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APRIL 2019



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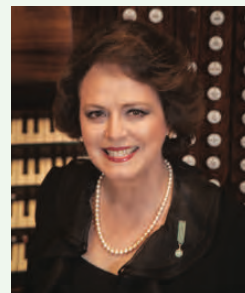
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# THE DIAPASON

Scranton Gillette Communications

One Hundred Tenth Year: No. 4,

Whole No. 1313

APRIL 2019

Established in 1909

ISSN 0012-2378

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

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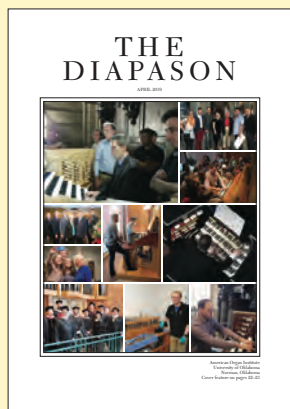
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On Teaching

Reviewers **John L. Speller**

## Editor's Notebook

### 20 Under 30

We thank all those who submitted nominations for our Class of 2019. We are impressed by the number of fine nominations for the brightest and most promising our young leaders in the field of the organ, church music, harpsichord, and carillon. To see the 20 Under 30 Class of 2019, visit THE DIAPASON website ([www.thediapason.com](http://www.thediapason.com), click on "20 Under 30"). Next month's issue will include in-depth entries and photographs of each member of the class.

### Summer events

Don't forget to send me information about summer organ and carillon recitals and choral events at your church, university, or other venue. We have a number of events to share with you, beginning with our May issue.

### In this issue

We are pleased to present a report on the Twelfth International Organ and Early Music Festival at Oaxaca, Mexico, by Cicely Winter. This biennial festival is always a fascinating event with excellent music, historic organs, and colorful local experiences. Eva Moreda reports on the first International Late Medieval and Renaissance Music Course, held in San Marino. And Sarah Mahler Kraaz reviews a new score of William Albright's *Whistler (1834–1903): Three Nocturnes*.

## Here & There

### People



**Marguerite Brooks** (photo credit: Robert A. Lisak)

**The Yale Institute of Sacred Music**, New Haven, Connecticut, announces the retirement of Professor **Marguerite L. Brooks** at the end of the 2019–2020 academic year. Brooks has led both the program in choral conducting and the Yale Camerata since 1985.

As founding conductor of the Yale Camerata, one of Yale's first campus/city arts collaborations, Brooks has led nearly 200 musical performances featuring wide-ranging programming. The Camerata and its associated chamber choir have performed music from the Middle Ages to the present day.

For over thirty years, the Yale Camerata and Chamber Chorus have brought together students, faculty, and staff from virtually every department and school at Yale as well as hundreds of Connecticut residents to collaborate as part of the ensemble and with the Yale Glee Club, Yale Schola Cantorum, Yale Philharmonia, Yale Symphony Orchestra, Hartford Symphony Orchestra, Yale Concert Band, New Haven Chorale, and other groups. They have been featured on National Public Radio's *Performance Today* and on local Connecticut Public Radio.

Brooks has long been a champion of new music, often emphasizing women composers. In 2020, a new major choral work by Pulitzer Prize winner Julia Wolfe celebrating the centenary of women's suffrage in the United States will be premiered in New Haven.

Many of Brooks's students have occupied positions of musical leadership at

churches and cathedrals around the world and in academic institutions. Among her former students are the founding conductors of Grammy-nominated choirs Conspire, Roomful of Teeth, and Seraphic Fire.

Brooks has also been an active clinician, guest conductor, master-teacher, and jurist in North and South America, Europe, and Asia. The Connecticut chapter of the American Choral Directors Association has honored her with its 2016 Lifetime Achievement Award. She was also honored recently as a Woman in History by the Barnard School, and in 2015 Dean Robert Blocker awarded her the Cultural Leadership Citation from the Yale School of Music for distinguished service to music. For information: <https://ism.yale.edu>.



**Gregory Zielke and Jeannine Jordan**

**Jeannine Jordan**, organist and narrator, and **David Jordan**, media artist, presented their organ and multimedia program, *From Sea to Shining Sea*, as part of the Performing Arts Series at Tabor College, Hillsboro, Kansas, on Veterans' Day, November 11, 2018. **Gregory Zielke**, arts director and professor of music, was the host for the college. Jordan was also invited by **Jessica Klanderud**, chair of the history department, to present a lecture on the historical research methods used to discover the anecdotes that make the storyline of *From Sea to Shining Sea*. For information: [www.promotionmusic.org](http://www.promotionmusic.org).

**The University of Michigan Women of Color in the Academy Project** presented its eighth annual **Shirley Verrett Award to Tiffany Ng** on February 21. Ng is assistant professor of carillon and university carillonist at the University of Michigan, Ann Arbor. She holds a doctorate in musicology and new media studies from the University of California, Berkeley, and earned a master's degree in organ performance from Eastman School of Music and an artist diploma from the Royal Belgian Carillon School, Mechelen, Belgium. Her concert career has taken her to festivals in fifteen countries in Europe, Asia, Australia, and North America, where she has premiered over forty acoustic and electro-acoustic works. She also serves on the faculty of the North American Carillon School.

The award was created in 2011 by the Office of the Senior Vice Provost in honor of the late Shirley Verrett, who was a James Earl Jones Distinguished University Professor of Voice at the University of Michigan School of Music, Theatre & Dance. The award recognizes a faculty member whose teaching, performance, scholarship, or service supports the success of female students or faculty in the arts who come from diverse cultural and racial backgrounds. For information: [www.umich.edu](http://www.umich.edu).

## Competitions

**Longwood Gardens**, Kennett Square, Pennsylvania, announces competitors for its 2019 International Organ Competition: **Rashaan Allwood**, **Bryan Anderson**, **Tyler Boehmer**, **Thomas Gaynor**, **A. Nathaniel Gumbs**, **Sebastian Heindl**, **Chase Loomer**, **Colin MacKnight**, **Justin Maxey**, and **Grant Wareham**. All competitors will participate in the preliminary rounds June 18–19, with the top five competitors competing in the final round on June 22, in the ballroom of Longwood Gardens. Anderson and

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com).  
Subscriptions: 1 yr. \$43; 2 yr. \$77; 3 yr. \$106 (United States and U.S. Possessions). Canada and Mexico: 1 yr. \$43 + \$10 shipping; 2 yr. \$77 + \$15 shipping; 3 yr. \$106 + \$18 shipping. Other foreign subscriptions: 1 yr. \$43 + \$30 shipping; 2 yr. \$77 + \$40 shipping; 3 yr. \$106 + \$48 shipping. Digital subscription (no print copy): 1 yr. \$35. Student (digital only): \$20. Single copies \$6 (U.S.A.); \$8 (foreign).  
Periodical postage paid at Pontiac, Illinois, and at additional mailing offices.  
POSTMASTER: Send address changes to THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, Illinois 60005-5025.  
This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

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

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## Here & There

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Gumbs are members of THE DIAPASON's 20 Under 30 Class of 2017; Gaynor is a member of the Class of 2016. For information: [www.longwoodgardens.org](http://www.longwoodgardens.org).

### Grants and scholarships

The Ruth and Clarence Mader Memorial Scholarship Fund is pleased to announce the recipients of its 2018 Research Grant Competition and to invite proposals for the 2019 competition.

Four research grants were awarded in 2018. Jane Shatwin Hettrick received a grant for her project, "A Newly Discovered Organist Contract from 1824 in the Vienna Lutheran Church," and Alexander Meszler received funding for his project, "The Organ and Secularized Churches: Church Brewpubs of the Rust Belt Region." Christopher Holman was awarded a grant to support a recording of Swiss Renaissance organ music. Finally, Damir Spritzer received support for her recording, *Rhapsodies & Elegies: English Romantic Organ Music*.

For the 2019 competition, the Mader Scholarship Fund welcomes proposals for grants to support research on topics related to organs, organists, and organ repertoire. Individual grants of up to \$1,000 will be awarded. Preference will be given to research that will lead to the publication of articles or books, though research projects involving the creation of recordings, digital resources, or other methods of knowledge dissemination will also be considered.

The deadline for applications is April 16. For information: [www.maderscholarshipfund.org](http://www.maderscholarshipfund.org).

### Concert management



Daniel Hyde (photo credit: Ian Douglas)

Hazard Chase, Ltd., concert management based in Cambridge and London, UK, announces the addition to its roster of Daniel Hyde. Hyde will leave his position as organist and director of music for St. Thomas Church, Fifth Avenue, New York, New York, to become director of music for King's College,

Cambridge, UK, in autumn. Hyde was born in the UK and schooled as a chorister at Durham Cathedral. At age 17, he was made a Fellow of the Royal College of Organists and won the organ scholarship to King's College, Cambridge, later taking the position of director of music for Jesus College, Cambridge. In 2009, he became Informator Choristarum at Magdalen College, Oxford, where he was also an associate professor. In 2016, he moved to the United States to take up work at St. Thomas Church. For information: [www.hazardchase.co.uk](http://www.hazardchase.co.uk).

### Festivals

The British Institute of Organ Studies, the Incorporated Association of Organists, and the Royal College of Organists announce OrganFest, a biennial event to take place September 6–8 in Cardiff, Wales. Recitalists include David Briggs, Robert Court, and Gerard Brooks. Organs featured include an 1887 Willis, 1894 Willis, 1982 Peter Collins, and 2010 Nicholson & Co. For further information: [www.organfest.org.uk](http://www.organfest.org.uk).

### Publishers

Bärenreiter announces new choral publications: *St. John Passion*, BWV 245 (BA 5037-02, €69), by J. S. Bach, an urtext in a new soft-cover full score, edited by Arthur Mendel; *Mass in B-flat Major*, "Creation Mass," Hob. XXII:13 (BA 4656-02, €49), by Franz Joseph Haydn, full score edited by Irmgard Becker-Glauch; and *Mass in D Major*, op. 86 (BA 10434, €19.95), by Antonin Dvořák, full score edited by Haig Utidjian. For information: [www.baerenreiter.com](http://www.baerenreiter.com).

Dunstan House announces publication of a new Advent cantata by Daniel E. Gawthrop, *Hope of Israel* (DH 1901, \$16.95). Scored for soprano and baritone soloists, mixed choir, and orchestra, the work is approximately 48 minutes in duration with ten movements. Texts are by Jane Griner and from scripture. For information: [www.dunstanhouse.com](http://www.dunstanhouse.com).

GIA Publications announces new books. *Sacred Choral Music Repertoire: Insights for Conductors* (G-9615, \$54.95), is by Tim Sharp, executive director of the American Choral Directors Association. The book surveys a broad diversity of sacred choral music repertoire, its history, nuance, performance insights, and discussions on repertoire throughout the ages. The author and contributors supply over 175 resource guides for repertoire.



Left, performers at recital honoring William Eifrig and Philip Gehring, Valparaiso University, Valparaiso, Indiana: John Bernthal, Larry Long, Louise Mudingier, Barbara Raedeke, and Paul Grime; right, William Eifrig and Philip Gehring (photos courtesy: Valparaiso University)



The Valparaiso University department of music, Valparaiso, Indiana, hosted a recital of alumni organists honoring retired faculty William Eifrig (class of 1955, faculty member 1960–1998) and Philip Gehring (faculty member 1958–1988), January 29, in the Chapel of the Resurrection. Performers included Barbara Raedeke (class of 1972), Louise Mudingier (class of 1978), Paul Grime (class of 1981), John Bernthal (class of 1970 and associate professor of music, 1984–2012), Larry Long (class of 1978), and Sunghee Kim (visiting assistant professor of music and interim director of chapel music). For information: [www.valpo.edu](http://www.valpo.edu).



Participants in the treble choir festival at St. James Episcopal Cathedral, Chicago, Illinois, February 16–17 (photo credit: Noel Morris)

St. James Episcopal Cathedral, Chicago, Illinois, hosted a treble choir festival February 16–17, with Bruce Neswick as guest conductor. Forty-two young choristers gathered from St. James Cathedral; St. Paul's Episcopal Church, Indianapolis, Indiana; Mt. Olive Lutheran Church, Milwaukee, Wisconsin; St. Luke's Episcopal Church, Evanston, Illinois; and the Chapel of St. John the Divine, Champaign, Illinois. They had a day of rehearsing and fellowship on February 16, combining with the Cathedral Choir (altos, tenors, and basses) for Evensong on February 17. Repertoire included works by Leo Sowerby, Balfour Gardiner, and David Hogan. For information: [www.saintjamescathedral.org](http://www.saintjamescathedral.org).

*The Melodic Voice: Conversations with Alice Parker* (G-9660, \$29.95), by Cameron LaBarr and John Wykoff, presents a series of interviews with composer, conductor, and teacher Alice Parker, providing a view of her life and music. Subjects include Parker's philosophies on melody, arranging, singing, music teaching, conducting, and other topics.

*Emotion in Choral Singing: Reading Between the Notes* (G-9607, \$24.95), by Jameson Marvin, explores the transcendent power of choral music and the emotional connection between composer, performer, and listener. Insights for effective rehearsal techniques, score study, and repertoire selection are provided. For information: [www.giamusic.com](http://www.giamusic.com).

Michael's Music Service announces new sheet music restorations: *April*, by Harvey Gaul, is a work that will require some practicing, but is appropriate for use in the spring season; *A Moonlight*

*Serenade*, by Gordon Balch Nevin, has a melody for Oboe and is not difficult; *Toccata on St. Theodulph*, by Roland Diggie, is a postlude for Palm Sunday, featuring the hymntune prominently; *Suite Ancienne*, by F. W. Holloway, is the last work for organ by this composer. For information: [www.michaelsmusicsservice.com](http://www.michaelsmusicsservice.com).

Oxford University Press announces a new choral anthology, *Sacred Choruses* (978-0-19-351887-7, \$25.50, edited by John Rutter. The soft cover book contains 28 oratorio choruses and choral works from the 17th to the 20th centuries, in 384 pages. The choral rehearsal volume includes a piano accompaniment reduction, and a separate book with three staves for organ accompaniment is available (978-0-19-351883-4, \$25.50). (Orchestral scores for most items are available for rental.) For further information: [www.oup.com/sheetmusic](http://www.oup.com/sheetmusic).

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**Leon W. Couch III**  
Organist/Lecturer  
Austin, Texas



**Joan DeVee Dixon**  
Organist/Pianist  
Hutchinson, MN



**Rhonda Sider Edgington**  
Organist  
Holland, Michigan



**Laura Ellis**  
Organ/Carillon  
University of Florida



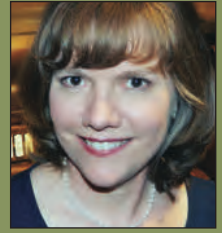
**Faythe Freese**  
Professor of Organ  
University of Alabama



**Simone Gheller**  
Organist/Recording Artist  
Oconomowoc, WI



**Justin Hartz**  
Pipe/Reed Organist  
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**Sarah Hawbecker**  
Organist/Presenter  
Atlanta, GA



**James D. Hicks**  
Organist  
Califon, NJ



**Michael Kaminski**  
Organist  
Brooklyn, New York



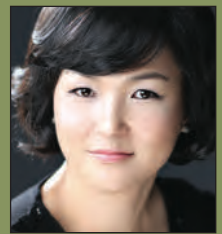
**Angela Kraft Cross**  
Organist/Pianist/Composer  
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**David K. Lamb**  
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**Mark Laubach**  
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**Philip Manwell**  
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**Katherine Meloan**  
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Manhattan School of Music



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**Edward Taylor**  
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Carlisle Cathedral, UK



**Tom Winpenny**  
Organist/Choral Conductor  
St Albans Cathedral, UK



**Jason A. Wright**  
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**Beth Zucchini**  
Organist/Harpsichordist/Pianist  
Sebastopol, California



**Clarion Duo**  
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University of Missouri-Kansas City  
Melody Steed, Elementary Music  
Specialist, Waterloo, Iowa



**Rodland Duo**  
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**Christine Westhoff  
& Timothy Allen**  
Soprano and Organ  
Little Rock, Arkansas

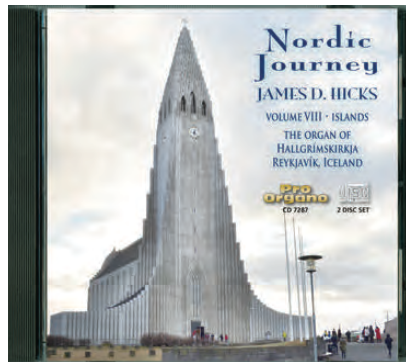
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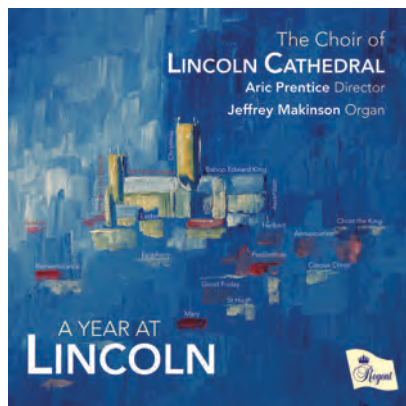
**Paraclete Press** announces new choral publications: *The Wonders of Thy Grace* (PPM01902M, \$2.90), by Scott Perkins, for SATB and organ; *The 23rd Psalm* (PPM01922M, \$3.10), by Bruce Saylor, for SATB and organ; *Holy, Holy, Holy*, by Mark Reagan (PPM01917M, \$2.20), for Trinity Sunday, for SATB and organ; *Alleluia*, by David Maxwell, for Easter or general use, for SATB a cappella; and *Let All the World in Every Corner Sing* (PPM01907M, \$2.90), by Bonnie Duckworth, for SATB, brass, and organ. For information: <https://paracletepress.com>.

## Recordings



**Nordic Journey, Volume VIII**

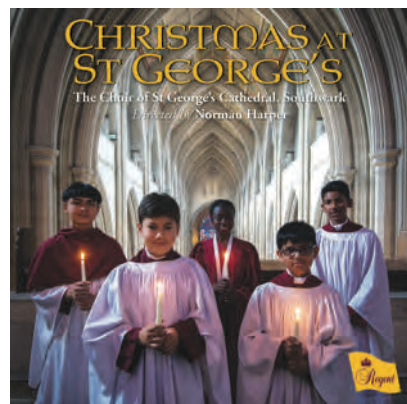
**Pro Organo** announces a new recording, *Nordic Journey, Volume VIII* (CD 7287, \$24.98), a double disc set featuring **James D. Hicks** and recorded in November 2018 at the Hallgrímskirkja in Reykjavík, Iceland. Music of Nordic composers such as Niels Gade, Fredrik Sixten, and Knut Nystedt is featured on the church's four-manual Klais organ from 1992. MP3 downloads are also available. For information: [www.proorgano.com](http://www.proorgano.com).



**A Year at Lincoln**

**Regent Records** announces new CDs: *A Year at Lincoln* (REGCD532),

features the choir of Lincoln Cathedral, UK, directed by **Aric Prentice** with **Jeffrey Makinson**, organist. The disc includes works by William Byrd, Edward Elgar, John Taverner, Judith Bingham, and Patrick Hawes.



**Christmas at St. George's**

*Christmas at St. George's* (REGCD533) features the choir of St. George's Cathedral, Southwark, UK, directed by **Norman Harper** with **Frederick Stocken**, organist. This CD includes works by the conductor, Philip Ledger, John Taverner, and James Mac-Millan. For information: [www.regentrecords.com](http://www.regentrecords.com).

## Organbuilders



**Episcopal Church of the Good Samaritan, Corvallis, Oregon**

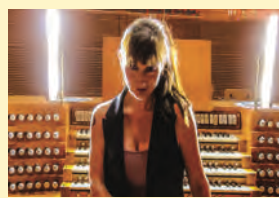
**Hochhalter, Inc.**, Salem, Oregon, has completed a renovation of 1962 Casavant Frères, Limitée, Opus 2860 for the Episcopal Church of the Good Samaritan, Corvallis, Oregon. Work included new façade pipes, all new reeds, including a full-length Pedal 16' Trombone, console solid-state conversion and switching system, selective voicing, tonal regulation, and a new Swell 8' Diapason. The façade was moved forward 12 inches to allow space for the 16' Trombone and Great 8' Trumpet. The general character

## Appointments



**Richard Coffey**

**Richard Coffey** is appointed organist and choir director for Union Church, Pocantico Hills, New York. Coffey retired in 2017 after 45 years as minister of music and organist for South Church, New Britain, Connecticut. Since 2005 he has been music director of the Hartford Chorale. He holds music degrees from the University of North Carolina at Greensboro and Union Theological Seminary, New York, New York.



**Carol Williams**

**Carol Williams** is appointed organist for Randolph College, Lynchburg, Virginia, where she will teach organ students. Randolph College was founded in 1891. The organ in the college's Frances Hundley Houston Memorial Chapel was built by Holtkamp, a three-manual, 40-rank instrument completed in 1969. For information: [www.melcot.com](http://www.melcot.com).

of the flues was retained by request. **Nancy Dunn** is director of music and organist for the church. For information: [www.hochhalter.com](http://www.hochhalter.com).



