

THE DIAPASON

JANUARY 2014



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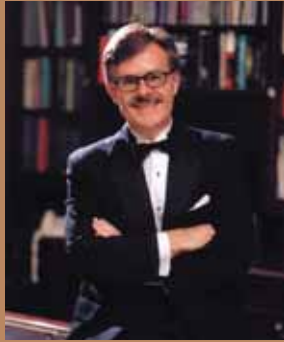
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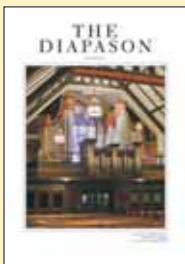
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COVER

John-Paul Buzard Pipe Organ Builders,
Champaign, Illinois; St. Bridget Catholic
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John Collins
Leon Nelson

Editor's Notebook

In this issue

By the time you read this, the Christmas organ tunings and maintenance will have been completed, and the music for services and concerts a glorious, joyful memory. We at THE DIAPASON wish you not only a wonderful new year but also some rest and relaxation following your most worthy labors.

On a sad note, we report the passing of Massimo Nosetti and Marianne Webb, organists, and Hellmuth Wolff, organbuilder. All have left us far too soon, and we are planning for tribute feature articles to their memories in future issues of THE DIAPASON.

Among the offerings in this issue, Cliff Varmon reports on the British Organ Music Seminar held this past July in London, Cambridge, and Peterborough, and Helen VanAbbema Rodgers covers its French counterpart, which visited Paris, Lyon, and Chambéry. Andrew Forrest explains the history of the organ at St. James United Church in Montreal, from its origins in 1889 to its current restored condition; the changes over the years are clearly observable in the stoplists.

An increasing number of pipe organ projects these days are not creations of brand-new instruments, but instead restorations or reworkings of older organs. Thomas R. Thomas describes the journey of a nineteenth-century Scottish chamber organ, originally by John Renton of Edinburgh. And our "New Organs" feature describes Marceau Pipe Organs' opus XXVIII, which is based on M. P. Möller's opus 7821. But new pipe organs do continue to be made. This month's cover feature is John-Paul Buzard Pipe Organ Builders' new three-manual instrument for St. Bridget Catholic Church in Richmond, Virginia.

Here & There

Events

Emmanuel Church, Chestertown, Maryland, continues its music series: January 5, Twelfth Night Evensong; 1/17, Timothy Robson; March 14, Thomas Sheehan; April 11, Bruce Stevens; May 16, Ken Cowan; 5/29, Ascension Evensong. For information: www.emmanuelchesterparish.org.

St. Agnes Church, New York, New York, continues its organ recital series, every second Saturday of the month at 4:30 p.m.: January 11, Janet Yieh; February 8, David Hughes; March 8, Jared Lamenzo; May 10, David Ball; June 14, James D. Wetzel. For information: stagneschurchnyc.org/music.

St. Lawrence Church, Alton, Hampshire, U.K., presents its 47th year of organ concerts on Tuesdays at 8 p.m.: January 14, Clive Driskill-Smith; February 11, Richard Pearce; March 11, Carol Williams; April 8, Sarah MacDonald; May 6, Alex Palotai. For information: Tony Willman, 01420 543628; tony.willman@btopenworld.com.

The National Association of Pastoral Musicians continues "Music in Celebrating the Mass," its webinar series, on January 16, March 20, May 1 and 29. For information: www.npm.org/Membership/webinar.htm.

The Philadelphia Singers continues their 2013–2014 season: January 19, Randall Thompson, *Requiem*, at the Church of the Holy Trinity; May 18, Mozart, *Vesperae solennes de Confessore*, and Schubert, *Mass in A-flat*, at the Cathedral Basilica in Philadelphia. For information: 215/751-9494; www.philadelphiasingers.org.

The Concert Hall in Reading, U.K., continues its series of lunchtime recitals: January 22, Eleni Keventsidou; March 5, Chris Bragg; April 30, Richard Brasier;

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John Bishop devotes his column "In the wind . . ." to money, namely, funding for the arts. (As was said in the movie *The Right Stuff*: "Funding makes this bird go up . . . No bucks, no Buck Rogers.") He explores the nature of the large sums of money necessary to produce works of art and music (including our own instrument, which can have a cost of seven figures), along with the human nature—not always noble—that keeps company with wealth. Gavin Black offers part sixteen of his organ method, this month discussing techniques for finger changing and substitution.

In preparation

In the coming months, we will be publishing features on Indiana University's recent organ conference and inaugural of C. B. Fisk opus 91, and on issues in pipe organ restoration, along with various projects.

Social life

Social media is here to stay, and will become part of communication in many facets of life. THE DIAPASON is no exception—we now have a Facebook page. We invite you to visit and to "Like" us on Facebook. ■



Richie Gress, David Wold, Ray Cornils, Eric Bermari, and Bruce Amadi

The **Young Organist Collaborative** of Portsmouth, New Hampshire, presented a faculty recital on November 3 on the Létourneau opus 75 organ at St. John's Episcopal Church. Richie Gress, the 16-year-old winner of the Penn Brown Organ Scholarship, opened the program with Bach's *Prelude and Fugue in G major* (BWV 541). Faculty members performed works of Bédard, Walther, J.S. Bach, Duruflé, and others.

The Young Organist Collaborative, a program that was seeded by the New Hampshire Episcopal Diocese in 2001, aims to "invest in the next generation of organists," supporting young people in study of the pipe organ. The YOC has to date supported over 90 students, several of whom have gone on to study organ at prestigious university music programs.

July 2, a student from Eton College. There will also be a celebrity recital May 15, featuring Paul Hale. The Concert Hall houses a "Father" Willis organ built in 1863. It was restored in 1999 by Harrison & Harrison. For information: 0118 960 6060; www.berkshireorganists.org.uk.

First Church of Christ, Wethersfield, Connecticut, continues its 2013–14 concert series: January 26, Super Bell XXII; February 23, concert of spirituals; March 23, Showcase for Youth; April 13, Palm Sunday concert; June 8, ASOF winners' concert. For information: 860/529-1575 x209; www.firstchurch.org.

Doylestown Presbyterian Church, Doylestown, Pennsylvania, continues its music series: January 26, Impulse Handbell Ensemble; March 16,

Hofstra University Chorale; May 4, DPC Festival Choir and Orchestra, scenes from Haydn's *Creation*. For information: <http://dtonpc.org>.

Presbyterian Homes, Evanston, Illinois, continues its organ recitals in Elliott Chapel: January 27, Andrea Handley; February 24, Brett Zumsteg; March 31, Christine Kraemer; April 28, Stephen Schnurr; May 19, James Hicks; June 23, Christopher Urban. For information: www.presbyterianhomes.org.

