes & Chad Pittman; National City Christian, Washington, DC 12:15 pm
Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon

18 APRIL
Ken Cowan; St. Norbert Abbey, DePere, WI 2 pm

19 APRIL
Ryan Kennedy; Center Church on the Green, New Haven, CT 3 pm
Grant Wareham; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Tallis Scholars; St. Ignatius Loyola Catholic Church, New York, NY 4 pm
Aaron Tan; Cathedral of St. John the Divine, New York, NY 4:45 pm
Timothy Noon; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Timothy Lyons; Cadet Chapel, West Point, NY 2:30 pm
Johann Vexo; St. Stephen's Episcopal, Milburn, NJ 4 pm
David Hirst; Washington National Cathedral, Washington, DC 5:15 pm
Adam J. Brakel; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Steven Ball, silent film, *The Adventures of Prince Achmed*; Tampa Theater, Tampa, FL 3 pm
Clark Wilson, silent film, *King of Kings*; First Congregational, Columbus, OH 7:30 pm
Mark Herman; Senate Theater, Detroit, MI 3 pm
Renée Anne Louprette; Trinity Lutheran, Grand Rapids, MI 3 pm
University of Evansville Choirs, Duruflé, *Requiem*; First Presbyterian, Evansville, IN 6 pm
Richard Elliott; Zion Lutheran, Wausau, WI 3 pm
Laura Bottei; Loyola University, Chicago, IL 3 pm
Choir of Notre Dame Cathedral, Paris; Emmanuel Episcopal, La Grange, IL 3 & 7 pm

21 APRIL
Shannon Murphy; Church of St. Paul the Apostle, New York, NY 7 pm
Johann Vexo; St. Anne's Catholic Church, Bethlehem, PA 7 pm
Choir of Notre Dame Cathedral, Paris; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Adam J. Brakel; Community Church at Tellico Village, Loudon, TN 7 pm

+ **Scott Detra**; St. John's Episcopal Cathedral, Knoxville, TN 7:30 pm

22 APRIL
Choir of Notre Dame Cathedral, Paris; Cathedral of Christ the King, Atlanta, GA 7:30 pm
Jackson Borges; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Peter Fennema; Luther Memorial Church, Madison, WI 12 noon

23 APRIL
Bradley Burgess; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

24 APRIL
Ken Cowan; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 7:30 pm
Alexander Frey; National City Christian, Washington, DC 12:15 pm
Cathy Shelton; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Jeremy David Tarrant, works of Bach; Cathedral Church of St. Paul, Detroit, MI 7:30 pm
Jackson Borges, silent film, *Sherlock Jr.*; St. Luke's Episcopal, Evanston, IL 7 pm

25 APRIL
Barnard-Columbia Chorus & Choir of Gdynia Maritime University, Dvorák, *Requiem*; Church of the Ascension, New York, NY 8 pm
Vincent Dubois; Corinth Reformed Church, Hickory, NC 7 pm

26 APRIL
Yale Camerata & Yale Glee Club; Woolsey Hall, Yale University, New Haven, CT 4 pm
CONCORA; First Church of Christ, Congregational, New Britain, CT 4 pm
GM Chorale; Middletown High School, Middletown, CT 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Jillian Gardner; Cathedral of St. John the Divine, New York, NY 4:45 pm
Jeremy Filsell; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Peter Baratta; Cadet Chapel, West Point, NY 2:30 pm
Ken Cowan; First Presbyterian Church in Germantown, Philadelphia, PA 4 pm
Adam J. Brakel; Pleasant Hills Community Presbyterian, Pittsburgh, PA 3 pm
Tallis Scholars; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Eileen Guenther; Cathedral of St. Matthew the Apostle, Washington, DC 3:30 pm
Colin Andrews; Washington National Cathedral, Washington, DC 5:15 pm
Alcee Chriss; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

28 APRIL
Clara Gerdes; Marquand Chapel, Yale University, New Haven, CT 7:30 pm
Students from Vassar College; Central Synagogue, New York, NY 12:30 pm
Raymond Nagem; Cathedral of St. John the Divine, New York, NY 7:30 pm

29 APRIL
Janet Yieh; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
Paul Kosower; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Ethan Mellema; Luther Memorial Church, Madison, WI 12 noon

30 APRIL
Gail Archer; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

1 MAY
Alcee Chriss; Calvary Episcopal, Stonington, CT 7:30 pm
Yale Schola Cantorum; Battell Chapel, Yale University, New Haven, CT 7:30 pm
Students of Juilliard; St. Bartholomew's Church, New York, NY 7:30 pm
Chelsea Chen; United Church of Canandaigua, Canandaigua, NY 8 pm
Thomas Heywood; Longwood Gardens, Kennett Square, PA 8 pm

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Calendar

Colin MacKnight; National City Christian Church, Washington, DC 12:15 pm
Stephen Warner, silent film, *Phantom of the Opera*; Jefferson Avenue Presbyterian, Detroit, MI 7:30 pm
Nicholas Stigall & Noah Klein; First Presbyterian, Evansville, IN 7 pm