**Noack Opus 164, to be built for the Cathedral of St. Paul, Birmingham, Alabama**

**Noack Organ Company, Inc.**, Georgetown, Massachusetts, has been chosen to build a new three-manual, 58-stop, mechanical-action instrument for the Cathedral of Saint Paul, Birmingham, Alabama. The cathedral was completed in 1893 to the designs of Chicago, Illinois, architect Adolphus Druiding, who successfully combined Neo-Gothic Victorian lines with eclectic detailing, leading to a sense of grandeur through the proportion of the sanctuary and its intricate decoration.

Noack Opus #164 will be housed on the west end gallery in a new solid oak case that will frame the exterior window. Delivery is expected in 2021. **Fr. Bryan W. Jerabek, J.C.L.**, is cathedral rector; **Bruce Ludwick, Jr.**, is director of music and organist; and **Mark W. Hayes** is assistant organist. For information: [www.noackorgan.com](http://www.noackorgan.com).

**Taylor and Boody Organbuilders**, Staunton, Virginia announces a contract for a new organ, its Opus 81, for a concert hall currently being built for

**Wheaton College**, Wheaton, Illinois. The organ will be ready for installation in approximately two years. **Edward Zimmerman** is professor of organ at Wheaton. The new concert hall is designed by FGM Architects, Oak Brook, Illinois, in consultation with Dawn Schuette of Threshold Acoustics in Chicago.

Wheaton College, a liberal arts Christian college, was founded in 1860. In 2017, the Wheaton Conservatory of Music embarked on construction of the Armerding Center for Music and the Arts to consolidate all the music activities on campus, which were previously in six locations. The initial phase of the project provided for teaching studios, practice rooms, choral rehearsal space, academic classrooms, and a recital hall seating 100. A second phase, now under construction, is a 650-seat concert hall designed with a resonant acoustic for orchestral, choral, and organ music. The new organ will be located on a gallery above the stage, a position for performance and accompaniment. A Rückpositiv division will be placed on the railing just above the stage.

Wheaton already has a 50-stop Casavant organ, installed in 2001 in Edman Memorial Chapel, a 2,400-seat concert hall. It is a French-inspired, eclectic instrument that can perform a wide range of organ literature. The Taylor and Boody, by contrast, is planned to speak in a distinctly Germanic voice. The instrument will have 31 stops on two manuals and pedal with suspended mechanical key and stop action. The organ case will be based on Werkprinzip concepts with Hauptwerk 8' Principal, Rückpositiv 4' Praestant, and Pedal Principal in façade. Hand pumping will be possible with three wedge bellows and pumping levers. Unusual in the specification is the inclusion of two Westerwaldvogelgesangs. This harks to Zimmerman's family who were immigrants from the Westerwald area of Germany. The new organ will be used for solo and ensemble performance, teaching, and practice. For information: [www.taylorandboody.com](http://www.taylorandboody.com).

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**Carillon Profile**

**Naperville Millennium Carillon, Naperville, Illinois  
Royal Eijsbouts Bell Foundry, Asten, Netherlands**



**Naperville Millennium Carillon, Naperville, Illinois** (photo credit: Tim Sleep)



**Naperville carillon clavier** (photo credit: Tim Sleep)

The Naperville Millennium Carillon is housed in a striking freestanding tower on the Riverwalk at Rotary Hill in downtown Naperville, Illinois, a suburb of Chicago. The Moser Tower and Millennium Carillon project was a true community effort, having drawn support from many local donors, whose names decorate the bells, as well as businesses, the Naperville Park District, the Millennium Carillon Foundation, and the City of Naperville. Begun as a celebration of the new millennium, the entire project, including adjacent visitor center, was completed in 2007.

The grand carillon, so called because it spans down to G2, has 72 bells, making it the fourth largest in North America by the number of bells. The Royal Eijsbouts Bell Foundry cast them in 2000. The bells can also be played with external hammers via computer control.

In 2017, the concrete and steel Moser Tower was discovered to be severely damaged by the weather. The city of Naperville is investigating ways to repair the tower to maintain its visual and acoustic icon, although the precise work plan has not been decided at this time.

The Millennium Carillon is performed on by city carillonneur, Tim Sleep, assistant city carillonneurs Sue Bergren, James Brown, Wylie Crawford, Jim Fackenthal, and Christine Power, as well as other regular performers. The park district also runs an instruction program for new and experienced carillonneurs.

Live performances on the Millennium Carillon can be heard Saturdays at noon and Sunday afternoons, April through December. June through August, the park district features guest carillon recitalists on Tuesday evenings and pops carillon concerts by Tim Sleep on Saturday evenings. The carillon is also played for special events, including Memorial Day, Independence Day, Halloween, Thanksgiving, the December holidays, and New Year's Eve. ■

—*Kimberly Schafer, PhD*  
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*Community Bell Advocates, LLC*  
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**Some bells in the Naperville carillon** (photo credit: Tim Sleep)

**Nunc Dimittis**

**Dominick Argento**, 91, died February 20. Born October 27, 1927, he grew up in York, Pennsylvania. After high school graduation, he was drafted into the United States Army and served as a cryptographer. Following World War II, he entered the Peabody Conservatory, Baltimore, Maryland, to study piano, but switched to composition, earning a bachelor's degree in 1951 and a master's degree in 1953. He would eventually earn a doctoral degree from Eastman School of Music, Rochester, New York. The recipient of Fulbright and Guggenheim fellowships, Argento studied in Italy with Luigi Dallapiccola.

In 1958, he and his wife, Carolyn Bailey, moved to Minneapolis, where he began teaching composition and theory at the University of Minnesota. He soon began receiving numerous commissions, particularly for opera. Among his organ works was *Prelude for Easter Dawning*.

In the 1970s, Argento began composing choral works, particularly for the choir of Plymouth Congregational Church of Minneapolis. He would be the recipient of commissions for choral music by Plymouth Church, the Cathedral of St. Mark, Minneapolis, the Buffalo Schola Cantorum, Harvard and Yale glee clubs, and other organizations. After retirement from the University of Minnesota in 1997, he was named professor emeritus, and continued to live in Minneapolis.

**David Gifford**, 97, of Northampton, Massachusetts, died January 26. He was born in Cambridge, Massachusetts, on October 16, 1921, and spent his childhood in Bedford and Cambridge. He attended the Longy School of Music, Cambridge, where he studied organ with E. Power Biggs. After serving in World War II as a Military Police Escort Guide, United States Army, Gifford attended Harvard University where he earned a Bachelor of Arts degree in music.

In 1949 he married Irene Davidson, and they moved to the Oberlin, Ohio, where he studied at Oberlin Conservatory of Music, earning a Master of Music degree. After graduation, the Giffords returned to Massachusetts and settled in Hingham. He became organist and music director at the Old Ship Church, Hingham, and worked as a pipe maker and voicer at Aeolian-Skinner Organ Company, Boston.

He eventually studied for an education degree at Lesley College and taught at Walter F. Dearborn School, Cambridge, and at the Gifford School, founded by his mother, Margaret Gifford, in Weston, Massachusetts. Upon leaving teaching, he returned to organbuilding and became a pipe maker and reed voicer for C. B. Fisk, Inc., Gloucester, Massachusetts, and served as organist at Newburyport Presbyterian Church. After retirement, the Giffords moved to Charlemont, Massachusetts, and David Gifford became organist for St. John's Episcopal Church in Ashfield, Massachusetts. After his wife's death in 1999, he moved to Cummington, Massachusetts, and was organist at the Village Congregational Church. Eventually Gifford retired from active organ playing and moved to Williamsburg and then to Northampton, Massachusetts.

David Gifford is survived by his son Ralph Gifford and wife Amy of Westwood, New Jersey, and daughter Anne Dodge and husband Edward of Barkhamsted, Connecticut. A memorial service was held February 16 at St. John's Episcopal Church, Ashfield. Memorial contributions may be made to The Gifford School, 177 Boston Post Rd., Weston, MA 02493.

**Robert "Robbie" Anthony Giroir, Jr.**, 59, of Baton Rouge, Louisiana, died December 23, 2018, after a brief illness. He earned a Bachelor of Music degree in music education from Louisiana State University and in 1985 became organist and director of music at St. Joseph Catholic Cathedral, Baton Rouge, as well as director of choral studies at Baton Rouge Magnet High School.

During Giroir's tenure, the choirs at the school consistently earned superior ratings at district and state choral assessments. In the last 15 years, choirs under his direction performed in England, Italy, Spain, Ireland, Czech Republic, Austria, Germany, Belgium, Netherlands, France, and Vatican City. He was named "Music Teacher of the Year" by the Baton Rouge Symphony League for 2010–2011. As director of music and organist at St. Joseph Cathedral, he oversaw the acquisition of the Reuter organ in 1993 as part of the parish's bicentennial.

His funeral Mass was celebrated at St. Joseph Cathedral on December 27 and was televised live throughout the Diocese of Baton Rouge. His best friend and protégé, Ryan Hebert of the University of Tampa, accompanied the funeral. Members of the Baton Rouge Symphony Orchestra provided a chamber ensemble. The choirs of the cathedral and Baton Rouge Magnet High School sang, assisted by alumni of both groups, comprising more than 130 choristers in all.

Robert Anthony Giroir, Jr., is survived by his mother, Myrtis Leblanc Giroir; sister and brother-in-law, Danette and Ronald Legendre; and nephews with their wives and children, Ladd, Abby, and Landon Legendre, and Brant, Brittny, and Harper Jane Legendre. ■

**Noel Rawsthorne**, 89, died January 28. Born December 24, 1929, he studied with Harold Dawber at Royal Manchester College of Music (now Royal Northern College of Music), after which he studied with Fernando Germani in Italy and Marcel Dupré in France.

Rawsthorne was organist of Liverpool Cathedral, UK, from 1955 until 1980, when he was named organist emeritus. From 1980 until 1984 he was also organist of St. George's Hall, Liverpool. As a recitalist, he performed throughout the UK, Europe, and the former Soviet Republic. In 1994, the University of Liverpool awarded him an honorary doctorate of music. A memorial service was held March 3 at the cathedral of Liverpool. ■

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### Students' Listening I

Through the first years of this column's existence, much of what I wrote about was practical, specific material regarding teaching—what I often refer to as nitty-gritty: an approach to teaching pedal playing, hand distribution, practice techniques, registration, etc. I would often go through pieces in great detail, suggesting how to put these ideas into practice.

However, over the last year or so, I have found myself interested in writing in a more general vein, tossing out ideas and questions about music, and admittedly, the relationship this has to the day-to-day teaching process is perhaps more distant or indirect. I would argue that even if more distant, that connection is crucial. One of the reasons that I have moved in this direction is that I feel more strongly that everything is about learning and, therefore, also about teaching. I increasingly notice that some of the most important things that I learned from my formal music teachers came from things that they said or did that had nothing to do with fingering, phrasing, or practice techniques, even though all of those things were crucially important as well. And much of what I have learned about my own work as a musician and teacher has come from outside formal or informal lessons.

I am also aware that there is some limit to how much there is to say about the purely practical. There might be a limitless number of approaches to pedal pedagogy, but there is a limit to how much one person should go on saying it! There are good reasons that method books are not as long as encyclopedias. At a certain point a teacher says what needs to be said, and it is time for the student to get on with it. Having started in September 2007, my column as a whole is approaching 400,000 words.

That is not to say that I do not expect to write about the “nitty-gritty” again. There are things in that area that I have not gotten to yet. (And if anyone reading this has suggestions for something that you would like me to address, I would be overjoyed to read them.) There are also things that I have written about that I want to revisit someday. The distinction between the practical and the fruitfully speculative is not absolutely clear-cut.

When I started the column, and for a while thereafter, I was typically writing about things that I knew about before the column ever started. My technical approach to pedal learning, my way of conceptualizing the importance of relaxation, my concerns about memorization, or any number of other subjects for writing and discussion were all there in some fairly thoroughly worked-out form prior to 2007. I may have rethought them in the course of writing them up, and I needed to subject them to organization. But more recently, a lot of what I have wanted to write about has been more in the category of things that are pending in my mind—new ideas that I am in part working out by the very process of writing about them. For me this is an interesting, exciting process. It exposes the very process of trying to evolve as a teacher and thinker about music and teaching.

In the next several months, I will write about issues that are either directly about specifics of teaching or related to that; and the following part of this column falls into that latter category. In subsequent

articles, I will systematically explore my own current project as a player, namely relearning and performing J. S. Bach's *The Art of the Fugue*. Rather than being a detailed and systematic set of suggestions about how to approach a particular piece, it will be an actual account of my own grappling with the work of learning a piece. Be sure to watch for it in the May issue of THE DIAPASON.

### Music listeners

I was originally planning to call this column “What should students listen to?” but I put that aside because of my aversion to the concept of “should,” and that title did not represent the scope of what I want to think about. The question is, what is the role of listening to music in the life of someone who is studying music, studying an instrument, or, specifically, studying organ? What has some of my own experience with this been, and what can we as teachers do to guide students in their lives as music listeners, if we should do anything?

When I was a student in a second-year music theory class in college, near the beginning of the school year, the teacher administered a listening test to all students. He played twenty recorded excerpts of classical pieces, and we had to try as best we could to identify each piece. I remember the number of examples well, because my results made it an intense and disturbing experience for me. Even as a classical music junkie and aspiring musician, I was able to recognize and identify only one out of the twenty. I was mortified by how badly I had done. But when the teacher went over the results with me in private, he said something in a very kind, concerned way about how I really should start listening more to music. I shifted from being mortified to being indignant. Prompted by that comment, I belatedly became aware of how narrow and biased the examples were. All but one or two were from the nineteenth or early twentieth centuries. There was probably one Bach selection, and that was probably the one that I got right, and maybe one from either Mozart or Beethoven that probably sounded familiar to me, but which I could not pin down.

I would have been able to make up on the spot a similar test with Buxtehude, Schütz, Frescobaldi, Froberger, Pachelbel, Scheidt, de Grigny, Westhoff, Mainerio—and, of course, Bach. I told him, rather annoyingly, that I listened a lot, even maybe too much, and exclusively to classical music, but just not to the repertoire he thought one should know. I remember being impressed by the fact that he immediately conceded the point. He not only expressed agreement, even though that perspective had not occurred to him, but he acknowledged that he learned something from the exchange. I also learned something, although I was entirely within my rights to consider that test unfair and to maintain that I was an avid music listener, it was also true that I would benefit from expanding my own listening habits. There is great merit in the ability to differentiate Brahms, Chopin, or Stravinsky. One should always be open to listening to new music, but that there is also no reason to assume that any set of assumptions about what “should” be listened to are any better than any other set.

It makes perfect sense for a college music professor to believe that a student, otherwise unknown to him, might not be an avid music listener and might need some prodding to become one. After all, college students take classes for all sorts of reasons. As far as he knew, maybe it

just fit my schedule, or maybe I thought that it would be easy. However, if someone has come for organ lessons and seems involved and committed to that process, it is likely that they have fairly strong ownership of their music listening habits. If we become aware that someone has focused somewhat narrowly—listening only to the music of one era, or perhaps listening only to organ music, or only to vocal music, while ignoring oratorios, or any electronic music—then we should certainly consider nudging them in the direction of whatever has been lacking. Or, I should say, some of what has been lacking, since there is always an infinite amount out there, and we can never fill in all of it. It is possible to push too hard, and this is about a student's (or anyone's) psychology. I became aware in that teacher's office that it would behoove me to broaden my listening habits. I embraced that and internalized it as a concept. But nonetheless, I did not and could not jump right into listening to music that I did not like or that bored or annoyed me. I had to wait for the time to be right, for my mind to be ready.

The listening that I did back then was limited though extensive. I was listening to music that was associated pretty directly with the music that I most wanted to play. I listened to the composers listed above along with many others from the seventeenth and eighteenth centuries. I listened to their organ and harpsichord music, to their chamber and orchestral music, and to their (mostly sacred) vocal music. These were the years when I was officially a student. But I do not think that the reason this pattern developed was related to the study of the music. The reason was that I chose to play music I liked best, and I chose to listen to music I liked best. Not surprisingly, the two were related. It was not a conscious choice; I did not say, “If I want to play Baroque keyboard music, I should listen mostly to Baroque music.” I was just drawn to that repertoire whether I was functioning as a listener or as a player.

Nowadays, it is not just chance, a change in my tastes, or an attempt to practice broadmindedness that has me listening mostly to music from outside the realm of what I mostly play. I have come to a different kind of relationship with various sorts of music. When I encounter new music by hearing about it, or reading through it, happening to notice the cover of a volume, or indeed actually hearing it, any music that is squarely at the center of what I most care about playing, my immediate relationship to that experience is framed by questions of performance. What would I want to do with that theme? How would I try to make those voices dance around each other? How much would I want to draw out that moment? Should that bit be viscerally exciting or more calm and considered?

When I was a student, my relationship to that repertoire as a listener was pure, intense, and primary; now that relationship has been somewhat eclipsed. It is replaced by my own attempts to play the repertoire. I am not quite sure how to describe this fully and accurately. It is not that I do not think that I would like or admire performances or performers, nor is it a diminution of the intensity of my involvement with that music or of my liking of it: quite the opposite. But one could argue that I am not objectively listening to the repertoire I am most interested in playing. I suspect that if I listen to a recording of Baroque organ music, I am doing that recording a disservice. I am not being faithful to it as a listener.

I am over-writing the performance with my own imagined performance. This is paradoxically true with performances that I think are really good by players whom I admire and respect.

### Whether to listen to other performances, that is the question.

To tie this in to our work with students: the question often arises of whether someone who is working on a particular piece should listen to other performances of that piece. My own answer is almost always the same: either listen to no other performances or listen to at least half a dozen. These are the two ways to avoid being, consciously or subconsciously, over-influenced by what you hear. If the listening process only reinforces a link between these notes on the page and that one particular sound, it is very difficult to break that link. Not necessarily impossible, though sometimes nearly so, but always a source of indirectness or inefficiency in working out interpretation. Half a dozen performances will, in this respect, cancel one another out.

There is a lot of pressure on students (and on the rest of us) to look for objective reasons for doing what we are doing. That is abundantly useful and good. It is always a part of the process of performing a piece that we have learned. The notes and rhythms are (usually uncontroversially) part of the objective. So is at least some of what we know about a composer's particular intentions, often as to choice of instruments or registration, sometimes as to tempo, articulation, etc. But there is also always the less objective, fundamentally personal part of interpretation and performance. Fully manifesting performance decisions that are not objective can be difficult psychologically and emotionally: this is really me, this is what I really want to say to you, this is me trying my hardest to make you feel something. So I wonder whether a student's identification of himself or herself as still in large part a listener might connect in various ways with the difficulties that leap into exposure. This connection could be helpful or it could be limiting. The limiting aspect of it is very likely to arise with the practice of listening to or identifying with only one performance. (“I am not really doing this, I am just serving as a conduit for something that someone else concocted.” I feel fairly certain that I had a great deal of that feeling when, in my high school and early college years, I was a devotee of the playing of only a small number of favorite performers. If in those days I tried to play a Bach piece, I was really trying to recreate Helmut Walcha's performance of that piece. I would not have owned up to that, but it is what was happening.) The helpfulness might be that of hiding the personal nature of performance from oneself in a way that avoids a too frightening feeling of exposure.

My thoughts about this are most certainly evolving, but I suspect that helping students detach themselves, in some ways and in part, from a primary identification as listeners could be a useful if non-obvious project for a teacher. This could apply even when imitating recordings is not a problem.

Soon I will start with a discussion of authority in recorded performances, YouTube (a surprisingly important issue all by itself), listening to live performance, listening for instruments and acoustics, and circles of connectedness in music. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by email at [gavinblackbaroque@gmail.com](mailto:gavinblackbaroque@gmail.com).



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THE DIAPASON harpsichord columns history Part II: Front-page features

The magazine's third editor Robert Schuneman made harpsichord history when he placed my report on the Bruges [Belgium] International Harpsichord Competition and Festival on the front page of the October 1971 issue. To my knowledge this was the first time a non-organ-related item had appeared in that prominent spot! There were two black-and-white photographs: at the top of the page, the first prize winner, Scott Ross from the United States playing a harpsichord by David Rubio, and at the bottom, a picture of the very distinguished and very international jury: Kenneth Gilbert, Raymond Schroyens, Colin Tilney, Charles Koenig, Robert Veyron-Lacroix, Isolde Ahlgrimm, and Gustav Leonhardt, plus the director of the festival, Robrecht Dewitte, surrounding an instrument by Rainer Schuetze. The report continued on page 10, graced with one more illustration—the semi-finalists, a truly international group from the UK, Netherlands, France, Chile, Ceylon, Hong Kong, Italy, Canada, and two from the United States.

Front page #2: I returned to Bruges for the fourth competition in July 1974. Again, Editor Schuneman placed the report of that event on the front page of October's magazine, and it was just as eye-catching as the first feature, with three photographs. (A young Martin Pearlman is the first figure on the left of the middle picture.) My lengthy article continued without illustrations, on pages 3 and 4.

As had become usual for the Bruges event by this time, the harpsichord solo competition was not graced with a first prize. The five finalists garnered awards beginning with a second prize, continuing with two sharing the third spot, and one each in fourth and fifth rankings. I noted that none of the players had reached the electrifying level of playing achieved by Scott Ross in 1971. The most popular harpsichord chosen by the contestants was a harpsichord by William Dowd, built in his Paris workshop.