The Cathedral of the Holy Angels, Gary, Indiana, continues its twenty-first season of the Cathedral Arts Concert Series: January 27, Donald VerKuijlen at St. Mary of the Lake Catholic Church; April 27, Stephen Schnurr

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Here & There

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at the cathedral (celebrating the 50th anniversary of Casavant opus 2769). For information: Br. Ben Basile, bbasile@ccsj.edu, 877/700-9100, ext. 280.

St. Mary's Episcopal Cathedral, Memphis, Tennessee, continues its 2013-14 concert series: January 31, Luther College Nordic Choir; March 21, Paul Jacobs performs for the Tennessee AGO centennial celebration. For information: 901/527-6123, selsholz@stmmarysmemphis.org, www.stmarysmemphis.org.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: January 31, Montevallo Early Music Ensemble; February 2, Charles Kennedy; 2/28, Leon W. Couch, III; April 6, Georgia Tech Chamber Choir; 4/13, Frederick Teardo, Dupré, *Le Chemin de la Croix*; May 2, Leslie C. S. Teardo; 5/18, Cathedral Choir. For information: adventbirmingham.org.

The University of Texas at Austin will host Martin Schmeding in a recital on Sunday, February 2, at 4 p.m. in Bates Recital Hall on the Visser-Rowland organ. Schmeding will also lead masterclasses at the university. For information: www.music.utexas.edu.

St. Mark's Cathedral, Seattle, continues its music series: February 2, John Stuntebeck, with Brian Fairbanks, flute; March 7, Alan De Puy; 3/23, Clint Kraus, with Linda Strandberg, soprano; May 23, Jonathan Dimmock, all-Bach program. For information: www.saintmarks.org.

The Church of St. Louis, King of France, St. Paul, Minnesota, continues its organ recitals, Tuesdays at 12:35 pm: February 4, Margaret Burk; 2/11, Christopher Wallace; 2/18, Russell Draeger; 2/25, Dean Billmeyer; March 11, Carolyn Diamond; 3/18, Christopher Ganza; 3/25, Anna Myeong; April 8, Gregory Mark Peterson; 4/29, Brian Carson; May 6, Mark Sedio; 5/13, David Saunders; 5/20, Jeffrey Jamieson. For information: www.stlouiskingoffrance.org.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its music series: February 5, Beth and Ron Sider; March 5, David Binkley; April 2, Eric Riley. For information: www.thechpc.org.

The John F. Kennedy Center for the Performing Arts, Washington, D.C., continues programs for the new Rubenstein Family Organ (Casavant Frères, Opus 3899, 85 ranks) in its first

full season at the Kennedy Center: February 5, Paul Jacobs; May 21, Iveta Apkalna. Additional performances will be announced later. For information: www.kennedy-center.org.

The Cathedral Basilica of St. Louis, St. Louis, Missouri, continues its concert series: February 8, Cantus; 2/23, Organ and Brass Spectacular; March 15, *Stile Antico*; April 8, St. Louis Symphony and Chorus; May 2, The Alleluia Ringers. For information: www.CathedralConcerts.org.

VocalEssence continues its 45th concert season: February 9, Witness: Stomp & Sing; March 21 and 23, John Rutter Jubilee; April 27, Tchaikovsky for Voices; May 20, ¡Cantaré! Community Concert. For information: www.vocalescence.org.

Trinity Episcopal Church, Santa Barbara, California, continues its music series, Sundays at 3:30 p.m.: February 9, flutes and piano; March 23, J. S. Bach Birthday Bash Concert; April 27, Kirkin' o' Tartans; May 11, Young Artists in Concert; June 15, Musical Fireworks; August 2, Old Spanish Days Fiesta Concert. For information: www.trinitysb.org.

Campbellsville University, Campbellsville, Kentucky, continues its noon organ recitals on the 1894 Farrand and Votey pipe organ in Ransdell Chapel, and the 1875 Pomplitz organ in Our Lady of Perpetual Help Catholic Church: February 11, Schuyler Robinson; March 18, Jan-Piet Knijff; April 8, Wesley Roberts with Campbellsville University faculty. For information: www.campbellsville.edu.



Michael Sharp and Iain Quinn at Ligeti symposium

Florida State University hosted a Ligeti Symposium and Festival October 10-12, 2013, in celebration of the ninetieth year since the composer's birth. In attendance were Ligeti scholars from around the world including Ligeti biographer Richard Steinitz, the composer's long-time assistant Louise Duchesneau, and the composer's son Lukas Ligeti.



"Viva Italia!" program at the Cathedral of St. Michael the Archangel

On October 19 the **Cathedral of St. Michael the Archangel** in Springfield, Massachusetts, opened its music season with "Viva Italia!," a festival of Italian choral and instrumental music with the Cathedral Choir of Boys and Adults, strings, trumpet, and oboe. The program featured Vivaldi's *Concerto for four violins*, *Concerto for oboe and strings* RV 450, and the *Gloria in D*; Pergolesi's *Magnificat in B-flat*; and trumpet sonatas by Domenico Gabrieli. The program was directed by Ladislav Pfeifer, who also played the harpsichord for the event.



Jonathan Biggers (right) at Southern Illinois University

Jonathan Biggers performed as part of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series on September 20, 2013, in Shryock Auditorium at Southern Illinois University at Carbondale. Pictured, left to right, are Lynn Trapp (principal artistic director), Frank Grzych (Director, School of Music), Gail White (artistic director board), Kimberly Kempf-Leonard (Dean, College of Liberal Arts), and Jonathan Biggers.

The festival included performances of chamber, orchestral, and instrumental works by the composer, including the organ works *Harmonies* performed by FSU student Michael Sharp, and *Volumina*, performed by Dr. Iain Quinn.

The final event in the **Thirteenth National Organ-playing Competition** sponsored by the Ruth and Clarence Mader Memorial Scholarship Fund was held on November 9, 2013, at the Claremont United Church of Christ, Claremont, California. The competition was open to organists under age 35 who are residents of the United States. Three finalists had been selected from recorded performances submitted by 18 contestants. In both preliminary and final events the repertoire was unrestricted, except for one required work: *Fanfare Prelude* by Clarence Mader.



Mader Scholarship winners: Weicheng Zhao, second place; Jaebon Hwang, third place; Adam Pajan, first place.

Four prizes were awarded: \$6,000 (first prize), \$4,000 (second prize), \$2,000 (third prize), supplied by the Mader Fund, and \$1,500 (audience prize), given by Craig and Jennifer Zobelein.