2 MAY

Diane Meredith Belcher, with violin, works of Bach; Dartmouth College, Hanover, NH 1 pm
Carolyn Craig; Marquand Chapel, Yale University, New Haven, CT 3 pm
Meg Cutting; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Alan Morrison; Spivey Hall, Clayton State University, Morrow, GA 3 pm

3 MAY

Michelle Horsley; St. John's Episcopal, West Hartford, CT 12:30 pm
The Salvatones; St. Malachy's Catholic Church, New York, NY 3 pm
New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm
Jackson Borges; Cathedral of St. John the Divine, New York, NY 4:45 pm
Christopher Keady; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Christopher Houlihan; St. John's Episcopal, Cold Spring Harbor, NY 3 pm
Isabelle Demers; Overbrook Presbyterian, Philadelphia, PA 3 pm
Chelsea Vaught; Washington National Cathedral, Washington, DC 5:15 pm
Girl Choir of South Florida; St. Paul's Episcopal, Delray Beach, FL 2:30 pm
Nathan Laube; St. John's Episcopal, Charleston, WV 4 pm
Gail Archer; Presbyterian Church, Cochocton, OH 3 pm
First Church Choir; First Congregational, Columbus, OH 4 pm
Huw Lewis; First Congregational, Traverse City, MI 3 pm
Mary Zelinski, works of Vierne; St. Hugo of the Hills Catholic Church, Bloomfield Hills, MI 7:30 pm
Choir School of First Presbyterian Church; First Presbyterian, Evansville, IN 4 pm

5 MAY

Students from Indiana University; Central Synagogue, New York, NY 12:30 pm
David Hirst; St. Ann and the Holy Trinity Church, Brooklyn, NY 1 pm

6 MAY

Isabelle Demers; St. Ignatius Loyola Catholic Church, New York, NY 7 pm
David McFarlane; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
Peter Bayer; Cathedral of St. Matthew the Apostle, Washington, DC 12:45 pm
Sue Mitchell-Wallace; Peachtree Road United Methodist, Atlanta, GA 12 noon
Bruce Bengtson; Luther Memorial Church, Madison, WI 12 noon

7 MAY

St. Thomas Church Choir; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Works of Pergolesi; Church of St. Luke in the Fields, New York, NY 8 pm

8 MAY

Choral Evensong; Christ Episcopal, New Haven, CT 6 pm
Michael Stefanek; National City Christian, Washington, DC 12:15 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 12:10 pm
Organized Rhythm (Clive Driskill-Smith, organ, & Joseph Gramley, percussion); St. Paul's Episcopal, Milwaukee, WI 7 pm

10 MAY

Choral Evensong; Christ Episcopal, New Haven, CT 6 pm
Johannes Krahl; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Bruce Xu; Cadet Chapel, West Point, NY 2:30 pm
Isabelle Demers; First United Methodist, Schenectady, NY 3 pm
Andrew Sheranian; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 7:30 pm

Carolyn Booth; Franciscan Monastery of the Holy Land, Washington, DC 4 pm
Amanda Mole; Christ and St. Luke's Episcopal, Norfolk, VA 4 pm

12 MAY

Christoph Tietze; Central Synagogue, New York, NY 12 noon

13 MAY

Verdi, *Requiem*; St. Ignatius Loyola Catholic Church, New York, NY 8 pm
Kalle Toivio; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
Scott Atchison & Oliver Brett; Peachtree Road United Methodist, Atlanta, GA 12 noon
Michael Davidson; Luther Memorial Church, Madison, WI 12 noon

14 MAY

Nicole Keller; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Choral works of Bach and Handel; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

15 MAY

Blue Heron; First Church Congregational, Cambridge, MA 7:30 pm
Peter Richard Conte; Cathedral of St. Agnes, Rockville Centre, NY 7:30 pm
Michael Hey; Pine Street Presbyterian, Harrisburg, PA 7 pm
Chelsea Chen; First Presbyterian, Wilmington, NC 7:30 pm
Nicholas Schmelter, with piano; Cherry Hill Presbyterian, Dearborn, MI 7:30 pm
David Jonies; St. Mark's Episcopal, Glen Ellyn, IL 7 pm

16 MAY

Benjamin Sheen; St. Thomas Church Fifth Avenue, New York, NY 3 pm
Choral concert; Cathedral Church of St. Paul, Detroit, MI 7 pm

17 MAY

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm
St. Ignatius Children's Choirs and Canticum Sacrum; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Canterbury Choral Society, Mozart, *Mass in c*; Church of the Heavenly Rest, New York, NY 4 pm
Sam Backman; Advent Lutheran, Melbourne, FL 3 pm
Lance Luce; Senate Theater, Detroit, MI 3 pm
Nicholas Schmelter, with piano; Jefferson Avenue Presbyterian, Detroit, MI 4:30 pm
Thomas Bara; First Presbyterian, Ypsilanti, MI 4 pm
John Weit; Loyola University, Chicago, IL 3 pm