Front page #3: THE DIAPASON published in July 1978 displayed David Fuller's fascinating and erudite article "Harpichord Registration" on page one, courtesy of Editor Arthur Lawrence. The

front page sported a two-column-wide facsimile of the first page from Armand-Louis Couperin's *Simfonie de Clavecins*. Fuller's comprehensive traversal of this most interesting topic continued on pages 6 and 7, illustrated with a diagram of knee levers, two further musical manuscript examples by C. P. E. Bach, and a useful bibliography for further study of this topic. As an additional bit of nostalgia, page 7 also had an advertisement for Richard Kingston harpsichords; at this time Richard was still in his first decade of building fine instruments in his Dallas, Texas, shop.

Front page #4: Editor Lawrence chose my "Affectionate Remembrance" of the late E. Power Biggs for the cover feature of March 1979's journal, resplendent with a large photograph of the master organist and his pedal harpsichord. I just happened to be at harpsichord maker John Challis's home one afternoon during the 1960 American Guild of Organists national convention in Detroit. I was playing some Bach on Challis's prototype pedal harpsichord when EPB arrived to try the instrument. Removing his shoes, he sat down to try it. The result, of course, became harpsichord history: Biggs ordered one on the spot and subsequently recorded several discs, ranging from popular musical favorites such as Saint-Saens' *The Swan* to a full set of all six Bach trio sonatas on the newly acquired instrument.

Front page #5: In July 1979 there was much international celebration of Wanda Landowska's centenary. Editor Arthur Lawrence agreed that we should join that observance, and that we needed to contact Landowska's longtime companion and current resident of the pioneering harpsichordist's last home in Lakeville, Connecticut, to ascertain if she might write a feature article for us. Denise Restout responded favorably, but informed us that she would need to be reimbursed for such a task. Since no contributors to THE DIAPASON were paid at that point in its history, Arthur and I each contributed her fee from our own funds, and the magazine was well served! Ms. Restout not only provided the feature article for the front page (continued on pages 12-15), but she insisted, since she did not trust a young Pleyel harpsichord owner in Texas to



The front page of the October 1971 issue

write a proper description of such an instrument, that she herself should write that short but necessary article as well (pages 16-17).

Other featured articles included "Reminiscences of St. Leu" by Momo Aldrich, Landowska's first private secretary, whom I met and interviewed extensively during many annual winter trips to visit her in Honolulu, where she had settled to be close to her daughter and grandchildren (pages 3 and 8). I contributed an extensive article about the two Landowska-inspired harpsichord concerti by Falla and Poulenc (pages 9-11) and the introduction on page 2 ("Happy Birthday, Wanda"). The result: Landowska was celebrated on thirteen of the twenty-four pages in our July publication.

Front page #6: Well, half a front page, actually. My report, "The Harpsichord at the Boston Early Music Festival and Exhibition," shared the front page for August 1981 with Editor Arthur Lawrence's report on the Montreal Organ Conference, "L'Orgue à notre époque." And he had an organ photo! My report managed to display some harpsichord soundboard rosettes, reprinted by permission from the festival program book, as well as portraits of the two outstanding harpsichord recitalists on page 3: John Gibbons and Ralph Kirkpatrick.

Front page #7: A true festschrift to celebrate the seventieth birthday of master harpsichord builder William Dowd appeared in February 1992. By this time THE DIAPASON sported actual

front covers, which in this case featured a montage of four Dowd harpsichords (German, French, and Franco-Flemish doubles and a French single), with the builder's King David and his harp logo in the middle of the very attractive layout approved by Editor Jerome Butera.

The idea for the celebratory edition was suggested by Dowd's wife Pegram (Peggy) in conversation with me at a Southeastern Historical Keyboard Society (SEHKS) conference. She was a great help with contacts to the contributors, and together we assembled vignettes from fellow Coast Guard serviceman Fenner Douglass (who after World War II service became a much sought-after Oberlin Conservatory organ professor, and later, at Duke University), Dowd owners Albert Fuller, Frederick Hyde, David Fuller, Miles Morgan, Robin Anderson, Dowd shop foreman and distinguished jazz harpsichordist Donald Angle, soundboard painter Sheridan Germann, John Fesperman of the Smithsonian Institution, William Christie (who, having moved to France to "restore French Baroque opera to the French," provided me with my first fax experience), Arthur Haas, Dirk Flentrop, Thomas and Barbara Wolf, Glenn Spring, and Gustav Leonhardt. A specially made caricature was created by Jane Johnson.

All these varied glimpses into Dowd's life and legacy are fascinating, and they comprise a major contribution to the modern history of the American (and Parisian) development of harpsichords based on historic models. The last two, however, provide unique offerings: from

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# THE DIAPASON

FEBRUARY 1992



The February 1992 issue celebrating the seventieth birthday of William Dowd

composer Glenn Spring, a complete score of his winning Aliénor competition composition from 1990—*William Dowd: His Bleu*, the full score of which is included (centerfold, full size, four pages), referencing Dowd and Angle's improvisations in the Cambridge shop as well as the color of the new Dowd at Walla Walla College where the composer was teaching at the time. It was a first for the harpsichord submissions to the magazine, but one that has been followed by at least one more harpsichord piece (*Mulet's Petite Lied*).

All these tributes required ten pages, with another published a year later (February 1993) when the honoree contributed his one-page response, which the magazine graced with a second Jane Johnson caricature plus three photos of the honoree.

To end on a very high note, here is a sample of Gustav Leonhardt's tribute:

#### Dowland and Purcell choosing their texts with William Dowd in mind

O how happy's he, who from bus'ness free  
Music for a while (*Yes, a very good while,—*  
*since 1949*)

While bolts and bars my days control[ed]  
(*The last two letters added by the editor*  
*make comment superfluous*)

From silent night (*Only since acquiring a*  
*telephone answering machine*)

If my complaints could passions move  
(*Deliver them at No. 100*) . . .

If music be the food of love (*Eat on*) . . .

Flow my tears (*For good humidification*)

Lachrimae (*The same, for another kind of*  
*customer*) . . .

For the rest of the text, consult page 20, *THE DIAPASON*, February 1992, available at [www.thediapason.com](http://www.thediapason.com). ■

Comments and questions are welcome. Address them to [lpalmer@smu](mailto:lpalmer@smu).

edu or 10125 Cromwell Drive, Dallas, Texas 75229.

*Editor's note: all of the issues mentioned in Dr. Palmer's column are available at our website, [www.thediapason.com](http://www.thediapason.com). Near the top left of the home page, click on "Magazine." Under "Magazine Archive" on the next page, type the year desired and click "Apply." The available months of that year's issues will then appear. Click on the desired issue, and on the following page, click on PDF.*

#### New Recordings

**Stephen Paulus, *Three Places of Enlightenment*. Nashville Symphony Orchestra; Giancarlo Guerrero, director; Nathan Laube, organist. Naxos Compact Disc 8.5597.40. Available from [www.naxos.com](http://www.naxos.com).**

*Concerto for String Quartet and Orchestra (Three Places of Enlightenment)*—i. From Within; ii. From Afar; iii. From All Around and Radiating Ever Outward. *Veil of Tears* for String Orchestra (from *To Be Certain of the Dawn*). *Grand Concerto for Organ and Orchestra*—i. Vivacious and Spirited; ii. Austere, Foreboding; iii. Jubilant.

Nashville, Tennessee, is a major center for the performance and publication of music, but tends to be better known as the home of the Country Music Hall of Fame than as a center for the performance of classical music. Nevertheless Nashville is a major educational and cultural center and boasts in the Nashville Symphony, an uncommonly fine orchestra for a city of its size. The orchestra is based in the Schermerhorn Symphony Center, opened in 2006 and home of a three-manual, 64-rank Schoenstein organ, Opus 154 of 2007. Readers may recall that a storm in 2010 in Nashville flooded the Schermerhorn Symphony Center to a depth of 24 feet, necessitating \$40,000,000 worth of repairs. The organ as well as the hall sustained significant damage, but all of this has fortunately been made good.

Stephen Paulus (1949–2014) wrote in a style that is at once eclectic and accessible. The works on this recording remind me in their mood of a number of compositions including Igor Stravinsky's *Rite of Spring*, Ralph Vaughan Williams's *Sinfonia Antartica*, and some of the work of other composers such as Béla Bartók and Benjamin Britten. This recording was made a few months before Stephen Paulus's untimely death as a result of complications following a stroke.

Giancarlo Guerrero, the conductor on this recording, was born in Costa Rica and received his education in the United States at Baylor and Northwestern universities. He specializes in conducting music by contemporary composers and is the recipient of multiple Grammy awards, including one for this compact disc. He has been director of the Nashville Symphony Orchestra since 2009 and

was previously associate conductor of the Minnesota Orchestra and director of the Eugene Symphony Orchestra.

The organist on this recording, who will probably be well known as a recitalist to readers of *THE DIAPASON*, is Nathan Laube, who is assistant professor of organ at the Eastman School of Music at the University of Rochester and has also recently been appointed as international consultant in organ studies in the Royal Birmingham Conservatoire at Birmingham City University in England.

*Concerto for String Quartet and Orchestra* frames a gentle second movement featuring the melody of the hymn, "Sweet hour of prayer," between two exuberant outer movements. The string quartet, consisting of Jun Iwaski (violin I), Carolyn Wann Bailey (violin II), Daniel Reinker (viola), and Anthony LaMarchina (violin cello), contrasts effectively with the full orchestra. The second work on the compact disc, *Veil of Tears*, is abstracted from *To Be Certain of the Dawn*, an oratorio on the theme of the Holocaust. It is a movement full of pathos, combining a doleful melody with a feeling of total dejection, though nevertheless achieving a peaceful effect.

*Grand Concerto for Organ and Orchestra* is unusual for the ominous effect of the "austere" and "foreboding" character of its middle movement. The final movement features the seventeenth-century Scottish folksong, *O Waly, Waly*. I have to say that, in recent performances I have attended featuring organ plus orchestra, the organist often seems to consider the occasion an opportunity to show off, by attempting to overpower the orchestra, or by ignoring the conductor and going off in his own direction with an excessive display of *rubato*. In contrast with this attitude Nathan Laube displays a commendable professionalism in his handling of the organ, and his organ part fits with the orchestra as seamlessly as, say, the woodwind or the strings. Indeed, I commend this recording as an excellent example of how a good organist can function with an orchestra. I also commend it as including fine performances of some very interesting works by an outstanding American composer of whom we have sadly been robbed by death.

—John L. Speller  
Port Huron, Michigan

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## Connectivity

It does not seem that long ago that packing a briefcase for a business trip meant gathering file folders and notebooks. Today, all my files are digital, and my briefcase is full of chargers for my iPhone and iPad and the power cord for my laptop. I admit to carrying an HDMI cord with adapters so I can plug into the television in a hotel room and watch movies or other good stuff using laptop, iPad, or phone, and I carry an extension cord to be sure I can set up camp comfortably. I add to all that a Bluetooth speaker so I can listen to music and NPR programs with rich sound. There are a lot of wires in my wireless life.

My desk at home similarly includes wires that make the essential connections of my life, and I had to add one more yesterday. The printer in a drawer under my desk, happily connected to Wi-Fi, suddenly went hermit on me and refused to perform. I ascertained that the Wi-Fi connection had failed and spent most of an hour mucking around with passwords, straightened paper clips, and reset buttons . . . to no avail. If this had happened at our home in Maine, I would have jumped into the car (it was snowing) and driven forty-five minutes to Staples to buy a cord. Luckily, I was in New York, where Staples is immediately across the street from us. The only door I have to pass is an ATM. Even though it was snowing, I did not bother with a jacket and ran across to get the cord. I fished it through the hole I had made for the printer's power cord, and I was back in business.

I suppose I will want to renew the Wi-Fi connection sooner or later, but as I only paid \$125 for the printer, I may just buy another one rather than spending more time trouble-shooting. Wendy's printer is working fine, as is all of our other wireless gear, so I feel safe assuming that the printer is the culprit. It is not all that long ago that I put paper directly into a typewriter, and there was no question about the need for connectivity.

§

Toward the end of the nineteenth century, scientists and engineers were racing against each other to perfect the harnessing and application of electricity for everyday life. J. P. Morgan's mansion



An artifact from Trinity Church, 1,486 conductors (plus positive and negative DC leads) (photo credit: John Bishop)

at Madison Avenue and East 36th Street in New York City was illuminated by Thomas Edison in 1882. There was a fire that spoiled Mr. Morgan's expensively appointed study that necessitated replacing a lot of wiring, but he was very proud to be on the forefront of that revolution and invited hundreds of people to parties at his home, encouraging them to marvel at the new equipment.

Three years earlier, E. & G. G. Hook & Hastings had completed a 101-rank masterpiece of an organ for the Cathedral of the Holy Cross in Boston, Massachusetts. I have not done the research, but I feel safe guessing that it was the largest organ in the United States at that time. (<https://pipeorgandatabase.org/OrganDetails.php?OrganID=7254>) Just look at that Great Chorus! Though the organ now has electric action opening the pallets, it was built without electricity, with mechanical key and stop action and a human-powered wind system.

Within ten years of the completion of the organ at Holy Cross, organbuilders were experimenting with electric power in pipe organs. Builders like George Hutchings and Ernest M. Skinner were developing the electro-pneumatic actions with which we are familiar today. In 1906, Mr. Skinner completed his massive instrument (Opus 150) for the newly unfinished Cathedral of St.



Skinner remote combination action for Great and Pedal divisions, Woolsey Hall, Yale University, New Haven, Connecticut. Lots of wires from the console.

John the Divine in New York City. With four manuals and eighty-four ranks, it was among the first really large fully electro-pneumatic organs in the world, completed just twenty-four years after the Holy Cross organ. (<http://aeolian-skinner.organhistoricalociety.net/Specs/Op00150.html>) And by the way, it had electric blowers.

That was quite a revolution. It took barely a generation to move from tracker action, proven to be reliable for over five hundred years, to electro-pneumatic action—that new-fangled, up-and-coming creation that provided organists with combination actions, comfortable ergonomic consoles (decades before the invention of the word ergonomic), myriad gadgets to aid registrations, and, perhaps most important, unlimited wind supplies. Many organists were skeptical of the new actions, thinking that because they were not direct they could not be musical.

In spite of the skepticism, electro-pneumatic organs sold like fried dough at the state fair. Before the end of 1915, the Ernest M. Skinner Company produced more than 140 organs (more than ten per year), forty-six of which had four manuals. (Who would like to go on a tour of forty-six pre-World War I four-manual Skinner organs? Raise your hand!) The negative side of this is the number of wonderful nineteenth-century tracker organs that were discarded in the name of progress, but it is hard to judge whether the preservation of those instruments would have been advantageous over the miracles of the innovation of electro-pneumatic action.

And a generation later, what went around came around when the new interest in tracker-action organs surged, and scores of distinguished electro-pneumatic organs were discarded in favor of new organs with low wind pressure and lots of stops of high pitch.

§  
Early electro-pneumatic organs relied on elaborate electro-pneumatic-mechanical switching systems for their operation. Keyboard contacts operated matrix relays to control keyboard and stop actions. Consoles were packed full of coupling and combination machines, inspired along with the development of the vast multiplication of switching systems that supported the spread of the telephone. The wiring diagram of a Skinner organ is remarkably similar to the old telephone switchboards where operators inserted quarter-inch plugs into sockets to connect calls.

Along with “traditional” organs for churches and concert halls, the advance of electric actions fostered the theatre organ, a vehicle that allowed a musician to rollick through the countryside along with the antics and passions of the actors on the screen. The invention of double-touch keyboards expanded the scope of organ switching, as did the ubiquitous “toy counters” that duplicated the sounds of cow bells, train whistles, sleigh bells, thunder and lightning, car horns, and dozens of other sound effects that might have a use during a movie. Those novelty sounds were not synthesized, but produced by the actual instrument being manipulated, struck, shaken, or stirred by an electro-pneumatic device. Push the button marked “Castanets,” and a half-dozen sets of castanets sound across the Sea of Galilee. Ole!

The original switching system of a big electro-pneumatic organ is a thing to behold—electric relays in rows of sixty-one, seventy-three, or eighty-five (depending on the number of octaves in a rank, a windchest, or a keyboard). Each relay has a contact for each function a given key can perform. In a big four-manual organ with sub, unison, and super couplers every which way,

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“Have I reached the party to whom I am speaking?” (Source: copyright-free webpage of the Library of Congress)

multiple windchests for each division, and unified stops around the edges, one note of the Great keyboard might have as many as twenty contacts in various forms. Sometimes you see that many contacts physically mounted on each key, with minuscule spacing, and tiny dots of solder holding the connections fast. Spill a cup of coffee into that keyboard, and your organ technician will spend scores of billable hours cleaning up after you.

One organ I worked on for years was in fact two. The organ(s) at Trinity Church in Boston included a three-manual instrument in the chancel and a four-manual job in the rear gallery. Of course, both had pedal divisions. The console functioned as a remote-control device, its keyboards, stopknobs, pistons, and expression pedals operated a complex relay in a basement room directly below. The outputs for seven keyboards and two pedalboards (491), 175 stop knobs, 45 coupler tabs, 7 pistons, and 4 expression pedals (48 for shutters, 60 for crescendo) were in the cable going to the basement, a total of 826 conductors. But wait, there's more. Since the combination action was also in the basement, the conductors from the combination action that operated the drawknobs and couplers were in the same conduit, bringing signals up from the basement. Drawknobs and couplers totaled 220, and each needed three wires (on coil, off coil, and sense contact)—660. All together, the console cable comprised 1,486 conductors.

When my company was engaged to install the new solid-state switching and combinations in that organ, we wired all the equipment to the existing relays in the basement and chambers, bought an orphaned console for temporary use and equipped it with new stop jacks with knob layout identical to the original, and set everything up with plug-in connectors. After the evening service one Sunday, we cut the console cable, dragged the original console out of the way, placed the temporary console, and started plugging things in. With just a little smoke escaping, we had the organ up and running in time for the Friday noon recital. One glitch turned up. One of my employees consistently reversed the violet/blue pair of conductors in our new color-coded cable so throughout the complex organ, #41 and #42 (soprano E and F) were mixed up!

When something goes wrong like a dead note or a cipher, physical electric contacts are fairly easy to trouble-shoot. Once you have acclimated yourself to the correct location, you are likely to be able to see the problem. It might be a bit of schmutz keeping contacts from moving or touching, it might be a contact wire bent by a passing mouse. Organ relays are often located in dirty basements where spiders catch prey, stonewalls weep with

moisture, and careless custodians toss detritus into mysterious dark rooms. Many is the time I have seen the like of signs from a 1963 rummage sale heaped on top of delicate switching equipment.

Oxidation is another enemy of organ contacts that are typically made of phosphorous bronze wire that reacts with oxygen to form a non-conductive coating, inhibiting the operation of the contacts. Also, in a simple circuit that includes a power supply (organ rectifier), switch (keyboard contact), and appliance (chest magnet), a “fly-back” spark jumps across the space between contacts as a note is released. Each spark burns away a teeny bit of metal until after millions of repetitions the contact breaks causing a dead note. You can see this sparking clearly when you sit with a switch-stack with the lights off while the organ is being played.

You can retro fit a switching system by installing diodes in each circuit (which means rows of sixty-one) that arrest the sparks. You can replace phosphorous bronze with silver wire that does not oxidize, but you still have to keep the whole thing clean and protected from physical harm.

§

Just as the telephone companies have converted to solid-state switching, so has the pipe organ industry. Solid-state equipment is no longer new; in fact, it has been around as long as electro-pneumatic organs were before the revival of tracker organs. But perhaps some of you don't actually know what “solid-state” means. A solid-state device controls electricity without any physical motion. Circuits are built using semi-conductors. What is a semi-conductor? A device that conducts electricity under certain circumstances or in particular ways, less fully than a standard conductor. A piece of wire is a conductor. Electricity travels freely over a piece of wire in any direction.

A great example of a semi-conductor is the diode I mentioned earlier that contains “fly-back” sparks when a circuit is broken. The diode can do this because it conducts electricity in only one direction. It has a wire on each end to connect to a circuit, and power can flow from the switch through the diode to the magnet (if you have installed it facing the right way!). When the contact is released, the power cannot come back through the diode from the magnet to the switch. Semi-conductor.

Some semi-conductors are in fact switches (transistors) with three legs. Apply power to one leg, and power flows through the other two. Integrated circuits are simply little gadgets that contain many transistors. Resistors are gadgets that reduce the flow of power by resisting it. The advance of electronics has been enabled by the reduction of size of these components. I have transistors

in my toolbox that are replacements for common organ controls that are each the size of my pinkie fingernail. Huge! I have no idea how many circuits there are in my iPhone, but it must be millions.

I first worked with solid-state organ actions in the late 1970s. One job was in a rickety Anglican church on East 55th Street in Cleveland where we were installing one of the earliest Peterson combination actions in an old Holtkamp organ. The church had a dirt crawl space instead of a basement, and as the apprentice, it was my job to crawl on my belly with the rats (yup, lots of them), trailing cables from chamber to console. We followed the directions meticulously, made all the connections carefully, crossed our fingers, and turned it on. Some smoke came out. It took us a couple hours to sort out the problem, and we had to wait a few days for replacement parts, but the second time it worked perfectly. I do not believe we were very sure of what we had done, but we sure were pleased.