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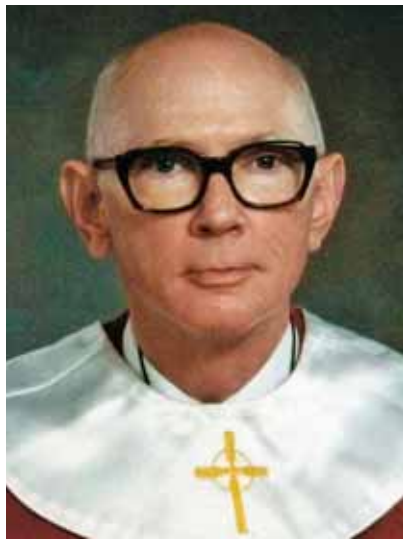
Here & There

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First prize was awarded to Adam Pajan, a DMA candidate at the University of Oklahoma American Organ Institute. He studies with John Schwandt and is both a Graduate College Research Fellow and Graduate Assistant. Winner of both second prize and the audience prize is Weicheng Zhao, who is currently enrolled in the Master of Music program at the University of Southern California Thornton School of Music, where he studies organ with Cherry Rhodes. Third prize was awarded to Jaebon Hwang, who is pursuing the Graduate Certificate in Organ Performance at the University of Southern California Thornton School of Music; she studies organ with Ladd Thomas. All three finalists hold positions as church musicians. The instrument used for the final competition was Glatter-Götz/Rosales Opus 2 (1998). Kimberly Marshall, Dorothy Young Riess, and James Vail served as competition judges.

The Ruth and Clarence Mader Memorial Scholarship Fund was founded in 1971 to honor the memory of two outstanding Southern California musicians whose high ideals and vision were an inspiration to their many friends, students, and colleagues. Frances Nobert is president of the organization. In addition to organ-playing competitions, the Mader Fund has sponsored new organ compositions and research projects related to the organ.

—Orpha Ochse



Kent S. Dennis

The **Kent S. Dennis Memorial Scholarship Fund** has been established through the Midland Area Community Foundation (MACF), for students seeking to begin or further their keyboard education. The fund will provide competitive scholarships to students residing in the area served by the Saginaw Valley Chapter of the American Guild of Organists, or to students studying with a teacher who is a member of the Saginaw Valley Chapter.

Dr. Kent S. Dennis was a senior research associate at the Dow Chemical Company for 32 years before retiring in

Appointments

Paul Jacobs has been appointed to lead the Organ Institute at the Oregon Bach Festival. The newly created institute, scheduled for June 30–July 5, 2014, will be devoted exclusively to the performance and study of the organ, which figured prominently in Bach's compositions and performance. Attendees (both performers selected through recorded audition, and non-performing auditors) will participate in specialized seminars, perform in daily masterclasses under the direction of Paul Jacobs and the festival's Artistic Director, Matthew Halls, and present a final public recital. The Oregon Bach Festival, founded in 1970 by Helmuth Rilling and Royce Saltzman, is based in Eugene, Oregon; it presents three weeks of choral, orchestra, solo, and chamber works, along with social events and educational programs. Paul Jacobs, chair of the organ department at the Juilliard School, performed at the Oregon Bach Festival in 2013, after which the creation of the Organ Institute began. The winner of a Grammy Award, Jacobs is currently recording a new album with soprano Christine Brewer. ■



Paul Jacobs

1986. For 47 years, he served as organist for Memorial Presbyterian Church in Midland; he was named organist emeritus in 2003. According to Nicholas Schmelter, minister of music at Saginaw's First Congregational Church, the scholarship existed for several decades before being designated in memory of Kent S. Dennis. Original seed money was generated by members of the Saginaw Valley Chapter of the American Guild of Organists.

The scholarship is open to keyboard students enrolled in high school or college, as well as adult students. Applications will be accepted in February. If selected, a portion of the application process will include a live audition. For information: 989/839-9661, or www.midlandfoundation.org.

Assurance, a set of nine recessional, trumpet tunes, and celebratory settings of familiar hymns. Within the past year Zimbel Press has released Ashdown's *Sonata da Chiesa, Ancient Dances: Four Pieces for Organ*, and *Sonata da Chiesa #2*, premiered September 17 by Carson Cooman at Harvard. New choral music includes *Winds through the Olive Trees* (GIA), *Spirit Divine, Attend Our Prayers* (OCP), *My Song Is Love Unknown* (Paraclete), and *Creator Spirit by Whose Aid* (Augsburg Fortress).



Dean Billmeyer with the Oehme organ in Brand-Erbisdorf, Saxony

Dean Billmeyer, professor of organ and harpsichord at the University of Minnesota, gave two concert tours of Germany and Austria this past fall, performing in Bavaria (Füssen and Pfronten) and at the Martin-Luther Kirche in Linz in September. On the first weekend of November, he gave recitals in Saxony in Brand-Erbisdorf and in Cämmerswalde, performing works of Muffat, Böhm, Jean-Antoine Blanc, and J. S. Bach, on organs built by the Gottfried Silbermann pupil Adam Gottfried Oehme. Billmeyer's concerts were, in part, preparation for an international Master Course he will hold July 14–18, 2014, together with the

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International Organ Competition award winners (left to right): Jean-Charles Robin-Gandrille; Keiko Nakata; David Cassan; David Maw

The **Academie André Marchal** announces the results of the 2013 International Organ Competition, which took place October 22–26, 2014, in Biarritz, France. In improvisation, David Cassan and David Maw tied for the grand prize; second prize was awarded to Jean-Charles Robin-Gandrille. In interpretation, Keiko Nakata received the Grand Prize and the Giuseppe Englert Memorial Prize. David Cassan was awarded prizes for best interpretation of a French piece, best Wagner transcription, best improvisation on a Basque theme, and public favorite prizes for both improvisation and interpretation.

People



Franklin Ashdown

Franklin D. Ashdown announces the release of new solo organ and choral works. Two collections published by Augsburg Fortress are *Bright and Guiding Star*; nine compositions for Epiphany, both free-style and hymn tune-based, and *Postludes on Hymns of Faith and*

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*Justan J. Foster, Organist
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Freiberg Cathedral organist Albrecht Koch. Organized in cooperation with the Gottfried Silbermann Society, the course will give organists opportunity to study both the great Silbermann organ in Freiberg Cathedral as well as instruments of Oehme and Zacharias Hildebrandt. For information: www.silbermann.org or contact Prof. Billmeyer at dwb@umn.edu.