20 MAY

Wendy Johnston; St. Luke Catholic Church, McLean, VA 12 noon
Kirk Rich; Peachtree Road United Methodist, Atlanta, GA 12 noon
Just Bach; Luther Memorial Church, Madison, WI 12 noon

21 MAY

Julian Wachner; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Ascension Evensong; Emmanuel Episcopal Church, Chester Parish, Chestertown, MD 6 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 7 pm

22 MAY

Michael Britt; National City Christian, Washington, DC 12:15 pm

24 MAY

Robert Gallagher; Cathedral of St. Matthew the Apostle, Washington, DC 3:30 pm
Anna Judkins; Washington National Cathedral, Washington, DC 5:15 pm

27 MAY

Andrew Sheranian; St. Paul's Episcopal, Greenville, NC 7 pm

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Calendar

Jens Korndörfer; Peachtree Road Unit-
ed Methodist, Atlanta, GA 12 noon

28 MAY

Michael Messina; St. Paul's Chapel,
Trinity Church Wall Street, New York, NY
1 pm

29 MAY

Carol Feather Martin; National City
Christian, Washington, DC 12:15 pm

Monica Czausz; St. Luke Catholic
Church, McLean, VA 7:30 pm

31 MAY

Erik & Chuyoung Suter; Washington Na-
tional Cathedral, Washington, DC 5:15 pm

Scott Dettra; Stambaugh Auditorium,
Youngstown, OH 4 pm

UNITED STATES

West of the Mississippi

17 APRIL

Wolff von Roos; Third Baptist, St. Louis,
MO 12:30 pm

18 APRIL

Gail Archer; Westport Presbyterian,
Kansas City, MO 7:30 pm

Musica Sacra San Antonio; Basilica of
the National Shrine of the Little Flower,
San Antonio, TX 7:30 pm

Bradley Hunter Welch (concerto con-
cert); Utah State University, Logan, UT
7:30 pm

19 APRIL

Chelsea Chen; Manchester United
Methodist, Manchester, MO 7 pm

Nathan Laube; Episcopal Church of the
Transfiguration, Dallas, TX 7 pm

Choral Evensong; Epiphany Episcopal,
Seattle, WA 5 pm

20 APRIL

Donna Parker, silent film, *Get Your Man*;
Paramount Theatre, Seattle, WA 7 pm

24 APRIL

Tom Vozella; Third Baptist, St. Louis,
MO 12:30 pm

Renée Anne Louprette; All Saints' Epis-
copal, Fort Worth, TX 7:30 pm

Bradley Hunter Welch (concerto con-
cert); Cathedral of the Madeleine, Salt
Lake City, UT 8 pm

Wyatt Smith; University of Puget Sound,
Tacoma, WA 12 noon

Choir of Notre Dame Cathedral; Christ
Catholic Cathedral, Garden Grove, CA
7:30 pm

26 APRIL

Steven Ball; St. Francis de Sales Ora-
tory, St. Louis, MO 2 pm

Andrew Peters, Easter hymn festival;
Second Presbyterian, St. Louis, MO 4 pm

Jonathan Ryan; St. Philip's Episcopal,
Beeville, TX 3 pm

Choir of Notre Dame Cathedral, Paris;
Church of the Incarnation, Dallas, TX 4 pm

Conte-Ennis Duo (Peter Conte, organ,
& Andrew Ennis, organ & flugelhorn); St.
Andrew's Episcopal, Amarillo, TX 7:30 pm

Chelsea Chen; Our Lady of Lourdes
Catholic Church, Sun City West, AZ 3 pm

1 MAY

Nolan Reilly; Third Baptist, St. Louis,
MO 12:30 pm

3 MAY

Ken Cowan; St. John's United Method-
ist, Lubbock, TX 3 pm

Jeremy Bruns; Grace Cathedral, San
Francisco, CA 4 pm

8 MAY

Brent Nolte; Third Baptist, St. Louis, MO
12:30 pm

Alex Weimann; St. Mark Episcopal Ca-
thedral, Seattle, WA 7:30 pm

10 MAY

Nicholas Schmelter; Velda Rose United
Methodist, Mesa, AZ 3 pm

Sr. Jo Baim; Trinity Episcopal, Seattle,
WA 1:30 pm

Jeannine Jordan, with media artist; Per-
forming Arts Center, Astoria, OR 4 pm

George Fergus; St. Mark's Episcopal,
Berkeley, CA 4 pm

Alcee Chriss; St. James Episcopal, Los
Angeles, CA 6 pm

15 MAY

• **Ken Cowan**; University of Nevada Las
Vegas, Las Vegas, NV 7:30 pm

+ **Douglas Cleveland**; St. John's Episco-
pal, Olympia, WA 7 pm

Lynne Davis; Trinity Episcopal Cathed-
ral, Portland, OR 7:30 pm

Steven Ball, carillon; Christ Cathedral,
Garden Grove, CA 7 pm

+ **Fred Swann, Paul Jacobs, Hector
Olivera, Michael Barone & Diane Bish**;
Christ Cathedral, Garden Grove, CA 8 pm