In around 1987, I became curator of the marvelous Aeolian-Skinner organ (Opus 1202, 1951) at the First Church of Christ, Scientist (The Mother Church) in Boston. With over 230 ranks and 13,000 pipes, the instrument had heaps of electro-pneumatic-mechanical relays. As I came onboard, wire contacts had started to break at a rapid rate, and as the switches were mounted vertically, when a contact broke, it would fall and lodge across its neighbors causing cluster ciphers. Ronald Paul of Salt Lake City, Utah, had been contracted to install a new solid-state switching system, and I was on hand to help him with many details. I was assuming the care of the organ from Jason McKown who had worked personally with Ernest Skinner at the Skinner Organ Company and cared for the Mother Church organ since it was installed. Jason was in his eighties and still climbed the hundreds of rungs and steps involved in reaching the far reaches of that massive organ.

Jason looked over all the shiny gear, bristling with rows of pins and filled with those fiberglass cards covered with mysterious bugs, shook his head, and said, “this is for you young fellows.”

### Swing wide the gates.

Over the past fifty years, most of us have gotten used to solid-state pipe organ

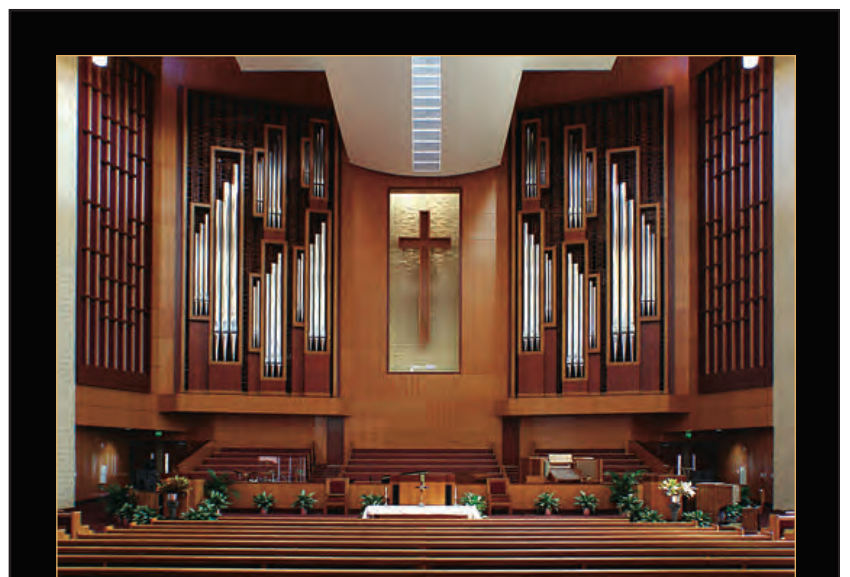


actions. In that time, we have seen the medium of connections go from regular old organ cable to “Cat5” to optical fiber. I know that some of the firms that supply this equipment are experimenting with wireless connections. I suppose I may be asked to install such a system someday, but while I am committed to solid-state switching and all its benefits, I am skeptical about wireless.

Forty years ago, I was organist at a church in Cleveland that had a small and ancient electronic organ in the chapel. I was happy enough that I almost never had to play it, but there was one Thanksgiving Day when the pastor chose to lead an early morning worship service in the chapel. Halfway through that service, human voices blared out of the organ, decidedly irreverent human voices. The organ was picking up citizens band radio transmissions from Euclid Avenue in front of the church. I dove for the power cord. “Roger that, good buddy. Over and out!”

We have wireless remote controls for televisions, receivers, radios, even electric fans, and it is often necessary to punch a button repeatedly to get the desired function to work. And there was that printer yesterday, choosing idly to skip the bounds of our Wi-Fi router and booster, requiring the introduction of a new wire.

When I think of a wireless connection between the console and chambers of a large pipe organ, I imagine sweeping onto the bench, robes a-flutter, turning on the organ, pushing a piston, and garage doors throughout the neighborhood randomly opening and closing. *Swing wide the gates, I'm coming home.*



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# Twelfth International Organ and Early Music Festival, Oaxaca, Mexico

February 14–21, 2018

By Cicely Winter

Each IOHIO (Instituto de Órganos Históricos de Oaxaca, A.C.) Festival builds on the success of its predecessors, making this one the best ever. It was also the most extensive, since the restored organ in Jalatlaco could be included in the concert programming.

- More than 120 people from eight countries and seven Mexican states participated in all or part of the scheduled activities. Of these, nearly a third were returnees.

- Eighteen Oaxacan, Mexican, and foreign musicians collaborated in nine concerts on nine restored organs over the course of six days.

- Six young Mexican organ students and one organbuilder received scholarships to participate in the festival, and our own five organists and students were delighted to be their guides.

- The churches were always full for the concerts and hundreds of local people were able to hear the Oaxacan organs in all their glory.

## February 14 (Wednesday)

Around twenty organists and organ students met in the San Matías Jalatlaco church for the first event of the festival, a talk by **Andrés Cea Galán**, president of the “Instituto del Órgano Hispano,” entitled “Spanish music: Organs and organists during the sixteenth to eighteenth centuries.”

That evening **Cicely Winter** and **Valentín Hernández** presented the first concert of the Festival of Oaxacan Folk Music with music transcribed for organ and percussion in the Basilica de la Soledad. This program always serves as an introduction for the events to come, and people sang along exuberantly to some of the best-known Oaxacan regional songs. Videos of this and all succeeding concerts were projected onto a screen in the church, so that the audience could have a better view of the artists and see the action in the choir loft, particularly how pulling the stops changed the organ’s sound. The magnificent decorated case of this monumental 8’ organ bears the earliest date of any Oaxacan organ: 1686. It was restored in 2000 and is played regularly at Mass.

## February 15 (Thursday)

Registration took place throughout the day in the Oaxaca Philatelic Museum (MUFI), giving us a chance to finally meet the people we had been corresponding with and greet old friends from past festivals. The inauguration of the festival that afternoon began with a presentation by Cicely Winter, director of the IOHIO, about the activities and goals of the festival. **Joel Vásquez**,

project coordinator of the IOHIO, spoke about our teaching project and our success in having organs played at Mass every Sunday in five Oaxacan churches by our students or by him. In addition, it is most gratifying that people increasingly request that their private Masses for baptisms, Quinceañeras, weddings, etc., be accompanied by the pipe organs rather than an electronic organ or keyboard. We were honored by the presence of **Ignacio Toscano**, Secretary of Culture for the State of Oaxaca, and **Omar Vásquez**, director of the Oaxaca Regional Center of the Instituto Nacional de Antropología e Historia (INAH), who commented on the shared goals of their respective institutions and the IOHIO and offered their congratulations for the festival. Winter also expressed special appreciation to **Alfredo Harp Helú** for his indispensable support of seven organ restoration projects in Oaxaca over the past twenty years, including most recently the organs in Tlacolula and Jalatlaco.

After the welcoming reception, we walked a few blocks to the church of San Matías Jalatlaco. The second concert of the festival was presented by the Dutch organist **Jan Willem Jansen**. His program had a theme, “The apple doesn’t fall far from the tree,” and included father and son pairs: Alessandro and Domenico Scarlatti, and Johann Sebastian Bach and three of his sons. The last piece “Ah, vous dirai-je Maman,” familiar to everyone as the theme of “Twinkle, Twinkle, Little Star,” elicited a chuckle of recognition from the audience. The mainly eighteenth-century repertoire was perfect for this organ built in 1866.

This year marked the festival debut of the Jalatlaco organ as a playable instrument. One of our regular attendees commented on the evolution of this organ during his last three visits: first as an unrestored instrument (2002–2014) when we discussed our hopes for its restoration, then as a restoration in process by the Gerhard Grenzing firm (2016), and finally as a concert instrument (2018). This elegantly proportioned 8’ organ was built by the Oaxacan organbuilder Pedro Nibra and has a 56-note chromatic keyboard and “almost equal” temperament, unlike the other organs heard during the festival with their 45-note keyboards, short octaves, and meantone tuning. It was painted blue around 1880 when Nibra oversaw various modifications to the organ.

Afterwards in the atrium of the church under a clear night sky, we enjoyed bread and chocolate offered by Chocolate Mayordomo and *tamales de frijol* prepared by Jalatlaco’s favorite *tamalera*.



Jan Willem Jansen at San Matías Jalatlaco Church

## February 16 (Friday)

The day started with a bilingual presentation by Cicely Winter in the Francisco de Burgoa Library within the Santo Domingo Cultural Center titled “The Historic Organs of Oaxaca and the Work of the IOHIO.” Although the title of the talk has not changed over the years, the content is updated every year to publicize the advances of our various projects: protection, conservation, restoration, concerts, archive and manuscript discoveries, recordings, teaching, and publications. This was followed by a tour of the splendid church of Santo Domingo de Guzmán, seat of the Dominican order in the Valley of Oaxaca since the sixteenth century, and the Museum of the Cultures of Oaxaca in the former convent, led by guides **Pablo Gonzalez** and **Gabriel Sanchez**.

Our next stop has always been San Andrés Huayapam, located on the outskirts of Oaxaca City. This year the plan was complicated by the closing of the church after the tragic earthquakes in September 2017. Luckily it was not severely affected, but religious activities have been celebrated under a temporary roof beside the church until the roof can be repaired. We did not know if the INAH would grant us access, but fortunately the provisional permission came through just days before the visit.

We were received with a customary drink of *tejate*, traditionally served in colorful painted half gourds. A local specialty of pre-Hispanic origin, this delicious foamy drink is made with ground cacao, corn meal, the seed of the mamey fruit, and the flower of a tree (*rosita de cacao*), which grows only in or near Huayapam.

This charming church has one of the most beautiful Baroque altarpieces in Oaxaca, whose intricately carved golden columns are referred to as “gilded lace.” Also famous is the collection of antique exvotos, petitions usually to the Virgin Mary that are painted on small tin plaques. The 4’ organ (1772), large for a table organ, is nearly intact with its original keyboard and pipes. It is simply carved, a style we refer to as a “country organ,” and was probably originally unpainted, then painted bright red, still seen backing the keyboard, and eventually repainted sober maroon in the twentieth century. In Huayapam we savored the first of many local meals, this time *mole amarillo*, in the atrium of the church.

During free time between the Huayapam *comida* and the evening concert, some went to see the famous tree in Santa María del Tule, while visiting organists and students had a chance to play a meantone tracker organ with divided registers in the Oaxaca Cathedral.

That night we proceeded to the Oaxaca Cathedral for the third concert of the festival, offered by the eminent Spanish organist and musicologist **Andrés Cea Galán** with the participation of the Mexican baritone **Felipe Espinosa**. This is our only concert with a modest admission fee, and the proceeds helped cover the expenses of the Mexican organ students. This monumental instrument was built in 1712 and reconstructed in



The organ at the Basilica de la Soledad



The restored organ at San Matías Jalatlaco Church

1996, having suffered alterations over the centuries that had completely erased its eighteenth-century character. It retains its opulently carved and gilded upper case, although its lower case has been rebuilt several times. Unfortunately no evidence remains of its original appearance, but we know from the contract for its construction that it was once one of the most lavishly decorated organs in Oaxaca.

## February 17 (Saturday)

This year more than a hundred people participated in the all-day excursion to the Mixteca Alta. We crossed a river to arrive at the little stone church in Santa María Tinú, and it seemed as though the entire adult population of the town, now reduced to 152 people, was there to greet us. The authorities welcomed us with great ceremony at the entrance of the church, their canes (*bastones*) of office in hand. During our reconnaissance visit some weeks before, we had suggested that the local women display their handicrafts, which in the Mixteca region means palm weaving (hats, baskets, sleeping mats). But palm has given way to colorful raffia, and what a sight greeted us! Multi-colored woven baskets hung from the trees and lined up atop the walls of the atrium, while the stone cross in the atrium was decorated *cucharrillas*, the white base of maguey leaves. Nearly everyone bought something from the women as we sipped sweet *atole*.

The Tinú church houses a disproportionately large organ. The date of construction, 1828, and the name of the organbuilder are written inside the case—such luck! Perhaps the organ was originally commissioned for a larger church, then sold to Tinú, or the community simply wanted something grand. The organ, which has not been fully playable





Visiting organists and students play a meantone organ with divided registers in the Oaxaca Cathedral



The table organ at San Andrés Huayapam Church



Andrés Cea Galán and baritone Felipe Espinosa at the Oaxaca Cathedral

in fifty years, is completely intact and still grunts and wheezes when one of the bellows located in the loft above is pumped. Unfortunately because of the reduced population and remote location of the town, a restoration would not be practical.

Our next stop was in the lovely Baroque church of San Andrés Sinaxtla. The case of the organ built in 1791 combines both Baroque and neo-Classical case design elements. The construction is idiosyncratic, since it is the only instrument of this size with direct suspended mechanical action, i.e., no rollerboard. Of particular interest is the inscription across the façade including the name of the donor, the date of construction, and the cost of the organ, but, as is typical, omitting the name of the organbuilder.

Just down the road from Sinaxtla sitting on a promontory overlooking the Yanhuitlán Valley is the church of San Mateo Yucucuí (population 142). This organ built in 1743 is the least altered of all the 8' eighteenth-century Oaxacan organs and when last played (1930s?), it is said that its sound could be heard for miles around. The organ was never painted or gilded like its counterpart in Teotongo, probably not by choice during that opulent Baroque era, but rather because of the cost. It is richly carved and largely intact, and it is tempting to imagine the pipes and mechanism of the Yucucuí organ inserted into the stunning Teotongo case to make one amazing organ! The floor of the high balcony on which the organ sits is much deteriorated and access to the façade is dangerous, so our efforts to clean and document the organ have been restricted.

The fourth concert of the festival took place in Santo Domingo Yanhuitlán, the sixteenth-century Dominican stronghold in the Mixteca Alta region. With its soaring stone vault supported by lateral flying buttresses and its magnificent altarpieces, it is one of Mexico's most majestic complexes of Baroque art. Organist **David Soteno** and clarinetist **Lorenzo Meza**, both from near Mexico City, thrilled the audience with a program that reverberated throughout the immense nave. This organ, located on a side balcony, was built around 1690–1700 and restored/rebuilt in France in 1998. Its case is one of the most elaborately decorated of all Mexican organs, with Dominican symbols and fantastic swirling imagery, similar to the Soledad organ case, and fierce faces on the façade pipes. Because of earthquake damage to the main altarpiece (*retablo*), we could sit only in the front half of the church.

The day culminated with the traditional pre-concert festivities in San Andrés Zautla. We were received in

the atrium of the church by the local band with fireworks, plenty of *mezcal*, necklaces of *bugambilia*, dancing, and finally a delicious meal of *estofado de pollo* (chicken stewed in almond sauce)

served in the municipal library across the street from the church. After dinner, we crowded into the church where many people from the community were already waiting for the fifth concert of

the festival. This was the first of three collective concerts, whose goal has been to offer the opportunity to play the organs to as many organists and students as possible. **Roberto Ramirez, André Lash, Andres Cea, Willem Jansen, Laura Carrasco, and Christoph Hammer** presented wonderfully contrasting pieces to top off such a busy and exciting day. We were honored to have with us **José Miguel Quintana** from Mexico City whose association "Órganos Históricos de México" financed the restoration of the Zautla organ in 1996.

The case of this 4' table organ (1726) is exquisitely carved, gilded, and painted with images of saints and angels. A

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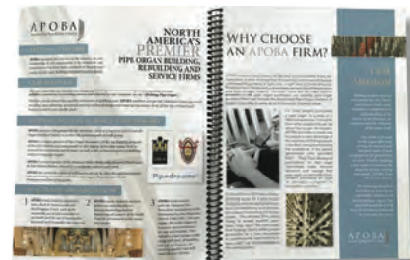
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## Festival report



The organ of San Mateo Yucucuí



Laura Carrasco at the organ of San Andrés Zautla



The organ of Santa María, Tinú



David Soteno and clarinetist Lorenzo Meza at Santo Domingo, Yanhuitlán



The organ of San Jerónimo, Tlacoahuaya



Andrés Cea Galán performs at Santa María de la Asunción, Tlacolula

that they stood to play. Thanks to the ongoing support of the Federal Road and Bridge Commission (CAPUFE), a special entrance was opened from the superhighway, allowing us direct access to and from Zautla.

### February 18 (Sunday)

In San Jerónimo, Tlacoahuaya, Jan Willem Jansen presented the sixth concert of the festival, “Four European Countries,” featuring repertoire from Italy, Holland, Germany, and Spain. In February 2017 the organ was cleaned, tuned, and voiced by the Grenzing firm and was in perfect condition until the September 7 earthquake jiggled the pipes. Luckily organbuilder **Hal Gober** was on hand to make the necessary adjustments. The church is one of the loveliest in Mexico with its exuberant interior floral decoration and splendid Baroque altarpieces, all restored in the past twenty years. The 4’ organ was built sometime before 1735 and restored in 1991. The case and pipes are decorated with floral motifs, and the organ harmonizes beautifully, both visually and acoustically, with the architecture of the church.

After a buffet lunch of Oaxacan specialties in the “Donají” Restaurant

in Mitla, we ventured on to the small Baroque church with painted ceramic bowls embedded into the bell towers in San Miguel del Valle at the foothills of the Sierra Juárez. The 4’ table organ is unfortunately in poor condition, more typical than not of the unrestored instruments and not such a bad thing for our participants to see. The case is painted blue with neo-Classic decoration; it has only four registers and no accessory (toy) stops. It seems to date from around 1800, making it the last of the Oaxacan table organs. An added attraction of this Zapotec-speaking community is the elaborately embroidered aprons, and once again we were able to support women’s handicrafts with our purchases.

Our friends from “Chocolate Mayordomo” received us with bread and chocolate upon arrival in Santa María de la Asunción Tlacolula. We admired the little 2’ organ, which appears to date from around 1700 as indicated by the style of its remaining painted decoration. Originally located in the choir loft of the Baroque side chapel, it is the smallest Oaxacan organ and has only two registers. Those who needed a break from churches could roam around one of the most famous indigenous markets in Oaxaca and admire the women’s costumes and the stalls piled high with local produce.

The seventh concert of the festival was presented by **Andrés Cea Galán** featuring sixteenth- and seventeenth-century repertoire that highlighted the beautiful sound of this organ. It was built in Oaxaca in 1792 by Manuel Neri y Carmona, restored by the Gerhard Grenzing firm, and inaugurated during the Tenth IOHIO Festival in 2014. The visual impression of the Baroque-style case, painted red and black and opulently gilded, is striking, and it has the most elaborately painted façade pipes in all of Mexico. Local people began to arrive for Mass following the concert, so by the end the church was packed. It is likely that many were hearing and viewing the organ (on the screen) for the first time, and they must have been amazed by the rich, full sound of the organ.

### February 19 (Monday)

Our two-day excursion to the Mixteca Alta began with a stop in Santa María de la Natividad Tamazulapan where we heard the eighth concert of the festival. This second collective event was presented by organ students **Greta Baltazar**, **Alejandro Lemus**, **Mario Moya**, and **Zeltzin Perez**, who study in university programs in Mexico City, along with **Joel Vasquez** from the IOHIO. **Arnoldo Perez**, a young organbuilder apprentice, pumped the bellows. This church had been closed after the

second September earthquake, which particularly affected the Mixteca region. Ongoing negotiations with the priest and the INAH allowed us access to the first half of the church and the organ balcony where fortunately no plaster had fallen from the ceiling.

The 2’ table organ dating from approximately 1720–1730 is situated in a high balcony overlooking the soaring nave of the church and is exquisitely decorated with images of saints and angel musicians. The case and bellows are original, but the pipes, keyboard, and interior components were reconstructed in 1996. The church has one of the most magnificent Baroque altarpieces in all Mexico and includes paintings by the renowned sixteenth-century Spanish painter Andrés de Concha. The second organ in this church, an imposing 8’ instrument, faces the small organ from the left balcony. Built in Oaxaca in 1840 by a member of the renowned Martínez Bonavides organbuilding family, it was once a magnificent instrument and is largely intact except for the loss of nearly all its pipes; only the five largest remain in the façade.

We then proceeded to the neighboring church of Santiago Teotongo, rich enough in eighteenth-century Baroque art to stand as a museum in its own right. The magnificent case of this 8’ organ, though empty, is integrated stylistically with the opulent altarpieces, and statues of angels once stood atop its towers, singing through their O-shaped mouths via pipes passing through their bodies. The organ was stripped of its pipes, keyboard, and more during the Mexican Revolution, and its date is unknown, but the organ’s profile closely resembles that of San Mateo Yucucuí (1743). An added attraction was the eighteenth-century painted armoire in the sacristy, decorated with period figures engaged in their daily activities.