Blaise Carson and Sylvia Marcinko Chai

Blaise Carson won the SMA International Scholarship for Organ Study recently. Two years ago the Tampa Chapter AGO awarded her the second half of their Margaret McAlister Scholarship for Organ Study. Blaise is shown here with her teacher, Sylvia Marcinko Chai.



Jeannine and David Jordan

Organist **Jeannine Jordan** and media artist **David Jordan** presented their organ and multi-media event, *Bach and Sons*, at the Region VIII AGO Convention at St. John's Lutheran Church in Salem, Oregon. In October the Jordans presented a performance of *Bach and Sons* to open the 2013–2014 Music on Market Series at Wooster United Methodist Church, Wooster, Ohio. The Jordans also gave their organ and multi-media presentation *From Sea to Shining Sea*, telling the story of the organ in America, on October 27 at Hyde Park Community United Methodist Church in Cincinnati. For information: www.bachandsons.com and www.fromseatoshiningsea.net.



Luis E. Arreaga, Doug Cleveland, Hörður Áskelsson

Doug Cleveland opened the 2013 International Summer Festival of the Arts in Reykjavik, Iceland on August 18, 2013, with a solo organ recital on the Klais organ in the Hallgrímskirkja. The concert was sponsored by the American Embassy and was broadcast live on the Scandinavian Radio Network. At the festival, Cleveland joined Chicago-based trumpet virtuoso Stephen Burns on August 22 in a trumpet and organ recital, which included two European premieres: *Blue Green Red* (2013) by Julian Wachner of Trinity Wall Street, and *Elegy for Mundy* (2013) by Chicago composer James Stephenson. Pictured are Luis E. Arreaga, the American Ambassador to Iceland, Doug Cleveland, and Hörður Áskelsson, organist of the Hallgrímskirkja. Doug Cleveland is represented in North America by Karen McFarlane Artists.



Dan Locklair

The organ music of **Dan Locklair** was the focus of American Public Media's *Pipedreams* radio program the week of September 30. The two-hour "Unlocking Locklair" program, hosted by Michael Barone, presented seven of the composer's major works, including the first national broadcast of his *Concerto for Organ and Orchestra* (2010), performed by the Eastern Festival Orchestra, Gerard Schwarz, conductor, with soloist Susan Bates.

Other works on the program included *O Festive Day*, *Trumpets of Light*, *Sonata da Chiesa*, *Anthem: The Lone Wild Bird*, *Ayre for the Dance*, *In Mystery and Wonder*, and *Phoenix Processional*. The show is available for listening at the Pipedreams website: <http://pipedreams.publicradio.org/listings/2013/1339/>.

Locklair's *Glory and Peace* was performed by organist Thomas Murray on October 30 at the Cathedral of St. John the Divine in Manhattan. Commissioned by the Anglican Musicians Foundation, the Los Angeles Conference Committee, and the Los Angeles AGO chapter for the 2009 Conference of the Association of Anglican Musicians, the work reflected the theme of the conference, "Seven whole days, not one in seven, I will praise Thee," from George Herbert's 17th-century poem *King of Glory, King of Peace*. *Glory and Peace* is published by Subito Music Publishing. For information: www.locklair.com.

David Newsholme is featured on a new recording on the Regent label (REGCD407), Howells from Salisbury. Recorded on the Salisbury Cathedral organ, the program includes *Flourish for a Bidding, St. Louis comes to Clifton, Intrata no. 2*, four Rhapsodies, and *Sonata no. 2*. David Newsholme is currently assistant organist at Canterbury Cathedral and organist of the King's

School in Canterbury, and also serves as musical director of the Canterbury Singers. For information: www.regentrecords.com.



Leon Nelson

Leon Nelson has recently had two pieces for organ, "Aria," and "Trumpet Flourish," published in *The Essential Collection for the Church Organist II, 50 Settings for the Church Year*. Compiled and edited by Jane Holstein, the collection is available from Hope Publishing Company, Carol Stream, Illinois. Other contributors to the collection include Charles Callahan, Donald Hustad, Hal H. Hopson, Joel Raney, Gordon Young, and others.



Anthony Newman

Anthony Newman completed three major projects in 2013. Earlier this year, 903 Records released Newman's *Complete Collected Organ Works of JS Bach*, a 9-CD set, and *Complete Collected Harpsichord Works of JS Bach*, a 10-CD set, both available at CDBaby.com. *Complete Original Works of Anthony Newman* has been released by 903 Records, available at Amazon.com. Anthony Newman's compositions range from solo works for piano, organ, harpsichord, and flute, to smaller chamber duets, trios, and quartets, to works for chamber orchestra, to choral works, operas, and works for full orchestra.

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Nunc Dimittis

Organist, conductor, and composer **Massimo Nosetti** died November 12, 2013, of cancer. He was 53. Born in Alessandria, Italy, he was titular organist of the Cathedral of St. John the Baptist and the Sanctuary of St. Rita in Turin. He taught organ and composition at the conservatory in Cuneo, and led numerous masterclasses in romantic and post-romantic organ literature, especially in Japan, Korea, and the U.S. He conducted both orchestral and choral groups, including Cantus Firmus, the choral group he founded. Nosetti was also a composer, primarily of organ and choral works. A member of the diocesan sacred music commission, Nosetti was active in the Associazione Italiana Santa Cecilia, of which he served as vice president from 1999–2004.



Massimo Nosetti (photo credit: Maxine Thevenot)

Robert “Bob” Sinclair died August 18, 2013, at the age of 69. Born and raised in Winnsboro, South Carolina, he graduated from Mars Hill College, North Carolina, with a bachelor’s degree in music. He also attended Virginia Commonwealth University and Westminster Choir College, pursuing choral studies. In 1975, he became organist and director of music and fine arts for Greene Memorial United Methodist Church, Roanoke, Virginia, and cofounded the Southwest Virginia Opera Society, later known as Opera Roanoke. He also served as organist and director of music at Unity of Roanoke Valley, St. Thomas Anglican Church, and Williamson Road Church of the Brethren. He served various leadership roles for the Roanoke Chapter of the American Guild of Organists and the Thursday Morning Music Club. Robert “Bob” Sinclair is survived by his sister, his former wife, three children, a daughter-in-law, and four grandchildren.

As we go to press we have learned of the passing of **Marianne Webb**, 77, of Carbondale, Illinois, on December 7, 2013 in Marion, Illinois. Webb had a lengthy and distinguished career as a recitalist and professor of music at Southern Illinois University, Carbondale. The February issue of THE DIAPASON will contain more detailed information.