16 MAY

Steven Ball, carillon; Christ Cathedral,
Garden Grove, CA 11:30 am

17 MAY

Bruce Neswick; St. Andrew Episcopal,
Tacoma, WA 3 pm

Choral Evensong; Epiphany Episcopal,
Seattle, WA 5 pm

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Calendar

Steven Ball, carillon; Christ Cathedral, Garden Grove, CA 2:30 pm

Hector Olivera; Christ Cathedral, Garden Grove, CA 3 pm

24 MAY

Monica Czausz; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

29 MAY

Joseph Adam, works of Vierne; St. Joseph Catholic Cathedral, Seattle, WA 7:30 pm

31 MAY

Bradley Hunter Welch; Bentwood Trail Presbyterian, Dallas, TX 7 pm

INTERNATIONAL

18 APRIL

Jonathan Scott; Victoria Hall, Hanley, UK 12 noon

20 APRIL

Carol Williams; Royal Festival Hall, London, UK 7:30 pm

22 APRIL

Silvius von Kessel; Kreuzkirche, Dresden, Germany 8 pm

24 APRIL

Loreto Aramendi; St. James Anglican, Vancouver, BC, Canada 7:30 pm

25 APRIL

Mitchell Miller; St. John the Evangelist, Islington, UK 7:30 pm

26 APRIL

Isabelle Demers, with violin; Berliner Philharmoniker, Berlin, Germany 11 am

Denis Bédard; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

29 APRIL

Maria Mokhova & Rudolf Müller; Frauenkirche, Dresden, Germany 8 pm

James McVinnie, with London Philharmonic Orchestra; Royal Festival Hall, London, UK 7:30 pm

5 MAY

Carolyn Craig; St. George's Chapel, Windsor Castle, Windsor, UK 1:10 pm

Peter King; St. Lawrence, Alton, UK 8 pm

6 MAY

Irene Roth-Halter Tägerwilen; Katholische Pfarrkirche, Kolbermoor, Germany 7:45 pm

9 MAY

Ashley Grote; Victoria Hall, Hanley, UK 12 noon

12 MAY

Carolyn Craig; St. Lawrence Jewry, London, UK 1 pm

13 MAY

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm

17 MAY

Nathan Laube; Saint-Sulpice, Paris, France 4 pm

18 MAY

Jamie Rogers; Reading Town Hall, Reading, UK 1 pm

20 MAY

Karen Beaumont; Domkirke, Tonsberg, Norway 12 noon

Johannes Matthias Michel; Frauenkirche, Dresden, Germany 8 pm

Gail Archer; University of Glasgow, Glasgow, Scotland 1:10 pm

26 MAY

Thomas Trotter; Royal Festival Hall, London, UK 7:30 pm

27 MAY

Jillian Gardner; Cathedral, Blackburn, UK 1 pm

Olivier Latory; St Davids Cathedral, St Davids, Wales 7 pm

28 MAY

Nicholas Schmelter; St. Theresa, Weilimdorf, Germany 8 pm

30 MAY

Jillian Gardner; Bloomsbury Baptist, London, UK 4 pm

Peter Wright; St. John the Evangelist, Islington, UK 7:30 pm

31 MAY

Jillian Gardner; Clare College, Cambridge, UK 5:25 pm

Recital Programs

GAIL ARCHER, Our Lady of Sorrows Basilica and National Shrine, Chicago, IL, November 3: *Komm heiliger Geist*, BWV 651, *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Magnificat VII. Toni*, Scheidemann; O Welt, ich muß dich lassen, Mein Jesu, der du mich (*Eleven Chorale Preludes*, op. 122), Brahms; *Te Deum*, Demessieux; Communion (*Messe de la Pentecôte*), Messiaen; *Ein feste Burg ist unser Gott*, op. 27, Reger.

KEVIN BIRCH, Old West Church, Boston, MA, November 15: *Mijn God, waar zal ik henen gaan*, Bolt; *Choralphantasie: Nun komm, der Heiden Heiland*, *Praeludium in G*, Bruhns; *Récit de Tierce en taille (Livre d'orgue)*, de Grigny; *Grand Dialogue (3e Livre d'orgue)*, Marchand; *Wir glauben all an einen Gott, Vater*, BWV 740, *Toccata and Fugue in F*, BWV 540, Bach.

JUSTIN BISCHOF, St. Thomas Church, Fifth Avenue, New York, NY, November 3: Nimrod (*Enigma Variations*, op. 36), Elgar, transcr. Bischof; *Dismas Variations*, Robinson; Improvisation on M-C-N-E-I-L and G-E-R-R-E, Bischof.