The tour continued with a visit to the sixteenth-century church of Santiago Tejuapan, which could also stand as a museum of colonial religious art in this culturally rich area of the Mixteca Alta. The luxuriously painted organ case (1776) was the last Oaxacan organ with religious imagery. Portraits of the donor and his wife being blessed by his patron saint, Saint Nicholas, are depicted on one side and Santiago on horseback on the other, both unfortunately obscured by layers of grime. Another special feature is the information painted on two decorative medallions on the façade, which include the name of the donor, the cost of the organ, and the date of construction, although as in Sinaxtla, omitting the name of the organbuilder. Afterward

blower was installed in 2017 by Oaxacan organbuilder **David Antonio Reyes**, and the organ was moved to the other side of the loft away from the stairway. No longer do we have to worry about those startling moments of silence when the bellows pumpers were distracted and lost their rhythm. The registers of table organs are controlled by tabs protruding from the sides of the case, and thanks to the screen projection the audience could appreciate the teamwork involved. Joel Vasquez and David Reyes had to make a detachable music rack to prevent the pages resting against the façade pipes from being blown away. Clearly the organists of past centuries played by memory or improvised, and the position of the keyboard indicates

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The table organ of Santa María de la Natividad, Tamazulapan



The Dominican Church of San Pedro y San Pablo, Teposcolula, and the "King Midas" organ



The organ case of the sixteenth-century Church of Santiago, Tejupan



Participants in the Oaxaca organ festival

we were treated to a talk about the Mixtec ball game (*pelota mixteca*).

After lunch in our favorite restaurant "Eunice," we walked over to the Dominican architectural complex of San Pedro y San Pablo Teposcolula with its church dwarfed by the enormous sixteenth-century open chapel and atrium. The 8' organ (ca. 1730–1740) has a similar profile to that of Yanhuitlán. The case was painted white with light green touches sometime after the original construction and, with its delicate carvings, had a graceful look. However, now we refer to it as the King Midas organ, because in 2010 a well-connected architect took the liberty of gilding at great cost all the decorative carvings and moldings, even though it had only been minimally gilded historically, and, in fact, the organ's overall manufacture is not of the highest quality.

We drove up through the pine forest to Santa María Tlaxiaco. The imposing "fortress church" was the Dominican outpost for this strategic area of the high sierra in the sixteenth century. For the final ninth concert of the festival, **Ricardo Ramírez, Laura Carrasco Curintzita, Andrés Cea Galán, Michael Barone, Jan Willem Jansen, and David Furniss** offered an eclectic program to close the concert cycle. This monumental 8' instrument, built around 1800 and restored in 2000, is decorated with typical neo-Classic design elements, painted white and richly gilded; it synchronizes with the altarpieces of the church, all in homogeneous neo-Classic style. We spent the night in the Hotel del Portal on the main plaza and had a chance to wander around the market.

#### February 20 (Tuesday)

Participants divided into two groups. Many chose to visit the late pre-Classic and Classic (400 BC–800 AD) Mixtec archeological site and the community museum of San Martín Huamelulpan with **Marcus Winter** of the INAH. Most of the organists and students

opted to stay behind to play the Tlaxiaco organ and had great fun trying out their pieces and helping each other with the registers.

Both groups met up in Huamelulpan, then proceeded to the village of San Pedro Mártir Yucuxaco where we were once again formally received by the municipal authorities. The organ here (1740) is complete and in excellent condition, missing only its bellows. It is the least altered of the Oaxacan 4' table organs, parallel to Yucucui for the 8' stationary group, and closely resembles the organ in Zautla, although without the painted decoration. The carved pipes shades show two faces in profile, a unique decorative detail, and the keyboard is exquisite.

Our final church and organ visit was in Santa María Tiltepec, for some the crowning visual experience of the field trips. Located in the Dominican sphere of Yanhuitlan and built atop a pre-Hispanic temple, this sixteenth-century church has long been appreciated by art historians for its richly carved asymmetrical façade and stone interior arches. The unrestored 4' organ, situated on a side balcony, is one of Oaxaca's oldest (1703) and often elicits a gasp of astonishment when seen for the first time. Unfortunately nothing is known about its history to explain its idiosyncrasies of construction and decoration, and if it did not have the characteristic Oaxacan hips on the sides of the case, we might wonder if it were imported.

We proceeded to the Hacienda Santa Marta in San Sebastian Etla on the outskirts of Oaxaca City for our farewell dinner. A scrumptious buffet awaited us with plenty of *mezcal*, and a guitar duo serenaded us with numerous Oaxacan folk songs. Toasts and sentimental reminiscences created a special connection with old and new friends who had shared this unique Oaxaca organ adventure.

#### February 21 (Wednesday)

Around thirty people made the trek up to the archeological site of Monte Albán to enjoy an optional guided three-hour tour with **Marcus Winter** from the Oaxaca Regional Office of the INAH. ■

*Cicely Winter grew up in Michigan and studied piano and harpsichord at Smith College and the University of Michigan, where she obtained a Bachelor of Arts in music and a Master of Arts in European history; she later studied piano performance at Indiana University. Her principal teachers were Fritz Steinegger and Leonard Hokanson (piano), and Lory Wallfisch and Elisabeth Wright (harpsichord). Winter has lived in Oaxaca since 1972 and has presented numerous piano, harpsichord, and organ concerts over the years, many of which have benefitted community service projects in Oaxaca. In 2000, with the support of philanthropist Alfredo Harp Helú, she and organist Edward Pepe co-founded the Instituto de Órganos Históricos de Oaxaca A.C. (IOHIO), for which she serves as its director. Her professional performances have increasingly focused on historic organs, presenting a broad repertoire of classical, sacred, and folkloric music.*

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# William Albright, Whistler (1834–1903): Three Nocturnes

By Sarah Mahler Kraaz

**William Albright, *Whistler (1834–1903): Three Nocturnes for organ solo and assistants*, edited by Douglas Reed. Edward B. Marks Music Company, [www.ebmarks.com](http://www.ebmarks.com), [www.halleonard.com](http://www.halleonard.com).**

In the late 1980s William Albright was commissioned by the Harvard Art Museums to write a work for organ, with the suggestion that he find inspiration among the collections there. He was drawn to some of the paintings by James McNeill Whistler in the Fogg Museum, in part because he could see musicality in their subject matter and execution, but also because Whistler titled the series “Harmonies,” “Symphonies,” and “Nocturnes.” Albright chose two of the latter—*Nocturne in Grey and Gold* and *Nocturne in Blue and Silver*—plus one from the Detroit Institute of Art, *Nocturne in Black and Gold: The Falling Rocket*, as the subjects for a three-movement work.

Sadly, however, Albright did not finish the piece before his death in 1998; he left sketches, an annotated performance manuscript, and a recording of his performance at the University of Wisconsin-Madison in 1989 to the University of Michigan Bentley Historic Library where Douglas Reed discovered them. Hence, this new publication is the result of two years of painstaking editing by Reed and Evan Hause of Marks Music to reconstruct Albright’s work using these sources from the composer.

The preface includes all of the comments from Albright’s performance score as well as his thoughts from the sketches—which reveal a fascinating engagement with Whistler’s art—organized by Reed with his own performance notes on Albright’s notational language and improvisational passages. Reed describes his editing process, making

clear what are his words and what are the composer’s.

To begin to understand and appreciate the *Nocturnes*, one must study the visual art that was the inspiration for the music. A twofold process—researching Whistler’s esthetics, including why he chose musical titles for his pieces, and looking long and carefully at images of the three paintings—was the starting point for this review. Whistler was an American ex-pat who spent most of his life in Europe, specifically London, although he also lived in Venice for a time. He modeled his art from the 1870s upon musical principles, using the idea of line, harmony, and color rather than subjects with emotional associations to organize his works. A much-quoted passage in his autobiography, *The Gentle Art of Making Enemies*, explains:

As music is the poetry of sound, so is painting the poetry of sight. . . . Art should be independent of all claptrap, should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All these have no kind of concern with it; and that is why I insist on calling my works ‘arrangements’ and ‘harmonies.’<sup>1</sup>

Whistler originally titled his paintings “moonlights” but changed them to “nocturnes” at the suggestion of a patron who was familiar with the piano works of Chopin. The idea of night, with its associations of loneliness, mystery, brooding introspection, melancholy, and less often, hope and warmth, appealed to Romantic sensibilities—and to Albright (See “Nocturne” in *Organbook III*). The titles of Whistler’s paintings describe the dominant colors (analogous to key relationships in tonal music) of each, and his technique of combining colors in different places produces visual harmony. In his “Ten O’Clock” lecture given a decade after these paintings were made, Whistler reiterated the connection between painting and music:

Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose . . . these elements, that the results may be beautiful—as the musician gathers his notes, and forms his chords, until he brings forth from chaos glorious harmony.<sup>2</sup>

I. “Nocturne in Grey and Gold: Chelsea Snow” is a winter scene with four elements that Albright identifies musically: a broad snowy road, tinged with bluish-gray and gold, that mirrors the sky (translated as a widely spaced texture with low Krummhorn sounds in the left hand and high register flute tones in the right hand); fused, or blurred, forms of snow,

trees, and buildings (quiet low-register *tremolandi*); floating notes of light that punctuate the darkness of buildings (adlibbed single notes on light, bright stops in the Positiv against the soft, 16’, 8’, and 4’ left-hand accompaniment); and a single, anonymous figure walking towards the nearest well-lit building—a tavern? home? (a gently undulating, rhythmically irregular line at the close). Whistler warms his painting by the subtle, pervasive use of gold, and Albright does the same for the music by suggesting soft flue stops.

II. “Nocturne in Black and Gold: Falling Rocket” is a dramatic depiction of fireworks in Cremorne Gardens (a popular park in London) and is one of Whistler’s boldest and most (in)famous works. It is intensely vertical—the focal point is an explosion of rockets and the shower of falling sparks from high in the black nighttime sky. Whistler’s attempt to portray the exciting sensation of fireworks in an abstract manner provoked the critic John Ruskin to declare that “a pot of paint is flung in the public’s face.” (Whistler subsequently sued Ruskin for slander and won the suit but only received a farthing in damages.)

Albright wrote that “The Falling Rocket . . . is an ‘impression’ of the painting, with its battle-like energy, its explosion of color, its violent thrust upwards and vivid fallout interpreted in music.” In an opening gesture reminiscent of his teacher, Messiaen, Albright’s music literally explodes onto the page with upward-leaping clusters of sixteenth notes that settle into sustained chords. Another statement follows, in which ostinato pitches are added in a textural crescendo. Albright considered titling this piece “toccata.” In measure 24 the performer is instructed to play thick chord clusters of white notes (right hand) and black notes (left hand) in a cascade of “sparks.” Meanwhile, as bursting rockets and falling bits of burning ash occupy the performer’s hands, the feet are busy with a prominent twenty-three-note sequence in the pedal that repeats six times in the course of the movement. The effect is that of a French toccata, but the structural technique is more complex. It is rather like the *color*—a repeating melodic pattern—in medieval isorhythm. The frequent meter changes and ensuing rhythmic shifts render the melodic line difficult to detect, so although the listener hears the bass line quite clearly, the repetition is not obvious. This foundation anchors the movement even as more and more improvisation (“wild white notes”) is required on the manuals.

III. “Nocturne in Blue and Silver” (reproduced on the cover of the score) is a tonally cool work—blue and silver wash over a reddish-white ground—mysterious, atmospheric, and timeless in its evocation of dusk on the Thames River. Whistler painted the water with even brushstrokes that cover the canvas from one side to the other, and the factory/warehouse and smokestacks across the water from the viewer lie low on the horizon. Albright notes, “The idea of beautiful design found in an unpromisingly shabby, industrial shoreline must have excited Whistler,” who rhapsodizes:

And when the evening mist clothes the riverside with poetry, as with a veil, the poor buildings lose themselves in the dim sky, and the tall chimneys become *campanili*, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us—then the wayfarer hastens home . . .<sup>3</sup>

The key words here are “poetry,” “*campanili*,” and “palaces;” the key concept is transformation. Albright studied Whistler’s technique carefully before

arriving at the idea, analogous to the wash over a ground, of using wedges of notes on one keyboard and pedal that show through the ever-changing wedge-shaped figures (outer, fixed notes and all the notes in between that are gradually released) on the other manuals. The music flows ceaselessly, like the Thames, even when notes singly and in pairs break the surface like little ripples. Sinuous lines of continuous chromatic improvisation against over-legato chromatic descending lines (measure 24) or stationary pitches recreate the horizontal orientation of the painting. A gradual increase of surface activity and a thickening of texture smooth the way for the appearance of the “*campanili e palazzi*” in measure 48. Albright explains:

As a coda—conceivably for the entire set—I have added music inspired by Whistler’s powerful image of the smokestacks becoming *campanili* and the warehouses becoming palaces. In composing these bell-towers and castles of sound I hope to give tribute to the painter and his paradox, a duality of intent that wanted abstraction and representation at the same time, the generous “both/and” that is the exciting imperative of artistic achievement.

The bell towers and castles are massive vertical structures built from chord clusters in the pedal up through the extreme treble on the manuals, but mass does not equal volume in sound (the loudest dynamic marking is *forte*). Bursts of thirty-second notes punctuate the sound mass and thick downward-arppeggiated chords suggest bells. At the very end of the movement two handbells ring simultaneously; they are the last sounds heard.

*Whistler (1834–1903): Three Nocturnes* is a unique, complex work that demands much of the performer and audience; eyes, ears, intellect, and imagination are essential. The music makes technical demands on the organist—palm *glissandi*, *tremolandi*, chord clusters, coordination with an assistant, and improvisation—that are challenging but not impossible. Although Albright did not mention projecting Whistler’s images during a performance, doing so seems almost essential given the close connection between the paintings and the music. A pre-concert talk by an art historian might also be appropriate.

One artist painted on the organ, the other on canvas. Both created works of great dramatic contrast. Albright’s adventurous exploration of color, form, and technique match Whistler’s in intensity and effect. These pieces are a valuable and welcome addition to twenty-first-century organ repertoire—they sound fresh and contemporary even thirty years after they were written. Messrs. Reed and Hause at E. B. Marks Music are to be commended for their painstaking work in making Albright’s *opus ultimus* available to the public. ■

## Notes

1. James McNeil Whistler, “The Red Rag,” in Denys Sutton, *James McNeill Whistler: Paintings, Etchings, Pastels & Watercolours* (London: Phaidon Press, 1966), 58.

2. *Ibid.*, p. 51.

3. Frances Spalding, *Whistler* (Oxford: Phaidon, 1979), p. 50.

Sarah Mahler Kraaz is William Harley Barber Distinguished Professor and professor of music and organist of the college at Ripon College, Ripon, Wisconsin, where she teaches piano, organ, and harpsichord, music history courses, “Women in Music,” “Music and Art,” and “Music and War.” Her edited volume, *Music and War in the United States, has been recently released by Routledge.*

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# The first International Late Medieval and Renaissance Music Course, San Marino, August 27–September 2, 2018

By Eva Moreda

We quickly managed to build a routine that involved rising early, eating some homemade cake for breakfast, and spending the day singing and playing late medieval music (Las Huelgas, Dufay, Sankt Gallen) on our portative organs, switching between solo, pair, and large group work as need arose, always with a generous pause for lunch in which conversations about medieval sounds and how to make them come alive today flowed generously. There were five of us, and although all of us arrived in San Marino not knowing any of our fellow students, the week we spent together at the Stabat Mater Convent, in the village of Borgo Maggiore, felt like part rehearsal and part retreat, and not so much like just one more summer school.

Officially, though, it was indeed the latter: the first International Late Medieval and Renaissance Course (the latest addition to the San Marino International Music Summer Courses series), taught entirely by Cristina Alís Raurich, one of the most exciting portative organ performers of our day. While I will not go as far as claiming that the portative organ—first documented in the thirteenth century and disappeared, after a long decline, in the sixteenth century—is making a comeback, interest is certainly on the rise from professional and amateur musicians alike. Indeed, three participants in the course had never played a portative organ before, which was no obstacle for them to successfully participate in the student concert held at the end of the course at the Church of San Francesco.

One of the main tenets of Raurich's teaching philosophy is that the portative organ is not a keyboard instrument, but a wind instrument; the performer, with the instrument placed on his or her thigh or hanging from his or her body by means of a strap, plays the small keyboard (about two octaves) with one hand and manipulates the bellows with the other. It is the ability to modulate one's pressure on the bellows that renders the music expressive and makes true the medieval notion that the organ is the voice of the doctors of the Church, capable of saying, singing, moving, and persuading. With this in mind, we set out to unravel, with our voices and our organs (sometimes in combination, sometimes separately), some of the repertoire that Raurich had chosen for the course.

The overarching theme was the Sequence. Sequences are liturgical texts that seek to illuminate aspects of the Gospel or the liturgy, and hence tend to be time or place specific: Sequences were composed for specific events of the liturgical year (Easter, Christmas, Pentecost, etc.) and occasionally for specific

places (on the feast of a patron saint of a city or community). Originally evolving from the last syllable of the Alleluia that precedes the Gospel in the Catholic Mass, Sequences soon developed independently as new compositions of both music and text and flourished throughout the Middle Ages until the Council of Trent restricted their use.

The earliest Sequences we worked on came from the Castilian *Codex Las Huelgas*. Dating from the early fourteenth century, the codex is a compendium of the advances in polyphony that European music had seen in the previous two centuries. Working in pairs with portative organs on pieces originally intended to be sung by the female voices of the Las Huelgas monastery allowed us to work on phrasing and expressivity, paying close attention to the text and to each other. There followed two lesser-known pieces by Flemish composer Guillaume Du Fay, dating from approximately a century later than Las Huelgas. Here, Du Fay alternates the original Gregorian chant with interpolations of three-part polyphony: complex counterpoint that took the whole group many hours to put together with instruments and voices, and lots of food for thought on the relationship (musical, textual, rhetorical) between the traditional monophonic chant and the more recent polyphonic glosses.



Participants of the course with Cristina Alís Raurich (photo credit: Augusto Ciavatta)



A moment of the final concert on the Sequence (photo credit: Augusto Ciavatta)

The sequentiary of Joachim Cuontz was copied in the Swiss monastery of Saint Gallen in the sixteenth century and contains Sequences dating from earlier in the Middle Ages. Unlike the Du Fay and Las Huelgas music, these pieces are notated for one voice with no accompaniment, and so considerable work was devoted during the course to transforming the sparse medieval notation and words into music, adding bourdons and percussion, distributing the phrases between instruments, solo voices, and chorus, and making decisions aimed at conveying the full extent of the rhetorical nuance of each of the texts.

Working on the sequentiary provided one further example of Raurich's sensitivity as a teacher: instead of holding formal lectures, she chose to introduce a range of theoretical topics pertinent to the history and performance practice of medieval music in a

way that never took us far away from the music-making. Certainly, this was the best possible start to the International Late Medieval and Renaissance Course in San Marino, and here's hope to it becoming established as one of the top summer schools for keen performers of medieval music worldwide. ■

*Eva Moreda is lecturer in music at the University of Glasgow and specializes in the cultural and political history of Spanish music of the nineteenth and twentieth centuries. Her latest book is Music Criticism and Music Critics in Francoist Spain (Oxford University Press, 2016). Apart from her academic commitments, she has a keen interest in the performance of medieval and renaissance music on voice, portative organ, and recorders.*

Course website: [www.sanmarinoartist.com](http://www.sanmarinoartist.com)

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### A revolution in Norman: how a visionary idea is transforming the organ industry American Organ Institute University of Oklahoma Norman, Oklahoma

Many in the organ community have likely heard about the American Organ Institute (AOI) at the University of Oklahoma in Norman. Fewer have had the opportunity to experience the institute first-hand. For many years, I have had the privilege of knowing the faculty and staff of the AOI personally and professionally and am grateful for the chance to share some thoughts about this visionary program.

In December 2017, I spent several days on campus at the AOI and conducted a series of interviews. While I have always held the people at the AOI in the highest of regard, I was nevertheless deeply touched by the fervent passion with which the goals of the institute were shared among all. From the director of the program to students just beginning their musical journey, there was a unanimity of purpose and an understanding that the AOI offers something truly exceptional: the opportunity to be part of a family that, by providing a far-reaching and all-inclusive educational experience to its students, is helping to transform the organ world.

At its core, the AOI is one of the largest and certainly most stylistically diverse organ music programs in the country. Although the institute was founded at the University of Oklahoma in 2006, its bedrock principles began to take shape many years earlier in the mind of **Dr. John Schwandt**. For too long, he had watched as the various traditions within the organ world operated largely independent of one another. Dr. Schwandt viewed this compartmentalization as tribalism that could threaten the very industry we all seek to promote.

In 2005, Dr. Schwandt, then comfortably ensconced in a faculty position at Indiana University, became aware of a unique opportunity at the University of Oklahoma. The university's president, **David Boren**, circulated a letter soliciting applicants to develop an organ program within the school of music, and Dr. Schwandt seized the opportunity.

Among his most important purposes, Dr. Schwandt wanted to unite the often-disparate communities within the organ world. To achieve that goal, the institute would need to offer the rigorous discipline of a traditional organ program, but also offer students the ability to pursue the heretofore unconventional, including concert and symphonic organ playing, theatre organ styling and silent film accompaniment, and organ building and technology.