Marianne Webb

Hellmuth Wolff, Canadian organ builder, died November 20, 2013, after a brief illness. He was 76 years old. Born September 3, 1937, in Zurich, Switzerland, he apprenticed with Metzler & Söhne of Dietikon, Switzerland, before working for Rieger Orgelbau of Schwarzach, Austria, and C. B. Fisk of Gloucester, Massachusetts. In 1963, he immigrated to Canada to work with Casavant Frères, Limitée, designing organs for their new mechanical action division. After working with Karl Wilhelm, he established his own firm in 1968 in Laval, Québec. The firm’s website (www.orgelwolff.com) lists 50 opus numbers of instruments of all sizes, with installations throughout Canada, the United States, and in Switzerland. Hellmuth Wolff is survived by his wife Claudette, son Martin, and daughter Maya and her family.



Hellmuth Wolff (photo credit: Andrew Maruzzella)

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Dorothy Young Riess, M.D.

Dorothy Young Riess, M.D., physician, organist, and lecturer, presented her workshop, “Performing in the Golden Years, Just Survive or Really Thrive” to organists in Knoxville, Tennessee, on October 7. The workshop explains physiologic changes of aging affecting everyone, and how to work with those changes to continue making music to the best of one’s ability. Riess has presented the workshop at the 2012 AGO national convention (Nashville), the Region IX AGO convention, and to organist groups in Columbia, South Carolina, San Diego, and Las Vegas. For information: dyriessmd@cox.net.



Andrew Scanlon

Andrew Scanlon is featured on a new recording, *Solemn and Celebratory*, on the Raven label. The CD was recorded on the 2005 C. B. Fisk Opus 126 three-manual organ of 57 ranks at St. Paul’s Episcopal Church, Greenville, North Carolina, where Scanlon is organist/choirmaster and oversees the undergraduate and graduate programs in organ and

sacred music at East Carolina University. Repertoire includes *Fanfare*, John Cook; *Mors et Resurrectio*, Langlais; *Suite du 2ème ton*, Guilain; *Fantasia and Fugue in G Minor*, BWV 542, Bach; *Sonata No. 3*, Mendelssohn; *Sicilienne* from *Suite*, op. 5, Duruflé; *Master Tallis’s Testament*, Howells; *In Paradisum*, Daniel-Lesur; and *Final* from *Symphony No. 1*, Vierne. For information: www.RavenCD.com.



James Welch plays a Porter Heaps work

On October 18, 2013, **James Welch**, organist of Santa Clara University in California, returned to Mount Pleasant Retirement Village in Monroe, Ohio, for a recital entitled “Organists Just Want to Have Fun.” The program opened with a Wagner transcription featuring blazing fanfare trumpets. A variety of flute stops and the zimbelstern were drawn to illustrate Haydn’s musical clocks.

Canadian Wedding March, by Clarence Lucas, was dedicated to a woman in the audience who was celebrating her 58th wedding anniversary that day. Emma Lou Diemer’s *Fiesta* utilized the harpsichord stop and celesta. Dudley Buck’s virtuoso *Concert Variations on ‘The Star Spangled Banner’* was particularly appreciated by the audience (who weren’t required to stand for the piece).

Noel Rawsthorne’s *A Hornpipe Humoresque* brought down the house—as it included the sailor’s hornpipe, the blasting horn of a large ocean-liner, snippets from Vivaldi and Bach, and a quodlibet of *Rule, Britannia* and the Widor *Toccata*.

American works included Richard Elliott’s arrangement of *Every Time I Feel the Spirit*, Richard Purvis’s *Les Petites Cloches*, Dale Wood’s *Wonderful Words of Life*, and Porter Heaps’s *Nocturne for the Orange*, a novelty piece that uses an orange rolled on the black keys to play a very attractive melody. Everyone did seem to have fun!

Publishers

Banks Music Publications announces new organ music releases: Francis Jackson, *Partita on a Somerset Carol* (14073, £5.95), and Philip Moore, *Five Sketches on Helmsley* (14072, £5.50). For information: www.banksmusicpublications.co.uk.

Broadcast Music, Inc.® (BMI)® has partnered with Christian Copyright Solutions (CCS) to create product offerings specifically targeted at new small ministry clients. CCS recently launched WORSHIPcast 2.0 Streaming Performance License; the upgraded WORSHIPcast License features tiered rates, more value, and simpler online music reporting. WORSHIPcast offers a one-stop church streaming performance license that covers 17 million Christian and other genres of songs from BMI, ASCAP, and SESAC.

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Jazzmuze, Inc. has released its latest Joe Utterback newsletter, *KICK THOSE BLUES*. It lists Joe Utterback's compositions as they fit into the liturgical year, beginning with Advent. Also included are performance practice suggestions, and a link to score samples. Utterback and Andrew Shenton will present a workshop in June for the national AGO convention, on the use of his music in the worship service. For information: www.jazzmuze.com.

Paraclete Press Sacred Music announces that composers John Eggert, John Butler, Robert Farrell, James Kevin Gray, Andrew March, Byron Adams, James Buonemani, and David Jernigan have joined its catalog. New releases include settings for Evensong by Adams, Buonemani, Jernigan, Robert Powell, and Stephen Tappe, as well as Robert Lehman's *Denver Mass in the Phrygian Mode*, composed for the 2013 Anglican Association of Musicians Conference. New organ compositions by Robert Lau and C. Griffith Bratt are also now available. For information: www.paracletepress.com.

Recordings



The Britannic Organ Vol. 6

A new two-CD set, *The Britannic Organ Vol. 6*, recorded on the Welte organ of the ship *Britannic*, has been released on the Oehms Classics label (OC 845). Featuring organists Alfred Hollins, Harry Goss-Custard, Herbert Walton, William Wolstenholme, and Reginald Goss-Custard, the recording presents works by Bach, Handel, Widor, Wolstenholme, and others, played on the two-manual Welte-Philharmonie in the Museum für Musikautomaten in Seewen, Switzerland. For information: www.oehmsclassics.de.

Organ Builders



Alan Morrison, with students, at the Dyer organ (photo credit: Pete Checchia)

A three-manual, 14-rank instrument was completed by **Randall Dyer & Associates, Inc.**, of Jefferson City, Tennessee, in time for the beginning of the

academic year. The organ is named in memory of Stephanie Yen-Mun Liem Azar (Curtis, Organ '08) who died unexpectedly on July 19, 2013 while attending Columbia University Medical School in New York. She was 26 years old. Alan Morrison, Haas Charitable Trust Chair in Organ Studies at the Curtis Institute of Music in Philadelphia, is shown with students Bryan Anderson (left) and Joseph Russell, at the console of the new organ in the school's Wyncote Foundation Organ Studio.