SHEAN BOWERS, St. Thomas Church, Fifth Avenue, New York, NY, October 27: *Suite Modale*, op. 43, Peeters; *The Cuckoo and the Nightingale*, Handel, transcr. Willemssen; *Fantaisie in E-flat*, Saint-Saëns; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

ADAM J. BRAKEL, St. Martin's Episcopal Church, Houston, TX, October 18: *Concert Variations on the Star Spangled Banner*, Buck; *Sonata in c*, BWV 526, Bach; *Symphonie VI in g*, op. 42, no. 2, Widor; *Dialogue sur les Grands Jeux (Livre d'orgue)*, de Grigny; *Récit de tierce en taille*, Couperin; *Fantastical Prelude and Fugue*, Rone; *Adagio (Sonata in e)*, Nanney; *Deux Études*, Demessieux.

BRINK BUSH, First Presbyterian Church, Kilgore, TX, November 10: *Toccata and Fugue in d*, BWV 565, Bach; *Suite Carmelite*, Françaix; *Dies Irae (50 Pièces sur des thèmes des dimanches et les fêtes de l'année)*, *Toccata*, Nibelle; *Fantaisie in E-flat*, Saint-Saëns; *Lamentations*, Canon in F, Middelschulte; *Sonata VII in f*, op. 127, Rheinberger.

JARED COOK, St. Luke's United Methodist Church, Kilgore, TX, November 13: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Two Scherzos*, Roberts; *Solemn Melody*, Davies, arr. West; *Passacaglia in c*, BWV 582, Bach; *Wir danken dir, Gott, wir danken dir*, BWV 29, Bach, arr. Hebble; *Gammal fäbodpsalm fran*

Dalarn, Lindberg; *Allegretto, Allegro maestoso e vivace (Sonata IV in B-flat)*, op. 65, no. 4), Mendelssohn; *Miroir*, Wammes; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1), Widor.

CRAIG CRAMER, St. Paul Catholic Cathedral, Pittsburgh, PA, November 10: *Toccata in D*, BuxWV 155, Buxtehude; *Partita: Freu dich sehr, o meine Seele*, Böhm; *Passacaglia et thema fugatum in c*, BWV 582, Bach; *Introduction, Scherzo, and Fugue on B-E-A-T-E*, Zahnbrecher; *Le Mystère de Noël*, Fauchard.

SHAWN DAWSON, St. Francis in the Fields Episcopal Church, Harrods Creek, KY, November 3: *Litanies*, JA 119, *Suite*, JA 68, JA 69, JA 82, Alain; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

JOHN DEAVER, Trinity Episcopal Church, Covington, KY, October 21: *Trumpet Tune*, Phillips; *Tiento II Cuarto tono*, Cabezón; *Tiento de medio registro de baxon de 1° tono (XXXIV)*, *Tiento de 5° tono (V)*, de Arauxo; *Scherzo (Dix Pièces)*, Gigout; 1^{er} Kyrie en Taille à 5, *Fugue a 5*, qui renferme le chant du Kyrie, Cromorne en taille à 2, parties, Trio en dialogue, *Dialogue sur les Grands Jeux (Livre d'orgue)*, de Grigny; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

SCOTT DETTRA, First Presbyterian Church, Kilgore, TX, November 14: *Sonata in e-flat*, op. 65, Parker; *Dryden Liturgical Suite*, Persichetti; *Arioso*, Sowerby; *Prélude, Adagio, et Choral varié sur le thème du Veni Creator*, op. 4, Duruflé.

MATTHEW DION, Church of the Covenant, Cleveland, OH, November 19: *Praeludium in F*, Tunder; *Nun bitten wir den heiligen Geist*, BuxWV 208, *Praeludium in d*, BuxWV 140, Buxtehude; *Liebster Jesu, wir sind hier*, BWV 731, *Prelude and Fugue in a*, BWV 543, Bach.

CLIVE DRISKILL-SMITH, St. Luke's United Methodist Church, Kilgore, TX, November 11: *Paeon*, Leighton; *The Holy Boy*, Ireland; *The Carman's Whistle*, Byrd; *Voluntary in G*, Purcell; *Trumpet Voluntary*, op. 6, no. 5, Stanley; *Adagio in E*, Bridge; *Alleluys*, Preston; *Andante espressivo (Sonata in G)*, Elgar; *Psalms Prelude*, Set 1, No. 1, Howells; *Larghetto in f-sharp*, Wesley; *Flourish for an Occasion*, Harris.

PETER DUBOIS, St. Thomas Aquinas Catholic Church, Dallas, TX, November 12: *Prelude and Fugue in E-flat*, op. 99, no. 3,

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Recital Programs

Saint-Saëns; *Allein Gott in der Höh sei Ehr*, BWV 662, *Wir glauben all an einem Gott*, BWV 680, Bach; *Sonata for Organ*, Persichetti; *Choral No. 2 in b*, Franck; *Amazing Grace*, Shearing; Andante, Final (*Symphonie I in d*, op. 14), Vierne.