I asked Dr. Schwandt the obvious question: why was it so important to include all of these various disciplines within a single organ program? Beyond the academic answer, that "knowledge is power," he had a more immediate and practical response, focusing on providing students a more complete skill set to meet the challenges of being an organist in the twenty-first century. A student who could play a Bach trio sonata flawlessly—but not a hymn—would be ill equipped to serve the liturgical needs of many churches. An organist without basic skills of improvisation would be challenged to segue seamlessly from one musical theme to another or to remedy a situation in which a prepared offertory was 45 seconds too short for the service. And, a student without basic training in the art of theatre organ would surely struggle if asked to accompany a praise band on a Sunday morning. Dr. Schwandt perceived an opportunity to offer a broader spectrum of skills to

today's students, and through the pioneering spirit that is so often associated with the state of Oklahoma, the American Organ Institute was born.

The plans were admittedly ambitious, but, in Dr. Schwandt's words, "why not?" In 2007, shortly after the AOI opened its doors, the vision of integrating a fully functioning organ shop into the curriculum of the institute became a reality. Shop director **John Riester** describes the shop as an "education laboratory" with its primary purpose to provide students with projects and opportunities for broad understanding of the mechanical and technical aspects of a pipe organ. This includes work in the shop as well as regular opportunities to work in the surrounding community with service manager **Nathan Rau**.

The practical knowledge gained at the shop is important because it gives the student a basic understanding of what to do if an organ has a technical problem—whether during a worship service or during a concert or other public presentation. Mr. Riester also emphasized the importance of organists having that basic knowledge in order to be effective advocates on organ committees and to understand how to better understand organ proposals. Importantly, every student at the AOI, regardless of degree program, must spend a certain amount of time in the shop.

The initial funds designated by OU were originally intended to purchase an organ for Sharp Hall of Catlett Music Center. Instead, these funds were utilized over ten years to develop the shop, hire staff, as well as install an organ in Sharp Hall. One of the shop's first projects was the creation of Mini Mo—the "miniature" core of M. P. Möller Opus 5819. It was procured almost by chance, before its imminent demolition. OU and University of Pennsylvania reached an agreement, and by February 2007 the Möller pipe organ began to arrive in Norman. Completed in 2009, a smaller version was created first so that a working hybrid concert/theatre organ could be used pending the restoration of the complete instrument. AOI students were involved in every aspect of the project, including rebuilding of chests, winding, and installation of the fourteen ranks that now serve as the concert organ for Sharp Hall.

Mini-Mo, an incredibly versatile instrument, complements the more classical C. B. Fisk, Inc., Opus 111, known as the Mildred Andrews Boggess Memorial Organ, in the cathedral-like Gothic Hall of Catlett. Thanks to the work of students and staff at the shop and tireless development efforts by associate director **Jeremy Wance**, the number of instruments available to students in the program has doubled. With these instruments in the talented hands of the students, a wide range of music is interpreted credibly and, most importantly, musically.

Work at the shop is complemented by degree and course offerings that range from sacred music and classical organ performance to organ technology and theatre organ. While throughout its long history the craft of organbuilding has been passed from generation to generation, often through apprenticeships, no other program exists that offers the credibility and indeed *gravitas* of a recognized formal degree. The number of organ companies currently in line to hire one of the organ technology graduates from the AOI—37 firms as of February 2019—speaks to the changing nature of the industry and the necessity of this program.

While accredited degree programs existed for theatre organ in the 1920s during the original silent film era, the study



Current faculty and staff of the AOI (left to right): **Fredrick Bahr**, shop manager and instructor of organ technology; **Nathan Rau**, service manager; **Bailey Hoffner**, curator and archivist; **Damin Spritzer**, assistant professor of organ; **John Schwandt**, director and professor of organ; **Paul Watkins**, shop technician; **John Riester**, shop director; **Clark Wilson**, instructor of organ—theatre; **Jeremy Wance**, associate director; **Adam Pajan**, instructor of organ and shop technician



**Spritzer teaching Sela Park (secondary student) on the Fisk**



**Schwandt teaching David H. Anderson (graduate student) on "Mini-Mo"**



**Photograph of Marcel Dupré with inscription to Mildred Andrews dated July 29, 1948. One of thousands of photographs within the special collections at the AOI**

of theatre organ has since that time been the nearly exclusive province of private instructors and oral history. In 2016, **Clark Wilson** joined the faculty to teach theatre organ as part of the curriculum of the AOI. Under his tutelage, students can learn the fundamentals of theatre organ history, playing, as well as silent film accompaniment. And, as with the focus on organ technology, this knowledge has important practical applications, given the growing interest within the larger musical world in theatre organ, orchestral music, and silent film accompaniment.

One of the unique aspects of the program is that it is home to its very own archives and library. In 2012, the AOI acquired the complete archival materials of the American Theatre Organ Society (ATOS), consisting of a treasure trove of materials such as scores, blueprints, stoplists, correspondence, photographs, and recordings. Currently, more than 350 cubic feet of those materials have been carefully preserved, with inventory lists available online.<sup>1</sup> The large collection of glass slides from the silent film era has been a particularly fertile area for research.

In addition to the ATOS collection, the archive houses other significant materials that have been donated to the institute, including the Mildred Andrews Boggess collection, the papers of Dr. Larry Smith (including materials from his teachers Arthur Poister and Russell Saunders), and the complete collection of Möller master player rolls. In 2012, **Bailey Hoffner** became one of the first graduate assistants to work with the collections, and in October of 2016, she

returned to serve as the full-time curator and archivist. She projects a discernible passion for outreach and encourages anyone with questions about the materials to contact the archives and library.<sup>2</sup> In Ms. Hoffner's words, "you don't have to be a researcher" to take advantage of these special collections, and the wide range of research requests, from students in the program to organ enthusiasts from around the world, is testament to that.

**Dr. Adam Pajan**, instructor of organ and AOI shop technician, described the institute as the "Willy Wonka" of the organ world, offering the ability to explore virtually anything within the greater organ culture. And that very openness is what has attracted so many students to the institute.

In the years since the AOI welcomed its first students, there has been tremendous growth. Since 2006, the number of students has increased from five to twenty-six, with a current count of eighteen majors (four are doctoral candidates) and eight non-majors. Faculty and staff positions have grown to accommodate the students, with the addition of



Adam Pajan (instructor of organ and shop technician) teaching Solena Rizzato (undergraduate student) in the AOI shop



Luke Stasiunas (undergraduate student) working on wiring for a rebuilt practice instrument



Faculty, staff, and students of the AOI with Diane Bish and Michael Barone, after a gala weekend in her honor



Most of the current students at the American Organ Institute

assistant professor of organ, **Dr. Damin Spritzer**, and three full-time shop staff. Along with that growth has blossomed a shared passion that the vision of the AOI is helping to ensure that future generations have a thriving organ industry within which to practice.

The AOI has its own goals for the future, and two to three times each year the faculty participate in retreats to revise the one-year and five-year strategic plans, always with the aim of ensuring that everything they do is for the betterment of the students. This includes continued expansion and evolution of the curriculum to address the needs of students in

the broadest way possible. The AOI shop looks to continue to expand its education of students on the technology of the organ through apprenticeship programs and through pedagogically significant projects. The archive will continue to preserve, catalogue, and strategically digitize as many parts of the collection as possible, not only to protect the material but also to ensure access to those materials for generations to come.

"This industry is not dying," observed shop manager and instructor of organ technology **Fredrick Bahr**. "People are coming along with the same passions that we had, and that generations before

us had." The key is to ensure that our educational institutions are equipped to give students the skills they need to thrive in today's often-changing musical world. That is, indeed, the true vision of the AOI, and I am grateful to have had the opportunity to experience that vision first-hand through the eyes of the students, faculty, and staff.

My visit left me both grateful and inspired. It was clear that the future of the organ industry was in capable hands, both with the talented faculty and staff and exceptional students. But I was also inspired by the talent, camaraderie, and supportive atmosphere that pervaded all aspects of the AOI experience.

In my discussions with the people of the AOI, one word kept coming up repeatedly—family. The students and faculty were passionate in their commitment to the inclusion of everyone within their extended family, and these were not just platitudes offered to an outside observer. To the contrary, the inclusivity, support, and caring was palpable among all of them.

I close by sharing the observations of Dr. Schwandt, whose vision, along with the help and dedication from so many, has created something truly special in Norman. In contemplating what he hopes the legacy of the institute will be, Dr. Schwandt candidly observed:

What I hope we can achieve is to train legions of students who learned how to play music in every way possible, and who learned that they can be greater than they thought. And, I hope that, in whatever way they can have an impact, they leave the world a better place than how they found it. Whether it's working in an organ shop, playing in a church, teaching, or whatever they may do, I hope they always understand that diligent, hard work will produce excellence. And, excellence will always succeed.

The first squadrons have already left the doors of the AOI and are fulfilling its mission, and many more will follow over the coming years and decades. The diligent, hard work of those who have helped to create and develop the AOI has already paid dividends as seen in the lives and achievements of the students that have been part of the program, as well as the impact the students have had in the industry.

The words of Dr. Schwandt could not ring truer. Excellence will always succeed. It already has, and there is much more to come.

**Website:** [www.ou.edu/aoi](http://www.ou.edu/aoi).

Interested individuals should contact [aoi@ou.edu](mailto:aoi@ou.edu) for more information on audition dates, visits, etc.

*The author thanks the University of Oklahoma and the American Organ Institute, as well as the many people who gave of their time and shared of their experiences, including Dr. John Schwandt, Dr. Damin Spritzer, Dr. Adam Pajan, Clark Wilson, Jeremy Wance, John Riester, Fredrick Bahr, Nathan Rau, Bailey Hoffner, and Paul Watkins.*

*R. Jelani Eddington has been an international theatre organist and concert artist for over thirty years. During his career, he has performed in theatre organ venues throughout the world and has over forty albums to his credit. With degrees from Indiana University and Yale Law School, Jelani Eddington also practices law in Milwaukee, Wisconsin.*

#### Notes

1. <http://www.aoi.ou.edu/aoial> (last visited February 10, 2019).
2. [organarchive@ou.edu](mailto:organarchive@ou.edu).

## Organ Projects

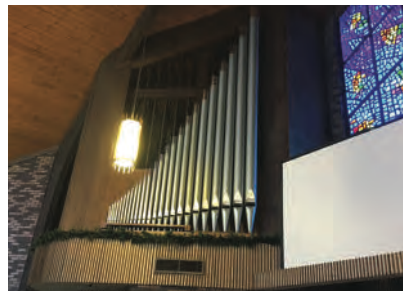


Wicks Opus 5809 in its new home, the Basilica and National Shrine of Our Lady of Lebanon, North Jackson, Ohio

### Wicks Organ Company, Highland, Illinois Basilica and National Shrine of Our Lady of Lebanon, North Jackson, Ohio

Wicks Opus 5809 was originally built for Trinity Evangelical Free Church, Holdrege, Nebraska. It was designed by their guest organist, Leon Nelson, in close consultation with the Green and Kohler Company, who represented the Wicks Organ Company of Highland, Illinois. The organ, commissioned in 1980, consisted of two manuals, fifteen ranks of pipes.

In 2017, due to the changing needs of the congregation along with a planned expansion of the church, the organ became available. At the same time, Wicks Organ Company was working with Chorbishop Anthony Spinosa to provide an organ that would complement the worship space of the Basilica and National Shrine of Our Lady of Lebanon, North Jackson, Ohio. Realizing the potential Opus 5809 had to meet the expectations of the shrine, Wicks Organ Company renovated and relocated the organ to its new home. Creativity, coupled with an innovative design, led to the addition of two ranks of pipes: a 16' Open Wood to the Pedal and an 8' Oboe in the Swell. In addition, the wood pipes



Wicks Opus 5809 in its original home, Trinity Evangelical Free Church, Holdrege, Nebraska

were painted by Wicks to complement their new surroundings. The result of the transformation was noted in the words of Chorbishop Spinosa as he communicated to Wicks Organ Company, "The instrument makes a truly grand sound and fills the Basilica with wonderful music to praise Almighty God."

—Lynn Dermody

Builder's website: [www.wicksorgan.com](http://www.wicksorgan.com)  
Shrine website: [www.ourladyoflebanonshrine.com](http://www.ourladyoflebanonshrine.com)

Photo credits: Scott Wick (Trinity Evangelical Free Church) and Ron Goulish (Basilica Shrine)

## Wicks Organ Company

Basilica and National Shrine of Our Lady of Lebanon, North Jackson, Ohio

### GREAT (enclosed)

8' Principal (61 pipes)  
8' Bourdon (73 pipes)  
8' Viole d'Gamba (Sw)  
8' Viole Celeste (Sw)  
4' Octave (61 pipes)  
4' Bourdon (ext 8')  
III-IV Plein Jeu (226 pipes)  
Tremolo  
8' Trompette (Sw)  
Chimes

### SWELL (enclosed)

8' Rohr Flute (61 pipes)  
8' Viole d'Gamba (61 pipes)  
8' Viole Celeste (61 pipes)  
4' Prestant (61 pipes)  
4' Spillfloete (61 pipes)  
2 3/4' Nazard (ext 8', 19 pipes)  
2' Octavin (61 pipes)  
8' Trompette (73 pipes)  
8' Oboe (61 pipes, from stock)  
4' Clairon (ext 8')  
Tremolo

### PEDAL

16' Open Wood (32 pipes, from stock)\*  
16' Contra Viole (56 pipes)\*  
16' Bourdon (ext Gt, 12 pipes)  
8' Principal (ext 16' Contra Viole)\*  
8' Bourdon (Gt)  
4' Choralbass (ext 16' Contra Viole)  
16' Contra Trompette (12 pipes)  
8' Trompette (Sw)

### Couplers

Great to Pedal  
Swell to Pedal  
Great to Great 16  
Great Unison Off  
Great to Great 4  
Swell to Great 16  
Swell to Great 8  
Swell to Great 4  
Swell to Swell 16  
Swell to Swell 4

\* exposed pipework

## Summer Institutes, Workshops, & Conferences

### University of Florida Sacred Music Workshop

May 5-7, Gainesville, FL.  
Hymn festival, organ and carillon recital, choral workshops; Laura Ellis.  
Contact: <https://arts.ufl.edu/in-the-loop/events/uf-sacred-music-workshop-1439/>.

### RSCM Course for Young People

May 28-30, Ashbourne, Derbyshire, UK.  
Intensive training for young singers; Simon Russell.  
Contact: [www.rscm.org.uk/courses/spring-course-for-young-people-dovedale-house/](http://www.rscm.org.uk/courses/spring-course-for-young-people-dovedale-house/).

### American Guild of Organists Regional Conventions

June 9-12, Myrtle Beach, SC  
June 16-19, Milwaukee, WI  
June 30-July 3, Cherry Hill, NJ  
June 30-July 3, Grand Rapids, MI  
June 30-July 3, Irvine, CA  
July 1-4, Buffalo, NY  
July 7-10, Denver, CO.  
Recitals, concerts, lectures, workshops, worship.  
Contact: [www.agohq.org](http://www.agohq.org).

### Singing Gregorian Chant and Renaissance Polyphony

June 10-14, New York, NY.  
For church music directors, choral directors, and singers wishing to gain a stronger foundation in early music; Michael Alan Anderson.  
Contact: <https://summer.esm.rochester.edu/course/singing-gregorian-chant-and-renaissance-polyphony-new-york-city/>

### Guild of Carillonneurs in North America Annual Congress 2019

June 10-14, Lake Wales, FL.  
Geert D'hollander, Laura Ellis, others.  
Contact: [www.gna.org](http://www.gna.org).

### Mo-Ranch/PAM Worship and Music Conference

June 16-21, Hunt, TX.  
Lectures, workshops, concerts; Tom Trenney, Anne Wilson, Beth Judd, others.  
Contact: 502/569-5288;  
[www.presbymusic.org](http://www.presbymusic.org).

### Montreat Conferences on Worship and Music

June 16-21, 23-28, Montreat Conference Center, Montreat, NC.  
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Nicole Simental, Adam Tice, Jenny McDewitt, others.  
Contact: Presbyterian Association of Musicians, [www.pam.pcusa.org](http://www.pam.pcusa.org).

### Baroque Performance Institute

June 16-29, Oberlin Conservatory of Music, Oberlin, OH.  
"Music of the Enemies of Louis XIV," coaching, masterclasses, concerts; Oberlin Baroque Ensemble.  
[www.oberlin.edu/summer-programs/bpi](http://www.oberlin.edu/summer-programs/bpi).

### Westminster Choir College Choral Conducting Intensive

June 17-21, Princeton, NJ.  
Intensive study sessions, Alexander Technique, musical analysis; James Jordan and Meade Andrews.  
Contact: [www.rider.edu/summerarts](http://www.rider.edu/summerarts)

### RSCM—America Gulf Coast Course

June 17-23, Houston, TX.  
Course for girls 10-18 (choristers and two organ scholars), individual and group instruction; Walden Moore.  
Contact: [www.rscmgulfcoast.org](http://www.rscmgulfcoast.org).

### Orgel Festival Holland

June 21-28, Alkmaar, Holland.  
Lessons, masterclasses, workshops, concerts, and excursions; Pieter van Dijk and Frank van Wijk.  
Contact: <https://orgelfestivalholland.nl/en/academie-en>.

### The Fellowship of United Methodists in Music and Worship Arts (FUMMWA) Music and Worship Arts Week

June 23-28, Lake Junaluska, NC.  
Handbells, organ, and choral workshops, recitals; Mark Mummert, Alicia Walker, Mark Miller, others.  
Contact: [www.umfellowship.org](http://www.umfellowship.org).

### Berkshire Choral Festival

June 23-30, Boston, MA; July 4-14, Richmond, VA; August 4-11, Prague, Czech Republic.  
Rehearsals, classes, lectures, concerts; Erin Freeman, Tom Hall, Heinz Ferlesch.  
Contact: [berkshirechoral.org](http://berkshirechoral.org).

### Lutheran Summer Music Academy

June 23-July 21, Valparaiso, IN.  
Lessons, masterclasses, lectures for high school students; Chad Fothergill, David Cherwien, Nancy Menk, others.  
Contact: [www.lsmacademy.org](http://www.lsmacademy.org).

### Summer Chant Intensive

June 24-28, Duquesne University, Pittsburgh, PA.  
The Justine Ward Method for teaching children, chant intensive for singers, chant intensive for directors; Jeffrey Morse, Br. Mark Bachmann.  
Contact: [musicasacra.com](http://musicasacra.com).

### Interlochen Adult Choir Camp

June 24-29, Interlochen, MI.  
Vocal warm-ups, sectional rehearsals, with public performance; Jerry Blackstone, Scott Van Ornum.  
Contact: [college.interlochen.org/adultchoir](http://college.interlochen.org/adultchoir).

### United Church of Christ Musicians' Association Biennial Conference

June 25-28, Madison, WI.  
Worship services, workshops; John Behnke, Bruce A. Bengtson, Greg Zelek, and others.  
Contact: [www.uccma.org/conference2019](http://www.uccma.org/conference2019).

### Association of Anglican Musicians 2019 Conference

June 30-July 4, Boston, MA.  
Workshops and discussions, liturgies, choral and organ concerts; Richard Webster, Barbara Bruns, Stuart Forster, Colin Lynch.  
Contact: [www.aamboston2019.com](http://www.aamboston2019.com).

### American Theatre Organ Society Annual Convention

June 30-July 5, Rochester, NY.  
David Gray, Mark Herman, Clark Wilson, others.  
Contact: [www.atos.org](http://www.atos.org).

### Church Music Association of America Sacred Music Colloquium

July 1-6, Philadelphia, PA.  
Instruction in chant and Catholic sacred music tradition, participation in chant choirs, lectures, performances.  
Contact: <http://musicasacra.com>.

### French Organ Music Seminar

July 4-19, England, Paris, and Alsace.  
Playing time and instruction on organs of each region; Daniel Roth, Yannick Merlin, Beatrice Pietrot, and others.  
Contact: [www.bfoms.com](http://www.bfoms.com).

### Royal Canadian College of Organists Annual Convention 2019

July 7-11, Halifax, NS, Canada.  
Workshops, recitals, exhibits, hymn festival.  
Contact: <https://changingtides2019.ca>.

### Association of Disciple Musicians 2019 National Annual Conference

July 7-12, Webster Groves, MO.  
Workshops on organ, choral, and handbell music.  
Contact: <http://www.adm-doc.org>.

### Westminster Choir College High School Organ Institute

July 7-20, Princeton, NJ.  
Lessons, organ crawls, masterclasses in organ and choral training; Matthew Lewis, Eric Plutz.  
Contact: [www.rider.edu/summerarts](http://www.rider.edu/summerarts).

### Oregon Bach Festival Organ Institute

July 8-13, Eugene, OR.  
Masterclasses, seminars, organ crawls, performance; Paul Jacobs.  
Contact: [www.oregonbachfestival.org/organ-institute](http://www.oregonbachfestival.org/organ-institute).

### 69th Sewanee Church Music Conference

July 8-14, Monteagle, TN.  
Study, worship, organ and choral music; Huw Lewis, Jack Mitchener.  
Contact: [www.sewaneecmf.com](http://www.sewaneecmf.com).