Dobson Opus 91, Merton College

Dobson Pipe Organ Builders has completed Opus 91 for Merton College. Commissioned in celebration of Merton's 750th anniversary, the organ finds its home in the College's Chapel, whose construction was begun around 1290 and was completed by 1450. The oldest of the thirty-eight University of Oxford colleges, Merton has a vibrant chapel music program under the leadership of Benjamin Nicholas, the Reed Rubin Organist and Director of Music, and Peter Phillips, the Reed Rubin Director of Music. The Rev. Dr. Simon Jones is the Chaplain, and Paul Hale served the College as organ consultant. Opus 91 is only the third mechanical-action organ by an American builder to be sent to England. John Scott of St. Thomas Church Fifth Avenue in New York City will present the inaugural dedication recital on Saturday, April 26. For information on this and other dedicatory programs, visit www.dobsonorgan.com.



Holtkamp 25th anniversary participants at University of Alabama concert hall

The **University of Alabama Organ Department** hosted the 25th anniversary of the Holtkamp concert hall organ, opus 2005, and alumni reunion on October 12, 2013. The organ in the concert hall of the Frank Moody Music Building was created by the Holtkamp Organ Company of Cleveland, Ohio, at the instigation of Warren Hutton, then professor of music and university organist. The instrument was funded entirely by private donors. There are 86 ranks of pipes and over 5,000 pipes in the instrument. Key action is mechanical, and the stop action is electric. There is mechanical intermanual coupling, but also additional electrical coupling for Swell to Great, Positiv to Great, and Swell to Positiv. These three special couplers are designated with an "E," so there is a "Swell to Great E" coupler as well as the usual "Swell to Great" coupler. Walter Holtkamp, Jr., the builder, described the physical organization as follows: "The Solo, an enclosed division, is located directly above the console. Above the Solo is the Great and at the top of the central section we placed the Swell. Flanking the Great and Solo is the Pedal. Above the Pedal, on each side, is the Positiv."

The instrument was installed in 1988 during the tenure of Warren Hutton, University of Alabama professor of organ, and featured in that year's September issue of *The American Organist*.

The 25th-anniversary events commenced with a University of Alabama alumni masterclass coached by Mary Lou Nowicki, Class of 1957. Dr. Nowicki offered valuable expertise and insight into the works performed by eight of the eleven current students in the UA organ studio of Dr. Faythe Freese, professor of organ. The students performed the following works: J.S. Bach: *Sei gegrüßet, Jesu gütig*, BWV 768; *Prelude in D Major*, BWV 532; *Prelude in A Minor*, BWV 543; *Tocatta in D Minor (Dorian)*, BWV 538; *Wer nur den lieben Gott lässt walten*, BWV 642; Guilmant: *Sonata in C Minor*, op. 56; *Prelude*; Dupré: *Variations on a Noël*; and Vierne: *Symphony VI, Scherzo*.

Following the gourmet luncheon, Chris Holtkamp, president, Holtkamp Organ Company, Class of 1987, lectured on the installation and tonal philosophy of the Holtkamp organ, opus 2005.

An Alumni Decade Recital took place at 3 pm with the following alumni performers: Mary Williamson, Class of 1969; David Buice, Class of 1976; Jonathan Biggers, Class of 1982, 1984; Jeff McLelland, Class of 1992; and Donald Given, Class of 2009. Works performed were: L. Couperin: *Chaconne in G Minor*; J.S. Bach: *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650; *Prelude and Fugue in B Minor*, BWV 544; Frescobaldi: *Tocatta nona* from *Tocatta e partite*, Book I, 1615/37; Buxtehude: *Praeludium in G Minor*, BuxWV 149; Reger: *Phantasie über den Choral 'Halleluja! Gott zu loben, bleibe meine Seelenfreud'*, op. 52, no. 3; and Franck: *Choral in B Minor*.

—Faythe Freese, Professor of Organ, The University of Alabama

Reviews

Music for Voices and Organ by James McCray

Music for special Sundays of the liturgical year

The single harmony produced by all the heavenly bodies singing and dancing together springs from one source and ends by achieving one purpose, and rightly bestowed the name not of "discord" but of "ordered universe" upon the whole.

—Aristotle (384–322 B.C.)
Metaphysics

The liturgical calendar brings a certain order to the church, even though many denominations do not adhere strictly to it. In this column about church music, major seasons of worship receive attention each year; these include such times as Advent, Christmas, Epiphany, Holy Week, Palm Sunday, and Easter. Attention has also been given to other topics such as Rally Sunday, summer church choirs, and general anthems.

The reviews this month will focus on some special events in the church year that commonly receive less attention from many choir directors. This may be due to a limited budget; naturally directors purchase new music for major events in the church year. Most church choirs tend to have about 15–30 members, so at an average cost around \$2.00 an anthem, directors are forced to be very selective in their choices of repertoire.

Church attendance is highest during the seasons of Christmas and Easter, so naturally there is a correlation to purchases of new music. A check of church choral libraries should reveal a clear overweight of music for these seasons when compared to other special Sundays in the liturgical year. However, the most common works found in most church music holdings may be those that could be classified as "general"; these could include Psalms and other settings with broader texts.

So, while the most important days/seasons receive considerable mindfulness (Christmas/Easter), others are often passed over by choir directors. Naturally, there is a denominational influence on which liturgical days receive vigilant circumspection. In an effort to broaden repertoire considerations, the reviews this month focus on some of those areas

that have been overlooked. Some special Sundays mentioned below tend to use the same music each; for example, singing Ralph Vaughan Williams' *For All the Saints* on All Saints Day is almost as common for choirs as singing *O Come, O Come Emmanuel* during Advent. This is not to suggest those are poor choices, but rather that singing some alternative anthems helps breathe new life into the music for those days.

Directors are urged to find a reasonable balance between new repertoire and old familiar standards, so that there is a blending in their weekly musical offerings. Both choir and congregation will be grateful. I will also try to be more helpful in this area by devoting one column a year to various less-special Sundays of the liturgical year.

Transfiguration

Anthem for Transfiguration, arr. Paul W. Hofreiter. SATB and organ or piano, Augsburg Fortress, 978-0-8006-8419-0, \$1.30 (E).

The text "This is my son, my Chosen One" is repeated several times in this brief four-page work based on the music DEO GRACIAS. The organ part, on two staves, has short legato lines with numerous fermatas to add to the drama. The chorus parts, also on two staves, add to the drama with several statements asking us to "Listen to him!"