DOMINIC FIACCO, Our Lady of Lourdes Catholic Church, Utica, NY, October 6: *Prelude and Fugue in D*, Bach; *Choral No. 3 in A*, Franck; *Peace*, Takle; Finale (*Symphonie III*), Saint-Saëns, transcr. Scott; *Carillon-Sortie*, Mulet; *Concerto No. 3 in G*, Soler, transcr. Biggs; *Hymn to Freedom*, Takle; *Fantasy and Fugue on the name B-A-C-H*, Reger.

THOMAS GAYNOR, Hyde Park Community United Methodist Church, Cincinnati, OH, October 27: *Sinfonia (Cantata 29)*, Bach, transcr. Guilman; *Fantasia in f*, Mozart; *Fantaisie in E-flat*, Saint-Saëns; *Danse Macabre*, Saint-Saëns; *Symphonie VI in g*, op. 42, Widor.

STEPHEN HAMILTON, Westminster Abbey, London, UK, October 6: *Prelude and Fugue in c*, BWV 546, Bach; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Hommage à Messiaen*, Robinson; *Choral in E*, Franck.

St. Michael Episcopal Church, New York, NY, November 10: *Introduction and Passacaglia in d*, *Benedictus*, op. 59, no. 9, Reger; *Partita Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cinque Mutanze*, Valente; *Toccata, Villancico, y Fuga*, op. 18, Ginastera; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Pastorale*, Franck; *Resignation*, Wondrous Love, New Britain (*The Sacred Harp*), Coe; *Passacaglia in c*, BWV 582, Bach.

SEBASTIAN HEINDL, St. Thomas Church, Fifth Avenue, New York, NY, October 6: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Fantasia und Fuge über den Choral Ad nos, ad salutarem undam*, Liszt.

Westminster United Church, Winnipeg, MB, Canada, October 27: *Grand Choeur Dialogué*, Gigout; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Cantabile*, *Pièce héroïque (Trois pièces pour grand orgue)*, FWV 36–37, Franck; *Overture to 'St. Paul with 'Sleepers awake'*, Mendelssohn, transcr. Best, Heindl; *Le Masque de mort*, Vers

l'esperance (*Trois Poèmes*), Escaich; *Overture (Egmont)*, Beethoven, transcr. Heywood, Heindl.

HEY-LIBERIS DUO (Michael Hey, organ; Christiana Liberis, violin), Overture Hall, Madison, WI, October 22: *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor; *Capriccio*, Hakim; *Chaconne*, Vitali; *Pomp and Circumstance No. 1*, Elgar; *Pageant*, Sowerby; *Pavane*, Ravel; *Praeludium and Allegro*, Kreisler.

EDWARD HEWES, St. Thomas Church, Fifth Avenue, New York, NY, October 13: *Suite Brève*, Langlais; *Prelude and Fugue in C*, BWV 547, *Dies sind die heiligen zehn Gebot*, BWV 678, Bach; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Carillon Orléanais*, Nibelle.

CHRISTOPHER HOULIHAN, St. Mark's Episcopal Cathedral, Seattle, WA, October 18: *Praeludium in g*, BuxWV 149, Buxtehude; Master Tallis's Testament (*Six Pieces for Organ*), Howells; *Four Sketches for Pedal Piano*, op. 58, Schumann; *Passacaglia and Fugue in c*, BWV 582, Bach; *Symphonie II in e*, op. 20, Vierne.

St. Ann Catholic Church, Washington, DC, October 1: *Fantaisie in E-flat*, Saint-Saëns; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Scherzo, Cantabile (Symphonie II in e*, op. 20), Vierne; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor; *Symphonie Concertante*, Jongen.

SU-RYEON JI, Cathedral of St. Philip, Atlanta, GA, October 6: *Prelude and Fugue in G*, BWV 541, Bach; *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor

SIMON JOHNSON, St. Francis in the Fields Episcopal Church, Harrods Creek, KY, October 29: *Fantasia and Fugue in G*, op. 188, Parry; *Liebster Jesu, wir sind hier*, BWV 633, Bach; *Nun ruhen alle Wälder (Orgelbüchlein Project)*, van Oortmerssen; *Fantasia and Fugue in g*, BWV 542, Bach; *Wohl dem der in Gottes furcht steht (Orgelbüchlein Project)*, Johnson; *Wer nur den lieben Gott läßt walten*, BWV 642, Bach; *La cinquième trompette (Cinq Méditations sur l'Apocalypse)*, Langlais; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

DAVID JONIES, Presbyterian Homes, Evanston, IL, October 28: *Concerto in B-flat*, op. 4, no. 2, Handel, transcr. Dupré; *Prelude and Fugue in D*, BWV 532, Bach; *O Salutaris Hostia*, Saint-Saëns; *Es ist ein Ros entsprungen (11 Chorale Preludes*, op. 122), Brahms; *Salve Regina*, op. 39, Piechler; *Sonata I in f*, op. 65, no. 1, Mendelssohn.