### Oundle for Organists Summer School

July 8-14, Oundle, Northamptonshire, UK.  
Course for young organists including keyboard skills, liturgical skills, improvisation; Ann Elise Smoot, Martin Baker, Jeremy Filsell, David Goode, others.  
Contact: [oundlefororganists.org.uk](http://oundlefororganists.org.uk).

### Westminster Choir College Choral Institute at Oxford

July 9-18, Oxford, UK.  
Choral conducting lessons and masterclasses; James Jordan and James Whitbourn, co-directors  
Contact: [www.rider.edu/summerarts](http://www.rider.edu/summerarts).



## Summer Institutes, Workshops, & Conferences

### Hymn Society Annual Conference

July 14–18, Dallas, TX.

Lectures, hymn festival, masterclass; Jan Kraybill, John Thornburg, Marissa Glynnis Moore, others.

Contact: [www.thehymnsociety.org](http://www.thehymnsociety.org).

### Organ Historical Society Convention

July 14–18, Dallas, TX.

Kimberly Marshall, Scott Dettra, Damin Spritzer, Renée Anne Louprette, many others.

Contact: [www.organsociety.org/2019](http://www.organsociety.org/2019).

### Fellowship of American Baptist Musicians 2019 Conference

July 14–20, Green Lake, WI.

Workshops, ensembles, and concerts; Sarah Mahler Kraaz, Jane Holstein, Gene Peterson, others.

Contact: [www.fabm.com](http://www.fabm.com).

### Cours d'Interprétation et Improvisation de Romainmôtier

July 14–28, Romainmôtier, Switzerland.

Classes on Jehan Alain, improvisation, J. S. Bach, and German Romanticism; Olivier Lamy, Guy Bovet, Michel Jordan, others.

Contact: [www.jehanalain.ch](http://www.jehanalain.ch).

### Eastman Summer Academy for High School Organists

July 15–19, Rochester, NY.

Faculty includes David Higgs, Nathan Laube, William Porter, Stephen Kennedy.

Contact: <https://summer.esm.rochester.edu/course/summer-organ-academy/>.

### Massachusetts Boys Choir Course

July 15–21, Groton, MA.

RSCM course at the Groton School; Richard Webster, Brian Harlow, others.

Contact: [www.mbccusa.com](http://www.mbccusa.com).

### Choral Conducting Symposium

July 15–21, University of Michigan, Ann Arbor.

Masterclasses, score study, rehearsal techniques, reading sessions; Scott Hanoian, Eugene Rogers, Lucinda Carver.

Contact: [www.music.umich.edu/special\\_programs/adult/choral.conducting.htm](http://www.music.umich.edu/special_programs/adult/choral.conducting.htm).

### National Association of Pastoral Musicians Annual Convention 2019

July 16–19, Raleigh, NC.

Handbell festival, exhibits, choral, organ, and music direction clinics, recitals.

Contact: [www.npm.org](http://www.npm.org).

### Baylor Alleluia Conference

July 16–19, Waco, TX.

Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions; Mark Burrows, Hart Morris, Heather Sorenson, Jerry McCoy, others.

Contact: [www.baylor.edu/alleluia](http://www.baylor.edu/alleluia).

### London Organ Improvisation Course

July 16–19, London, UK.

Improvisation lessons and workshops on historic and modern instruments; Franz Danksagmüller, Duncan Middleton, and Gerard Brooks.

Contact: <https://loic.org.uk>

### Handbell Musicians of America National Seminar 2019

July 16–20, St. Louis, MO.

Classes, performances, exhibits, handbell notation conference; Houston Chamber Ringers, Rezound!, Timbré, others.

Contact: [www.handbellmusicians.org](http://www.handbellmusicians.org).

### Sing Your Faith—Refresh Your Spirit: A Choral and Spiritual Retreat in the Heartland

July 19–21, First-Plymouth Church, Lincoln, NE.

Clinicians include Tom Trenney, Ariel Merivil, Barbara Crafton, and Michael Hawm.

Contact: [www.firstplymouth.org/singyourfaith](http://www.firstplymouth.org/singyourfaith).

### Westminster Choir College Choral Festival

July 19–27, Princeton, NJ.

Intensive study sessions, masterclasses, lectures, participation in festival chorus; Joe Miller, others.

Contact: [www.rider.edu/summerarts](http://www.rider.edu/summerarts).

### Choral Masterworks—Handel's Messiah: Style and Structure

July 20–23, Rochester, NY.

In-depth analysis and rehearsal of Handel's *Messiah*; Betsy Burleigh and William Weinert.

Contact: <https://summer.esm.rochester.edu/course/choral-masterworks-handels-messiah-style-and-structure/>.

### Indiana University Jacobs Organ Academy

July 21–26, Bloomington, IN.

For pre-college and collegiate organists or keyboardists, program includes daily lessons, classes, practice, and access to campus instruments, including organs, harpsichords, and carillon; Janette Fishell, Christopher Young, and others.

Contact: <http://music.indiana.edu/precollege/summer/jacobs-organ-academy/index.shtml>.

### Choristers Guild Institute

July 22–26, Fort Worth, TX.

Certificate program for directors of young singers in churches and schools; Michael Burkhardt, Andrea Baxter, Emily Floyd, and others.

Contact: [www.choristersguild.org](http://www.choristersguild.org).

### Mississippi Conference on Church Music and Liturgy 2019 Conference

July 23–28, Canton, MS.

Workshops, reading sessions; Michael Smith, Kyle Ritter, Rev. Bryan Owen.

Contact: [www.mississippiconference.org](http://www.mississippiconference.org).

### Royal College of Organists Organ Student Experience

July 23–28, Cambridge, UK.

Lessons, masterclasses, and lectures for young students; Daniel Moulton, Sarah Baldock, Henry Fairs, Simon Williams, others.

Contact: <https://www.rco.org.uk/events/TOSE>.

### St. Andrews Bach Choral Course

July 24–28, St. Andrews, UK.

Rehearsals, masterclasses, lecture, performance; Andrew Parrott, Jonathan May, John Butt.

Contact: <https://www.st-andrews.ac.uk/music/perform/shortcourses/choralcourse/>.

### Choral Artistry

July 25–28, Eastman School, Rochester, NY.

Conducting, vocal pedagogy, musicianship; Kathryn Cowdrick, Monica Dale, others.

Contact: <http://summer.esm.rochester.edu/course/choral-artistry-conducting-vocal-pedagogy-musicianship/>.

### Smarano Academy 2019

July 25–August 4, Smarano, Italy.

Fantasia and its historical development; Joel Speerstra, William Porter, Malcolm Bilson, Edoardo Bellotti, others.

Contact: [www.smaranoacademy.com/organ](http://www.smaranoacademy.com/organ).

### St. Andrews Organ Week 2019

July 27–August 3, St. Andrews, UK.

Lessons, lectures, masterclasses, workshops on music of Bach and of France; Christophe Mantoux, Katelyn Emerson, Henry Fairs, others.

Contact: <https://bit.ly/2Dr2p2Y>.

### Liturgical Music Institute

July 28–August 2, Huntington, New York.

Skills and plenum workshops in music, liturgy, and theology; Frank Crosio, John J. Miller, Susan Hugelmeier, Lisa Evard Kelly.

Contact: [www.liturgicalmusicinstitute.org](http://www.liturgicalmusicinstitute.org).

### Royal College of Organists Summer Course

July 29–August 3, London, UK.

Lessons, masterclasses, services, and performance; Anne Marsden Thomas, Simon Williams, others.

Contact: <https://www.rco.org.uk/events/summer-course-2019>.

### RSCM Residentiary Choir for Adults

July 29–August 4, Coventry, UK.

Sing choral services for a week under the direction of Silas Wollston, including vocal coaching.

Contact: <https://www.rscm.com/learn-with-us/residentiary-choir/>.

### Royal School of Church Music International Summer School

August 5–11, Norfolk, UK.

Choral workshops; Silas Wollston, Cecilia McDowell, Joel Payne, others.

Contact: [www.rscm.org.uk](http://www.rscm.org.uk).

### BYU Organ Workshop

August 6–9, Brigham Young University, Provo, UT.

Organ skill-building for all levels; Don Cook, Bonnie Goodliffe, Seth Bott, others.

Contact: <https://organ.ce.byu.edu>.

### Musica Antica a Magnano

August 8–18, Magnano, Italy.

Clavichord, fortepiano, organ, harpsichord, musicology; Bernard Brauchli, Georges Kiss,

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# THE DIAPASON announces...

## 20 Under 30 Class of 2019

We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields—before their 30th birthday.

Watch for profiles of the Class of 2019 in the May issue.

Stay up to date on all of the latest industry news and events.  
Visit [TheDiapason.com](http://TheDiapason.com) regularly.

# 20 UNDER 30

## Summer Institutes, Workshops, & Conferences

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Eva Kiss, Luca Taccardi, Alberto Galazzo.  
Contact: [www.musicaanticamagnano.com](http://www.musicaanticamagnano.com).

### Chamber Choir and Choral Conducting Workshop

August 11–18, Norfolk, Connecticut.  
For advanced singers and choral conductors; Simon Carrington.  
Contact: [www.norfolkmusic.org](http://www.norfolkmusic.org).

### RSCM Summer Course for Young People

August 19–25, Bath, UK.  
Course for singers age 4–24; choral training, musical leadership skills, services.  
Contact: [www.rscm.com/courses/summer-course-for-young-people/](http://www.rscm.com/courses/summer-course-for-young-people/).

### Incorporated Association of Organists Annual Festival

September 6–8, Cardiff, UK.

Lectures, masterclasses, recitals; David Briggs, Gerard Brooks, David Pipe, others.  
Contact: [www.organfest.org.uk](http://www.organfest.org.uk).

### Sacred Music Symposium

September 11–13, Tabernacle Presbyterian Church, Indianapolis, IN.  
Workshops for organists, choral directors, and handbell conductors; Mark Hayes and others.  
Contact: [tabpres.org/sacredmusic](http://tabpres.org/sacredmusic).

### Norwegian Organ Festival

September 12–15, Stavanger, Norway.  
Concerts, lectures, seminars, masterclasses; Edoardo Bellotti, Magnus Andersson, others.  
Contact: <http://orgelfestival.no>.

### 46th Annual Convention of the American Institute of Organbuilders

October 6–9, Richmond, VA.  
Contact: [www.pipeorgan.org](http://www.pipeorgan.org).

## 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

Yale Repertory Chorus; Marquand Chapel, Yale University, New Haven, CT 5 pm  
**Ryan Kennedy & Chase Loomer**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
Fauré, *Requiem*; Christ Church Cathedral, Lexington, KY 4 pm

#### 16 APRIL

Maunder, *Olivet to Calvary*; Grace Church, New York, NY 7 pm

#### 17 APRIL

**Ken Cowan**, Dupré, *Stations of the Cross*; Princeton University Chapel, Princeton, NJ 8 pm

#### 18 APRIL

**Alan Morrison**, with dance; Kravis Center, West Palm Beach, FL 8 pm  
Leighton, *Crucifixus Pro Nobis*; Fourth Presbyterian, Chicago, IL 7:30 pm

#### 19 APRIL

Bach, *St. John Passion*; Fourth Presbyterian, Chicago, IL 7:30 pm

#### 20 APRIL

**Gail Archer**, with bass; Vassar College, Poughkeepsie, NY 3 pm  
**Alan Morrison**, with dance; Kimmel Center, Philadelphia, PA 8 pm

#### 21 APRIL

**Benjamin Sheen**; St. Thomas Church Fifth Avenue, New York, NY 2:30 pm  
Bach, Cantata 15; Holy Trinity Lutheran, New York, NY 5 pm  
**George Fergus**; Washington National Cathedral, Washington, DC 1:30 pm  
Haydn, *Grosse Orgelmesse*; Church of St. Agnes, St. Paul, MN 10 am

#### 23 APRIL

Students from Vassar College; Central Synagogue, New York, NY 12:30 pm  
Capital District Youth Chorale; St. Patrick's Cathedral, New York, NY 1:45 pm

#### 24 APRIL

**Agnieszka Kosmecka**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

#### 26 APRIL

Glen High School & North Davidson High School Choirs; St. Patrick's Cathedral, New York, NY 1:45 pm  
Choir concert; Grace Church, New York, NY 4 pm  
Barnard-Columbia Chorus, Haydn, *The Creation*; Church of the Ascension, New York, NY 8 pm  
**John Walker**; Shadyside Presbyterian, Pittsburgh, PA 7:30 pm  
**Elizabeth Lenti**; Emmanuel Church, Chester Parish, Chestertown, MD 7 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Nicholas Schmelter**; First Presbyterian, Caro, MI 12 noon  
**John Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm  
Lakeside Singers; Fourth Presbyterian, Chicago, IL 7:30 pm

#### 27 APRIL

**Aaron Tan**; Dwight Chapel, Yale University, New Haven, CT 2 pm  
**Grant Wareham**; Christ Church, New Haven, CT 5 pm

#### 28 APRIL

**George Baker**; Church of the Transfiguration, Orleans, MA 3:30 pm  
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm  
**Preston Smith**; St. Patrick's Cathedral, New York, NY 3:15 pm  
**Patrick Pope**; Cathedral of St. John the Divine, New York, NY 5 pm  
**Robert McCormick**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Alan Morrison**, with Ursinus College Choir; Ursinus College, Collegeville, PA 4 pm  
**Nathan Laube**; St. Ann's Church, Washington, DC 3 pm  
**Chelsea Chen**; Stambaugh Auditorium, Youngstown, OH 4 pm  
**The Chenault Duo**; First Presbyterian, Tuscaloosa, AL 4 pm  
**Sr. Catherine Duenne, OSB**; First Presbyterian, Evansville, IN 1 pm  
Mozart, *Coronation Mass*; Church of St. Agnes, St. Paul, MN 10 am  
**Aaron David Miller**; House of Hope Presbyterian, St. Paul, MN 4 pm  
Palestrina Choir of Dublin; Cathedral of St. Paul, St. Paul, MN 7:30 pm

#### 29 APRIL

St. Michael's Choir School; St. Patrick's Cathedral, New York, NY 1:45 pm  
**Aaron Tan**; Church of the Ascension, Knoxville, TN 7:30 pm  
**Timothy Spelbring**; Presbyterian Homes, Evanston, IL 1:30 pm

#### 30 APRIL

**Raymond Johnston**; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

#### 1 MAY

**Jacob Reed**; Dwight Chapel, Yale University, New Haven, CT 12:30 pm  
**Andrew Van Varick**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon  
**Su-Ryeon Ji**; Peachtree Road United Methodist, Atlanta, GA 12 noon

## Calendar

3 MAY  
Yale Schola Cantorum & Juilliard415; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**Stefan Donner**; Lutheran Church of Times Square, New York, NY 1 pm  
**Stefan Donner**; St. Malachy's Catholic Church, New York, NY 6:30 pm  
**Nathan Laube**; St. Bridget Catholic Church, Richmond, VA 7:30 pm  
**Nicholas Schmelter**; First Presbyterian, Caro, MI 12 noon  
**Jihye Choi**; First Presbyterian, Evansville, IN 7 pm

4 MAY  
Crane School Orchestra and Chorus, Mozart, *Mass in C Minor*; SUNY Potsdam, Potsdam, NY 7:30 pm  
Yale Schola Cantorum & Juilliard415; Alice Tully Hall, Lincoln Center, New York, NY 7:30 pm

Quire Cleveland; Lakewood Congregational, Lakewood, OH 7:30 pm  
Festival of Hymns, Psalms, and Spiritual Songs; Cathedral Church of the Advent, Birmingham, AL 3 pm  
• **Craig Cramer**, workshop on Buxtehude; Zion Lutheran, Wausau, WI 9 am

5 MAY  
**Jackson Merrill**; St. John's Episcopal, West Hartford, CT 12:15 pm  
GMChorale, Bruckner, *Mass in e*; Middletown High School, Middletown, CT 4 pm  
**David von Behren**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm  
**John Richardson**; Cathedral of St. John the Divine, New York, NY 5 pm

**Peter Stoltzfus Berton**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Richard Spotts**; Washington National Cathedral, Washington, DC 5:15 pm  
**Kimberly Marshall**; Holy Trinity Lutheran, Lynchburg, VA 4 pm  
**Amanda Mole**; Advent Lutheran, Melbourne, FL 3 pm  
**Nathan Laube**; St. Boniface Episcopal, Sarasota, FL 6 pm  
**Katelyn Emerson**; First Evangelical Lutheran, Lorain, OH 3 pm  
Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 4 pm  
**Craig Cramer**; Zion Lutheran, Wausau, WI 3 pm  
Mozart, *Credo Mass in C*; Church of St. Agnes, St. Paul, MN 10 am

7 MAY  
Students from Indiana University; Central Synagogue, New York, NY 12:30 pm  
Maria Rayzvasser; Church of St. Anne & the Holy Trinity, Brooklyn, NY 1 pm

• **Ken Cowan**; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm  
**Chelsea Chen**; Hamline United Methodist, St. Paul, MN 7:30 pm

8 MAY  
**Timothy Wissler**; Peachtree Road United Methodist, Atlanta, GA 12 noon

9 MAY  
Verdi, *Requiem*; Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm  
**Megan Cutting**; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

10 MAY  
**Nathan Laube**; Calvary Episcopal, Stonington, CT 7:30 pm  
**Gail Archer**; Asbury United Methodist, Salisbury, MD 7 pm  
**Ken Cowan**; Emmanuel Church, Chester Parish, Chestertown, MD 7 pm

11 MAY  
Choir concert; St. Luke's Episcopal, Evanston, IL 4 pm

12 MAY  
**Conte & Ennis Duo** (Peter Richard Conte, organ, & Andrew Ennis, flugelhorn & organ); Old St. Joseph's Catholic Church, Philadelphia, PA 3 pm

**Chuyoung Suter**; Washington National Cathedral, Washington, DC 5:15 pm  
**Ken Cowan**; Christ and St. Luke's Episcopal, Norfolk, VA 4 pm  
North Shore Choral Society & Evanston Children's Choir; Bernstein, *Chichester Psalms*, Orff, *Carmina Burana*; Northwestern University, Evanston, IL 2:30 pm  
Gounod, *St. Cecilia Mass*; Church of St. Agnes, St. Paul, MN 10 am

13 MAY  
**Aaron Tan**; Marble Collegiate Church, New York, NY 12:30 pm  
**David Jonies**; Congregation of St. Joseph, La Grange Park, IL 1 pm

14 MAY  
• **Alan Morrison**; St. John's UCC, Lansdale, PA 12 noon  
**Jillian Gardner**; St. John Presbyterian, New Albany, IN 7 pm

15 MAY  
**Sarah Hawbecker**; Peachtree Road United Methodist, Atlanta, GA 12 noon

16 MAY  
**Gail Jennings, Shin-Ae Chun, & Alice Van Wambeke**, Bach, *Well-Tempered Clavier*; First Baptist, Ann Arbor, MI 12:15 pm

17 MAY  
**Rosalind Mohnsen**; Trinity Episcopal, Boston, MA 12:15 pm

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# Calendar

**Karen Beaumont**; St. Malachy's Catholic Church, New York, NY 6:30 pm

**David Baskeyfield**, recital and silent film; Overbrook Presbyterian, Philadelphia, PA 7 pm

**Isabelle Demers**; St. Raphael Catholic Church, Naperville, IL 7:30 pm

18 MAY

**Ken Cowan**; St. Thomas Church, Fifth Avenue, New York, NY 3 pm

**Anthony & Beard Duo** (trumpet & organ); Calvary Episcopal, Summit, NJ 7 pm

**Aaron David Miller**, with Manual Cinema-ADA/AVA; Kimmel Center, Philadelphia, PA 8 pm

19 MAY

**Nathaniel Gumbs**; Trinity Lutheran, Worcester, MA 4 pm

**Renée Anne Louprette**; Brick Presbyterian, New York, NY 5 pm

**Robert McCormick**; Cathedral Church of the Nativity, Bethlehem, PA 4 pm

**Michael Hey**; Sts. Philip & James Catholic Church, Baltimore, MD 3 pm

**Peter DuBois**; Christ Episcopal, Easton, MD 4 pm

**Wayne Wold**; St. John's Episcopal, Ellicott City, MD 4 pm

**Joshua Stafford**; Grace United Methodist, Hagerstown, MD 4 pm

**Nicholas Schmelter**, with piano; First Presbyterian, Caro, MI 4 pm

**Thomas Fielding**; Loyola University, Chicago, IL 3 pm

Schubert, *Mass in G*; Church of St. Agnes, St. Paul, MN 10 am

20 MAY

**Peggy Massello**; Presbyterian Homes, Evanston, IL 1:30 pm

22 MAY

**Scott Atchison & Nicole Marane**; Peachtree Road United Methodist, Atlanta, GA 12 noon

23 MAY

St. James School Choir; St. John's Episcopal, Hagerstown, MD 7:30 pm

24 MAY

Handel, *Dixit Dominus*, Haydn, *Harmoniemesse*; St. Ignatius Loyola, New York, NY 8 pm