The Transfiguration of Christ, Aaron Garber. Two-part mixed and organ, Concordia Publishing House, 98-3769, \$1.65 (M-).

The organ music is in two styles: the first half has slow, legato lines; the last half of the setting is filled with busy, staccato sixteenth notes. In the final section, the chorus sings in unison above a chordal accompaniment. This is very functional music that is based on a Sarum 15th-century text. The modal music is very attractive and especially useful for small church choirs.

Ascension

The Lord Ascendeth Up on High, Dan Locklair. SATB unaccompanied, Subito Music Publishing Co., 91480660, \$1.50 (M).

This brief (two-minute) anthem has three verses; it is fast and exuberant

with some moments of divisi. Tempo and dynamic changes are abundant. The music has consistent syllabic and rhythmic settings throughout. Drama is heightened through the use of *sforzando* chords.

O God the King of Glory (Anthem for Ascension), Robert Powell. SATB and organ, Concordia Publishing House, 98-4148, \$1.65 (M).

There is solid unification of musical style throughout, even though the three choral sections are all different. The text is appropriate for later in the Easter season and is not difficult. The organ music, on two staves, is very easy and there is one passage that is unaccompanied. Highly recommended.

Christ the King

Crown Him with Many Crowns, John Behnke. SATB, organ, and congregation with optional 3–5 octave handbells, brass quartet, and timpani, Concordia Publishing House, 98-4143, \$2.00 (E).

Much of the singing of these five verses is in some form of unison (men/women/all). The congregation sings on four verses and is omitted only on verse three, which is for SATB choir. The instrumental parts are not difficult; the organ part is on two staves. There is a reproducible congregational part at the end. A full score and reproducible parts for instruments are available (97-7633). This hymn (DIADEMATA) is the most popular hymn for this special Sunday.

Praise, My Soul, the King of Heaven, Timothy Waugh. SATB and piano, with optional handbells, handchimes, timpani, and organ, MorningStar Music Publishers, MSM-50-3450, \$1.85 (M).

Although the familiar text by Henry Lyte is used, the music is newly composed, which is why the congregation is never involved. The outer two verses use the same basic music, but the middle verse changes to a more legato style and much slower tempo. A full score and optional instrumental parts are available from the publisher. The music is festive but not difficult.

Crown Him Lord of All!, arr. Marty Parks. SATB, piano with optional Irish fiddle (or flute, or penny whistle), Hope Publishing Co., C 5836, \$2.05 (M).

Using the hymn tune KINGSFOLD as the foundation, Parks has created a very unusual and fun setting that might be used at several different times throughout the church year. The Irish fiddle part plays throughout the entire work and has rapid sixteenth-note passages that add to the spirit of the music. The choral parts are on two staves and are not difficult, although they later divide into two choirs, which could be just high and low voices. This will be a surprising anthem that is certain to elicit interest from both singers and congregation.

Baptism

Baptized and Set Free, arr. John Helgen. SATB and piano, Augsburg Fortress, 978-1-4514-2006-1, \$1.75 (M-).

The accompaniment provides a busy background for the choral parts, yet it is relatively simple. There are four verses with each having a different choral arrangement, but always with the main melody clearly projected. The third verse uses a descant of a few voices. Easy, practical music.

Take Me to the Water, David Chervien. SSAATBB unaccompanied, MorningStar Music Publishers, MSM-50-5332, \$1.70 (M).

This looks more difficult than it is; its special feature is the two bass parts creating a rhythmic background of whispering antiphonal statements of "shoomm," which occurs for 95% of their participation. The musical style is a relaxed swing that is somewhat jazzy. This would be lots of fun for a choir that can manage divisi parts in all sections (except the tenors).

All Saints

Sing with All the Saints in Glory, Carl Schalk. SATB, brass quartet, timpani, and organ with optional congregation, MorningStar Music Publishers, MSM-50-9952, \$1.85 (M).

The music has a majestic quality. Three verses follow the extended instrumental introduction: one in unison, one unaccompanied, and one with a descant. The congregation sings on the outer two verses and their music is at the end for duplication.

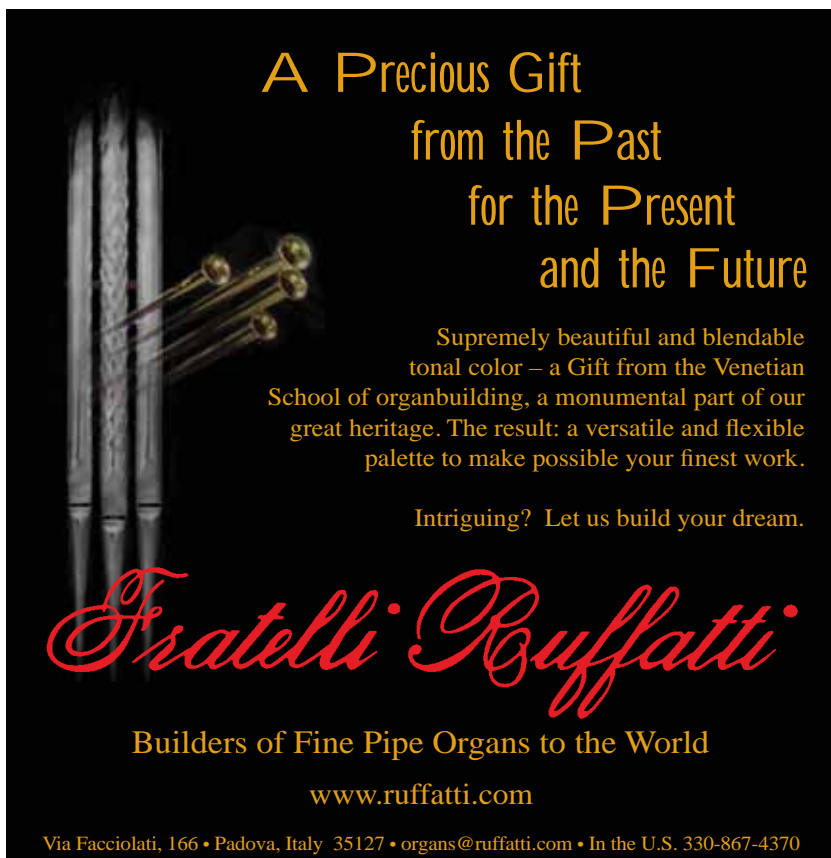
Give Thanks for Saints, arr. Donald Busarow. SATB, organ, horn, trombone, and optional assembly, Augsburg Fortress, 978-4514-6234-0, \$1.95 (M).