ALAN LEWIS, Cathedral of St. Philip, Atlanta, GA, October 27: *Prelude and Fugue in E-flat*, BWV 552, *Allein Gott in der Höh sei Ehr*, BWV 676, *Dies sind die heiligen zehen Gebot*, BWV 678, *Wir glauben all an einen Gott*, BWV 680, *Christ, unser Herr; zum Jordan kam*, BWV 684, Bach.

ADAM PAJAN, University of Las Vegas, Las Vegas, NV, October 25: *Sinfonietta*, Gjeilo; *In Memoriam*, op. 2, Landmann; *An Wasserflüssen Babylon*, BWV 653b, *Allein Gott in der Höh sei Ehr*, BWV 676, Bach; *Fuge über B-A-C-H*, op. 60, no. 2, Schumann; *Three Preludes for Piano*, Gershwin, transcr. Pajan; *The Mirrored Moon*, Hymn to the Stars (*Seven Pastels from the Lake of Constance*, op. 96), Karg-Elert; *Moto ostinato*, Finale (*Sunday Music*), Eben.

JONATHAN POE, Cathedral of St. Philip, Atlanta, GA, October 13: *Fantasia in g*, BWV 542, Bach; *Fantaisie in A*, Franck; *Recolletion (Soliloquy No. 2)*, Conte.

CHRISTA RAKICH, Duke Chapel, Duke University, Durham, NC, October 13: *Partita on Nun komm, der Heiden Heiland*, Heiller; *Sonata in C*, BWV 529, Bach; *Praeludium*, Hindemith; *Passacaglia and Fugue in c*, BWV 582, Bach; *Ecce Lignum Crucis*, Heiller; *Partita on Nun komm, der Heiden Heiland*, Distler.

NICHOLAS SCHMELTER & Tyler Kivel, piano, St. Lorenz Lutheran Church, Frankenmuth, MI, October 6: *Ouverture*, Menuet, Gavotte, *Pastorale (Masques et Bergamasques)*, Fauré; *Lord of the Dance*, Mine Eyes Have Seen the Glory, arr. Raney; *Fantasia in a*, BWV 922, Bach; *Rondo in D*, op. 175, no. 1, Gurliitt; *Pièce d'Orgue*, BWV 572, Bach; *Petite Suite*, L. 65, Debussy; *Dance of the Hours (La Gioconda)*, Ponchielli; *Scaramouche*, Milhaud.

NICHOLAS SCHMELTER, Christ the Good Shepherd Catholic Parish, St. Helen Campus, Saginaw, MI, October 20: *While the King Sitteth at His Table*, His Left Hand Is Under My Head, and His Right Hand Doth Embrace Me, I Am Black but Comely, O Ye Daughters of Jerusalem, Lo, the Winter Is Past, How Fair and Pleasant Art Thou (*Fifteen Pieces for Organ Founded on Antiphons*, op. 18), Dupré; *Das Magnificat Mariae* (2 settings), Pachelbel; *Machs mit mir, Gott, nach deiner Güte*, BWV 957, Bach; *Prière à Notre-Dame (Suite Gothique*, op. 25), Boëllmann; *Annonciation*, op. 56, Dupré; *Ave Maria*, Near; *Seven Versets for Organ on the Magnificat*, Hyslop; *Triptych on the Lourdes Hymn*, Sanders.

PATRICK SCOTT, Fourth Presbyterian Church, Chicago, IL, October 18: *March (The Birds of the Aristophanes)*, Parry; *Humoresque (L'Organo Primitivo)*, Yon; *Outer Hebrides*, Halley; *Air*, Hancock; *Imperial March*, op. 32, Elgar; improvised symphony on four hymn tunes.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, October 25: *Toccata and Fugue in d*, BWV 565, Bach; *Andante sostenuto (Symphonie Gothique*, op. 70), Widor; *Psalm Prelude*, op. 32, no. 3, Howells; *Toccata (Suite Gothique*, op. 25), Boëllmann; *De Profundis*, Chapman; *Intermezzo (Symphonie VI in g*, op. 42, no. 2), Widor; *Carillon de Westminster (Pièces de fantaisie*, Troisième suite, op. 54, no. 6), Vierne; *Tu es petra et portae inferi non praevalerunt adversus te (Esquisses Byzantines)*, Mulet.

JOHANN VEXO, Loyola University, Chicago, IL, October 20: *Toccata in E*, BWV 566, *Allein Gott in der Höh sei Ehr*, BWV 664, Bach; *Variations sérieuses*, op. 54, Mendelssohn, transcr. Smits; *Allegro (Symphonie II*, op. 20), Vierne; *Lied*, Scherzo (*Douze Pièces*), Litaize; *Suite*, op. 5, Duruflé.