**Alex Ashman**; First United Methodist, Hershey, PA 7 pm

**Michael Plagerman**; First Presbyterian, Saginaw, MI 7:30 pm

26 MAY

**Rebecca Marie Yoder**; Washington National Cathedral, Washington, DC 5:15 pm

**Pamela Meys Kane**; Holy Spirit Lutheran, Charleston, SC 3 pm

Mozart, *Trinitatis Mass*; Church of St. Agnes, St. Paul, MN 10 am

27 MAY

**Lee Kohlenberg**; Grace Church Cathedral, Charleston, SC 10 am

28 MAY

**Jonathan Schakel**; Cathedral Church of St. Luke & St. Paul, Charleston, SC 10 am

29 MAY

**James Mellichamp**; Cathedral of St. John the Baptist, Charleston, SC 10 am

**Patrick Scott**; Peachtree Road United Methodist, Atlanta, GA 12 noon

30 MAY

Ascension Evensong; Emmanuel Episcopal, Chester Parish, Chestertown, MD 6 pm

**Richard Gray**; St. Philip's Church, Charleston, SC 10 am

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

31 MAY

+ **Vaughn Mauren**; St. James's Episcopal, West Hartford, CT 7 pm

**Eli Roberts**; St. Matthew's Lutheran, Charleston, SC 10 am

## UNITED STATES

### West of the Mississippi

19 APRIL

Stainer, *The Crucifixion*; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm  
Pergolesi, *Stabat Mater*; St. James Catholic Cathedral, Seattle, WA 12 noon

23 APRIL

**Bruce Neswick**; Wichita State University, Wichita, KS 7:30 pm

28 APRIL

**Monica Czausz**; St. Andrew's Episcopal, Amarillo, TX 7:30 pm

**David Ball**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

3 MAY

**Edoardo Bellotti**; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

**Chelsea Chen**, with San Diego Symphony, Poulenc, *Concerto for Organ*, Saint-Saëns, *Symphony III*; Copley Symphony Hall, San Diego, CA 8 pm

4 MAY

**Chelsea Chen**, with San Diego Symphony, Poulenc, *Concerto for Organ*, Saint-Saëns, *Symphony III*; Copley Symphony Hall, San Diego, CA 8 pm

5 MAY

**Gail Archer**; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

**Chelsea Chen**, with San Diego Symphony, Poulenc, *Concerto for Organ*, Saint-Saëns, *Symphony III*; Copley Symphony Hall, San Diego, CA 2 pm

9 MAY

**Johnathan Wohlers**, with soprano; St. Andrew's Episcopal, Tacoma, WA 3 pm

10 MAY

**Chelsea Chen**; Trinity Episcopal, Tulsa, OK 7 pm

12 MAY

**Amanda Mole**; St. James Episcopal, Los Angeles, CA 6 pm

13 MAY

**Katelyn Emerson**; Benaroya Hall, Seattle, WA 7:30 pm

16 MAY

**Amanda Mole**; The Episcopal School of Dallas, Dallas, TX 7:30 pm

17 MAY

**Mina Choi**; Christ Episcopal, Tacoma, WA 12:10 pm

19 MAY

**Jonathan Wohlers**, with soprano; St. Andrew's Episcopal, Tacoma, WA 3 pm

**Gail Archer**; St. Bede's Episcopal, Menlo Park, CA 4 pm

## INTERNATIONAL

16 APRIL

**Jos van der Kooy**, with oboe & alto viol; Grote Zaalvan Philharmonie, Haarlem, Netherlands 8:15 pm

**Stephen Hamilton**; Cathedral, Glasgow, Scotland 7:30 pm

17 APRIL

**Olivier Latry**; Kulturpalast, Dresden, Germany 8 pm

**Stephen Hamilton**; Memorial Chapel, University of Glasgow, Glasgow, Scotland 1:05 pm

**Jillian Gardner**; St. Martyrs-Canadiens Church, Québec, Canada 2 pm

24 APRIL

**Martin Sturm**; Frauenkirche, Dresden, Germany 8 pm

26 APRIL

**Eleni Keventsidou**, with violin; Bloomsbury Central Baptist, London, UK 4 pm

28 APRIL

**Ken Cowan**, with violin; Philharmonic Hall, Berlin, Germany 11 am

**Michael Hey**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

29 APRIL

**Wayne Marshall**; Royal Festival Hall, London, UK 7:30 pm

1 MAY

**Johannes Trümpler**; Kreuzkirche, Dresden, Germany 8 pm

8 MAY

**Sebastian Freitag**; Kathedrale, Dresden, Germany 8 pm

15 MAY

**Renata Marcinkute**; Frauenkirche, Dresden, Germany 8 pm

**Nathan Laube**; Radio France, Paris, France 8 pm

18 MAY

**Philip Scriven**; St. Alban's Cathedral, St. Alban's, UK 5:30 pm

21 MAY

**Rien Donkersloot**; Grote Zaalvan Philharmonie, Haarlem, Netherlands 8:15 pm

22 MAY

**Holger Gehring**, with trumpet and alto; Kreuzkirche, Dresden, Germany 8 pm

24 MAY

**Daniel Mault**; Bloomsbury Central Baptist, London, UK 4 pm

**Denis Bédard**; Holy Rosary Catholic Cathedral, Vancouver, BC, Canada 8 pm

29 MAY

**Stefan Viegelahn**; Kathedrale, Dresden, Germany 8 pm

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## Recital Programs

GUY BOVET, Basilique Saint-Sernin, Toulouse, France, October 9: *Ofertorio en do mineur*, Albéniz; 2 versets sur le *Secularium*, Eslava; *Benedictus*, Alkan, transcr. Bovet; Pavane de la Belle au Bois dormant, Petit Poucet, Laideronnette, Impératrice des pagodes, Les entretiens de la Belle et de la Bête, Le Jardin féérique (*Ma Mère l'Oye*), Ravel, transcr. Bovet; *Le Boléro du divin Mozart*, *Trois tangos ecclesiasticos*, Bovet.

ADAM BRAKEL, Westminster United Church, Winnipeg, MB, Canada, October 28: *Étude Symphonique*, Bossi; *Sonata in c*, BWV 526, Bach; *Fantasy on Jerusalem*, Rone; *Sonata Eroica*, op. 94, Jongen; *Praeludium und Fuge in c*, Martin; *Praeludium in d*, BuxWV 140, Buxtehude; *Variations on a theme from Carmen*, Horowitz, transcr. Brakel.

PETER RICHARD CONTE, Plainfield United Methodist Church, Plainfield, IN, October 28: *Toccata and Fugue in d*, Bach; *Funeral March for a Marionette*, Gounod, transcr. Conte; *Grand Choeur avec Tonnerre*, Corrette; *Graceful Ghost*, Bolcom, transcr. Conte; *Night on Bald Mountain*, Mussorgsky, transcr. Conte; *In the Hall of the Mountain King*, Grieg, transcr. Conte; *Elfes*, Bonnet; *Overture (Ruddigore)*, Sullivan, transcr. Conte.

DAVID COOK, All Hallows by the Tower, London, UK, October 18: *Prelude (The Spitfire)*, Walton, transcr. Morrell; *Chanson Triste*, Tchaikovsky, transcr. Lemare; *Minuet and Trio (Jena Symphony)*, Beethoven, transcr. Coleman; *Adagio (Moonlight Sonata)*, Beethoven, transcr. Best; *Concerto in G*, BWV 592, Bach; *Consolation No. 4 in D-flat*, Liszt, transcr. Henderson; *Finlandia*, op. 26, no. 7, Sibelius, transcr. Fricker.

ISABELLE DEMERS, Knox United Church, Parksville, BC, Canada, October 7: *Harry Potter Symphonic Suite*, Williams, transcr. Demers; *Requiescat in Pace*, Sowerby; *Intermezzo, Finale (Symphonie pour Orgue)*, op. 5, Barié; *Ma Vlast*, Smetana, transcr. Demers; *Aubade*, op. 55, no. 1, *Carillon de Westminster*, op. 54, no. 6, Vierne; *Sonata in c*, BWV 526, Bach.

JOHN GOUWENS, carillon, Culver Academies, Culver, IN, October 6: *Air with*

*Variations in the Italian Manner*, Bach, transcr. Winsemius; Hymn improvisation on "Be Not Afraid"; *Gymnopédie No. 2*, Satie, transcr. Gouwens; *Prelude No. 3*, van den Gheyn; *Dorian Chorale for Organ*, Alain, transcr. Gouwens; Hymn improvisation on "Arirang"; *Five Short Pieces*, Robins; Hymn improvisation on "Lead On, O King Eternal."

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, October 12: *Improvisation sur le Te Deum*, Tournemire; A la Sainte Vierge (*Sept pièces pour orgue*), Fleury; *Sonata in E-flat*, BWV 525, Bach; *Sicilienne*, von Paradis, transcr. Gowers; *Prelude et Fugue sur le nom d'Alain*, Duruflé.

RICHARD GOUWERS, Église Notre-Dame de la Dalbade, Toulouse, France, October 10: *Overture (Die Meistersinger von Nürnberg)*, Wagner, transcr. Lemare; *Intermède (Feuersnot)*, Strauss, transcr. Gowers; *Fantaisie et Fugue sur le Choral Ad Nos, ad salutarem undam*, Liszt.

STEPHEN HAMILTON, Eglise St. Vincent de Merignac, Bordeaux, France, October 11: *Suite de Deuxieme Ton*, Clérambault; *Sonata de 1° tono para clave y para órgano con trompeta real*, Lidón; *Partite Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cinque Mutanze*, Valente; *Concerto in b*, Walther; *Prelude and Fugue in c*, BWV 546, Bach; *Toccata, Villancico, y Fuga*, op. 18, Ginastera; *Aria (Six Pieces)*, A. Alain; *Le Jardin suspendu*, JA 71, *Litanies*, JA 119, J. Alain.

CHRISTOPHER HOULIHAN, Christ Evangelical Lutheran Church, Athens, OH, October 5: *Toccata*, Sowerby; *Master Tallis's Testament (Six Pieces)*, Howells; *Four Sketches for Pedal Piano*, op. 58, Schumann; *Passacaglia and Fugue in c*, BWV 582, Bach; *Scherzo (Symphonie II)*, op. 20, Romance (*Symphonie IV*, op. 32), *Toccata (24 Pièces de Fantaisie)*, op. 53, no. 6, Vierne.

DANIEL HYDE, St. Thomas Church, Fifth Avenue, New York, NY, October 5: *Overture (Die Meistersinger von Nürnberg)*, Wagner, transcr. Lemare; *Allein Gott in der Höh sei Ehr*, BWV 715, 711, 717, 676, Bach; *Valse Mignonne*, op. 142, no. 2, Karg-Elert; *The Star-Spangled Banner Concert Varia-*

*tions*, op. 23, Buck; *Choral in E*, Franck; *Mein junges Leben hat ein End*, SwWV 324, Sweelinck; *Improvisation on St. Clement*, Hancock, transcr. Stoltzfus; *Final (Symphonie I*, op. 14), Vierne.

YUKA ISHIKAWA, FABIAN LUCHTERHANDT, JOHANNES ZEINLER, Basilique Saint-Sernin, Toulouse, France, October 14: *Scène et fantaisie pastorale*, Lefébure-Wély; *Larghetto (Symphony VII)*, Beethoven, transcr. Batiste; *Sortie*, Petrali; *Danse macabre*, Saint-Saëns; *Naïades*, op. 55, no. 4, Vierne; *2e et 3e danse*, Rachmaninov; *Akademische Festouvertüre*, Brahms; *Bien loin d'ici*, Mukai; *La Croix du Sud*, Florentz; *Tanz-Toccata*, Heiller; *2e mouvement (Concerto à 4 mains)*, Bartók.

SIMON THOMAS JACOBS, Rye Presbyterian Church, Rye, NY, October 14: *Sinfonia (Cantata 29)*, Bach; *Concerto No. 13 in F*, HWV 295, Handel; *Organ Concerto No. 1 in F*, op. 137, Rheinberger.

CALVERT JOHNSON, Hill Auditorium, University of Michigan, Ann Arbor, MI, October 2: *Passacaglia and Fugue*, *Andante*, *Hour of Peace*, *Cantilena*, *Little Pastorale*, *Caprice*, *Tempo moderato*, Florence Price.

SUNGHEE KIM, Valparaiso University, Valparaiso, IN, October 5: *Sonata in G*, BWV 530, *Prelude and Fugue in e*, BWV 548, Bach; *Study for Pedal Piano*, op. 56, no. 4, *Sketch for Pedal Piano*, op. 58, no. 3, Schumann; *Sicilienne*, *Toccata (Suite)*, op. 5, Duruflé.

OLIVIER LATRY, Cathedral of the Holy Name, Chicago, IL, October 18: *Offertoire sur les Grands Jeux (Messe des Paroisses)*, Couperin; *Menuet*, *Overture d'Isis*, *Marche de Thésée*, Lully, transcr. Geoffroy; *Partita sopra Sei gegrüßet*, *Jesu güttig*, BWV 768, Bach; *Troisième Choral*, FWV 40, Franck; *Postlude pour l'office des Complies*, JA 29, Alain; *Évocation II*, Escaich; improvisation.

NATHAN LAUBE, Church of the Transfiguration, Orleans, MA, October 14: *Allegro vivace (Symphonie V)*, op. 42, no. 1, Widor; *Pastorale*, Roger-Ducasse; *Introduction, Passacaglia, and Fugue*, Willan; *Concert Overture in c*, Hollins; *Overture (Tannhäuser)*, Wagner, transcr. Warren, Lemare, Laube.

RENÉE ANNE LOUPRETTE, with Ivan Goff (Uilleann pipes, Irish flute), Walt Disney Concert Hall, Los Angeles, CA, October 7: *Prelude and Fugue in G*, BWV 541, Bach; *Alcyone, Suite des Airs à joüer*, Marais; *Lament for Limerick, The Angel's Share*, arr. Goff, Louprette; *Litanies*, JA 119, Alain; *Were You at the Rock?*, Beglarian; *Suite*, op. 5, Duruflé.

ROBERT McCORMICK, Allen Organ Company, Macungie, PA, October 26: *Imperial March*, op. 32, Elgar, transcr. Martin; *Andante espressivo (Sonata in G)*, op. 28, Elgar; *Suite for Organ*, Martinson; *Choral (Deuxième Symphonie)*, op. 20, Vierne; *Prelude on Llanfair*, Robinson.

JONATHAN MELLING, All Hallows by the Tower, London, UK, October 4: *Trumpet Tune in C*, Purcell; *Aria (Semele)*, *Andante (Concerto in G)*, op. 4, no. 1, Handel, transcr. Taylor; *Andante with Variations in D*, Mendelssohn; *Arietta*, op. 12, no. 1, *Hjemve*, op. 57, no. 6, *Berceuse*, op. 38, no. 1, Grieg, transcr. Ludwig; *We All Believe in One True God*, Peeters; *Tune in E*, *Elegy in B-flat*, Thalben-Ball; *Festival Toccata*, Fletcher.

ALAN MORRISON, Spivey Hall, Clayton State University, Morrow, GA, October 27: *Orb and Sceptre*, Walton; *Vater unser im Himmelreich*, Böhm; *Partita diverse sopra Sei gegrüßet*, *Jesu güttig*, BWV 768, Bach; *Carillon*, Sowerby; *Octaves (Six Études)*, op. 5, Demessieux; *Pictures at an Exhibition*, Mussorgsky, transcr. Guillou, Morrison.

RAPHAËL OLIVER, Église Notre-Dame de la Dalbade, Toulouse, France, October 5: *Pelleas et Mélisande*, Fauré, transcr. Robilliard; *Clair de Lune*, op. 53, no. 5, *Naïades*, op. 55, no. 4, Vierne; *Suite*, op. 5, Duruflé.

PATRICK POPE, Loyola University, Chicago, IL, October 21: *Comes Autumn Time*, *Carillon*, Sowerby; *Air*, Hancock; *Concerto in C*, BWV 595, Bach; *Partita on Crucifer*, Bates; *Concertino*, Major.

NICHOLAS SCHMELTER, Cathedral of St. John the Evangelist, Milwaukee, WI, October 10: *Toccata*, Mushel; *Meditation (Trois Improvisations)*, Vierne; *Introduction, Passacaglia, and Fugue*, Wright.

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## PUBLICATIONS / RECORDINGS

**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](http://www.guinaldopublications.com).

*A Whispered Prayer*, for unison voices with organ accompaniment, is the third of a trio of complimentary hymn anthems to be offered by **Fruhauf Music Publications** in the course of 2018-19. Available in May, the hymn text is omni-seasonal. The setting provides three unison verses and a brief transition, followed by a unison fourth verse that features a free accompaniment and descant. A visit to FMP's home page bulletin board at [www.frumuspub.net](http://www.frumuspub.net) will provide a link to the letter-sized PDF booklet file's download page, along with access to the other two anthems being featured this year.

## PUBLICATIONS / RECORDINGS

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

**Spring Song**, by William Faulkes. I think Mendelssohn was the first to use the title of "Frühlingslied" or "Spring Song" in his op. 62, no. 6, of "Songs without Words." Several others have followed this idea, and this is Faulkes's. It's light and lyrical and I encourage you to look at it for Spring 2019. [michaelsmusicsservice.com](http://michaelsmusicsservice.com) 704/567-1066.

**Consoliere 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](http://Wlpmusic.com).

**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](mailto:slporganist@gmail.com).

**Raven has released the CD, Tell of His Love, Raven OAR-144**, featuring the musicians of the Cathedral of St. John, Albuquerque, New Mexico. The Choirs of the Cathedral of St. John, Maxine Thévenot, Director and Organist, and Edmund Connolly, Assistant Organist, perform the *Magnificat* and *Nunc Dimittis* by Aaron David Miller; Andrew Carter's setting of "Consider the Lillies"; settings of *O sacrum convivium* and *Haec Dies* by McNeil Robinson; and other choral works by Fauré, Samuel Wesley, Casals, Dyson, Gibson, and Stephanie Martin. Thévenot plays *Variations on Ubi Caritas* by Denis Bédard and Robinson's *Chorale Prelude on Llanfair*. Edmund Connolly plays *Fanfare* by Kenneth Leighton. Raven OAR-144, [RavenCD.com](http://RavenCD.com), \$15.98 postpaid.

## PUBLICATIONS / RECORDINGS

**The Organ Historical Society** announced the publication of its 2019 Pipe Organ Calendar. The calendar features organs by Wolff, Schudi, Noack, Bedient, Sipe-Yarbrough, Fisk, Hook & Hastings, Redman, Kern, and others. Available from the OHS e-Shoppe: \$18 members (\$21 non-members), <https://organhistoricalsociety.org/product/ohs-2019-calendar/?v=7516fd43adaa>.

**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](http://www.proorgano.com) and search for the term "Nordic Journey."

**Raven has released the first in a series of new recordings by Timothy Olsen, Organs of North Carolina.** Vol. 1, *The German Muse* (OAR-977), features the 1965 Flentrop at Salem College in works by Buxtehude, Distler, Böhm, J. S. Bach, Pachelbel, Zipoli, Hindemith, and Walcha. Vol. 2, *The American and French Muses* (OAR-145), features the 1977 Fisk op. 75 at the University of NC School of the Arts; works by Margaret Sandresky, Aaron Travers, Ted Oliver, Claude Gervaise, de Grigny, and Franck. \$15.98 each, postpaid worldwide from [RavenCD.com](http://RavenCD.com).

**The Tracker**—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 40 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: [www.organhistoricalsociety.org](http://www.organhistoricalsociety.org).

## PIPE ORGANS FOR SALE

**Lawrence Phelps Casavant Frères, Op. 3075** for sale. 2 manuals, 3 divisions, 46 ranks, 29 stops. Terraced drawknob console. Mechanical action. 1969 electronic combination action. Email [jeffrey@christchurchpelham.org](mailto:jeffrey@christchurchpelham.org) or call 914/738-5515, ext. 102.

**Aeolian Duo-Art Pipe Organ, Opus 1560.** Three manuals: Great, Swell, Choir, w/expression, and Pedal; 48 ranks, Harp and Chimes, all stops 73-pipes, 61-note manuals, 32-note pedals. Electro-pneumatic chests; 176-note roll-player in console. \$52,000. Restored by Dave Junchen; professionally removed from California Institute of Technology, Pasadena, by Organ Clearing House and American Organ Institute. Organ in safe/secure climate controlled storage, San Antonio, Texas. Contact Mr. Crockett; 214/991-1009; [realcorllc@hotmail.com](mailto:realcorllc@hotmail.com)

**M.P. Moller Opus 11542**, 1981 (3m, 36r), is being offered for sale and must be removed by June 2019. The specification can be found on the OHS Database. The organ is in playable condition and can be heard on YouTube "Organs of Pittsburgh – Ep. 9." Asking price is \$10k; must be removed by an insured organ builder. Contact: [tromba16@gmail.com](mailto:tromba16@gmail.com)

**Reuter Antiphonal Organ and console** (un-enclosed 3 ranks unified to 25 stop-tab controls, 2 manual and pedal) for sale. Reuter 3 manual and pedal console also for sale (69 draw-knobs, 15 tilting tablets), all from Opus 1554, 1967. Can be purchased separately or together. Make offer, buyer to remove by April 26, 2019. Contact organist Julia Tucker for full information and photos, Valley Presbyterian Church, 6947 E. McDonald Drive, Paradise Valley, AZ 85253; 480/991-6424, [juliagtucker@gmail.com](mailto:juliagtucker@gmail.com).



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