Georgetown University, Washington, DC, October 28: *Toccata in E*, BWV 566, *Allein Gott in der Höh sei Ehr*, BWV 664, Bach; *Variations sérieuses*, op. 54, Mendelssohn, transcr. Smits; *March upon Handel's 'Lift Up Your Heads'*, Guilman; *Variations sur un thème de Clément Janequin*, JA 118, Alain; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

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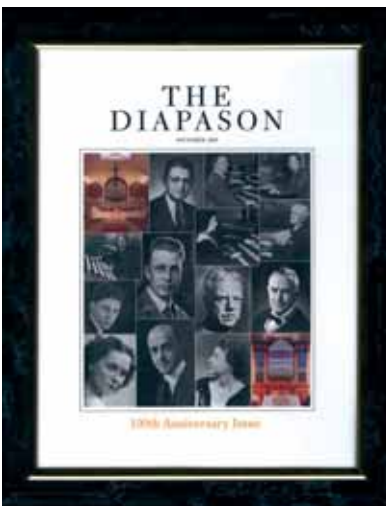
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PUBLICATIONS / RECORDINGS

Raven has released the fourth in a series of recordings by **Jon Gillock** of the organ works of Olivier Messiaen: *Monodie, Diptyque, and Les Corps Glorieux* (OAR-984) played on the 2011 Pascal Quoirin organ of 111 ranks at Church of the Ascension in New York. \$15.98 postpaid in the US from RavenCD.com 804/355-6386.

Johann Sebastian Bach's 335th birthday anniversary is being acknowledged by **Fruhauf Music Publications** with the issue of a complimentary online PDF booklet file, *Prelude and Fugue in C Minor for Keyboard* is a uniquely appropriate salute to Bach's priceless legacy as a composer—and as a teacher—in that his music continues to offer ongoing guidance, inspiration, instruction, and emulation by future generations. The fugue dates from student years, but the prelude is a 21st-century addition. Please visit www.fruhuspub.net's home page bulletin board for a link to the score.

PUBLICATIONS / RECORDINGS

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

As my second restoration from Seth Bingham, I offer his choral prelude on "St. Flavian" (Lord, Who Throughout These Forty Days). It is the opposite of his famous "Roulade" in every way, a real gem for Lent. michaelsmusicsservice.com 704/567-1066

Mother's Day Music? Check out "A Woman of Valor"—Seven pieces on Proverbs 31, by Norberto Guinaldo: More precious than rubies; In her husband's heart; Fortitude; Artful and charitable; Wisdom and kindness; Gratitude and blessings; The beauty within. 28 pages. 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 Moutt. In addition to 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. For information: <https://ohscatalog.org>.

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

PUBLICATIONS / RECORDINGS

Consolieri Classic Series for Organ: Complete Set of Six Books. An outstanding collection compiled from World Library Publication's extensive organ library. A must for any church organist. 003067, \$54.00, 800/566-6150, Wlpmusic.com.

The Organ Historical Society has released its 2020 calendar, celebrating the OHS 65th annual Convention in Columbus, Ohio, July 26–31. The calendar features organs by Kimball, Schuelke, Koehnken, Skinner, Klais, Brown, Beckerath, Schantz, Fisk, and Paul Fritts, with photography by Len Levasseur. Non-members \$21; members \$18. www.organhistoricalsociety.org.

Hear the Couperin Masses for the Parishes and for the Convents (21 works in each Mass) played on the very organ pipes François Couperin played when he composed the pieces in 1690 as organist of St-Gervais in Paris. Titular organist of St-Gervais Aude Heurtematte exquisitely performs the works in a 2-CD set (for the price of one CD) on Raven OAR-153, \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23260. RavenCD.com. 804/355-6386.

Learn to play "worship piano!" Is your pastor or worship committee harping on you to get out of your "comfort zone" and embrace worship songs and praise choruses? Empower your congregation to "Love the Lord" with renewed music and praise! Now you can learn all the tricks of the real contemporary worship-music pros in 10 easy lessons—even if you don't know how to play piano! Don't be left behind when your church turns to contemporary worship. Learn how to witness with the best of them. This training course also includes all the latest praise jargon, so you can communicate with the worship advocates. Address box "Worship piano," c/o The Diapason. Supplies limited; order before midnight and receive a free "I'm Saved" mouse pad.

PUBLICATIONS / RECORDINGS

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

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

PIPE ORGANS FOR SALE

26-rank Casavant - Létoirneau pipe organ for sale. Orgues Létoirneau is offering a 22-stop Casavant Frères pipe organ (Opus 1274 from 1928) for sale. This electro-pneumatic instrument was rebuilt by Létoirneau in 1987 and is currently in storage at the Létoirneau shops. It is available for purchase in "as is" condition for US \$35,000 with its original two-manual console. Likewise, Létoirneau 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. The organ requires approximately 360 sq. ft. with 20' ceiling for 16' ranks. For more details, visit www.letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2698.



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