The setting is based on the C. Hubert Parry tune (REPTON) and has four verses, with the congregation only singing on the last one; their music is included for duplication. One verse is unison, one unaccompanied, one contrapuntal, and one with a soprano descant. The long instrumental introduction features the organ, with other instruments playing a contrasting descant above it.

Book Reviews

Messiaen's Final Works, by Christopher Dingle. Ashgate Publishing Limited, Farnham, Surrey, UK; and Ashgate Publishing Company, Burlington, VT, 2013; hardback, 369 pp., ISBN 9780754606338.

When Messiaen was interviewed at the premiere of his opera, *Saint François d'Assise*, in 1983, he stated that he was finished as a composer; that after this four-hour work he had nothing left in him.¹ Yet a few months later in 1984, he accepted a commission from the Detroit Chapter of the American Guild of Organists for a work for the 1986 convention.² *The Livre du Saint Sacrement* (Book of the Blessed Sacrement) was the result. Then, nine years later, after writing some



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miniatures, he astonished the musical world with a work for large orchestra lasting an hour and a half. *Eclairs sur l'au delà* (Illuminations of the Beyond), the commission from the New York Philharmonic to celebrate their 150th anniversary, saw him reclaiming his full powers, but with seemingly fresh inspiration.

In between *Saint François* and *Eclairs* came short pieces for orchestra and for solo piano. Given that his usual *modus operandi* was to write compositions of gigantic length, Messiaen expressed a rare uncertainty and disappointment in the quality of his writing.³ In the mid 1980s, he was suffering health issues, on top of which he committed himself to travels around the world to attend concerts of his music, especially in 1988, his 80th year.

As Yvonne Loriod recounted, Messiaen fell into depression after writing the opera.⁴ In order to help him move beyond, Loriod persuaded him to write some bird pieces for piano, resulting in the miniatures *Petites esquisses d'oiseaux* of 1986. With the same intent, Pierre Boulez commissioned him for two works for his Ensemble Intercontemporain. It was clear that Messiaen faced a crisis in completing the first project. His usual rapid pace of work was missing, as it was three years before *Un Vitrail et des Oiseaux* (A Window and Some Birds), a ten-minute work, appeared. Finally, in 1989, he was in full powers again as he worked on *Eclairs*.

How did he find new creative impetus to move beyond the opera? What is different about *Eclairs*? And how does the *Livre du Saint Sacrement* relate to Messiaen's post-*Saint François* period?

In this outstanding book, Christopher Dingle, reader in music at Birmingham Conservatoire (U.K.) and author of *The Life of Messiaen*, examines the works that followed the opera. He outlines a three-fold purpose for this first study of these compositions: 1) to provide background and a detailed setting for the works of Messiaen's final years, 2) to propose that Messiaen's style underwent a change in his last years, and 3) to examine certain aspects of the music, especially harmony, the element that Dingle finds ignored to a surprising degree. The four parts of the volume are 1) Final Works [including *Saint François* and the *Livre*], 2) The Miniatures, 3) *Eclairs sur l'au-delà*, and 4) Final Thoughts.

Dingle offers a penetrating examination of Messiaen's treatment in the post-opera pieces, finding that the composer is looking to pare away non-essentials. Especially in *Eclairs*, which "seems to be governed by an almost Classical emphasis on clarity and restraint," there is a sense of assurance, light, and even humor. In these late works, Messiaen leaves behind the dark bass range of earlier output in favor of a more luminous language. Did you know, for example, that the contrabass tuba and the contrabassoon are used for only two notes in all of *Eclairs*?

It is in the element of harmony where Messiaen evolves most in his last stylistic

period, freeing himself from his own previously structured approach. Beginning with the categories of modes and chords, as described in the early *Technique de mon langage musicale*⁵ and later in the posthumous *Traité de rythme, de couleur et d'ornithologie*,⁶ Dingle reviews Messiaen's entities such as the chord on the dominant, chords of transposed inversions, chords of contracted resonance, and others. He moves on to show how Messiaen gave the element of timbre an integral part in chordal structure in works of the 1960s and 70s. Looking at the post-opera pieces, Dingle posits that Messiaen delighted in harmonies for their color aspects, favoring their triadic origins over their functions.

Does the *Livre du Saint Sacrement* really belong stylistically to the post-*Saint François* period? From a composer who was finished, it is far from ranking as a leftover from a prolific career. At eighteen movements and two hours in length, it is Messiaen's largest work for the organ. Dingle's chapter on the *Livre* elucidates the work's subject matter, structure, harmonic elements, theological origins, and place in the specialized world of the organ. He positions it in the panoply of the three "Monumental Trinity" works (to use the term Paul Griffiths applies to *La Transfiguration de Jésus Christ*, *Des canyons aux étoiles*, and *Saint François d'Assise*⁷) that were conceived during that period.

Dingle makes several points as to why the *Livre* should not be regarded as a post-*Saint François* piece. The first clue as to its origin came in 1980 when Messiaen said he would like to write a large work for the organ, and had jotted down several ideas already.⁸ At this point, of course, he was hard at work on the opera. Secondly, its pairing with *Saint François* parallels the similar genesis of *Méditations sur le mystère de la Sainte Trinité*, which was born in the creative heat of *La Transfiguration*. The *Livre* arrived only a few months after the opera. Both concert-hall works (the opera *St. François* and the oratorio *La Transfiguration*) were hailed as a *summa* of their genres; the two huge organ cycles summarize his thought for the instrument closest to his faith. Thirdly, subject matter is central to the twinings: the nature of filiation relates *Méditations* to *La Transfiguration*. In the oratorio, Messiaen contemplates the relationship of Christ to the Father. In *Méditations*, the subject of the Trinity takes us to the heart of Messiaen's faith. In *Saint François*, "Les stigmates" ("The Stigmata") has Messiaen dealing with a new element in his musical expression: crucifixion and darkness. The parallel in the *Livre* is "Les ténèbres" ("Darkness"), the ninth movement.

Biographical material, already offered fully in several other books, including Dingle's own, is included as it pertains to the origin and creation of the works discussed. He draws on the seminal biography of Peter Hill and Nigel Simeone for the fascinating circumstances surrounding

the genesis of the *Livre*, which began with a single improvisation in the Maundy Thursday Mass in 1981, on the institution of the Eucharist. Dingle expands his own biography, drawing comparisons to other pieces to illustrate how Messiaen found fresh interpretations of techniques he used elsewhere. With discerning insight, he traces Messiaen's faith and his profound comprehension of the Mass as they found expression in the *Livre*. For example, the last seven movements echo the structure of the Mass. Here, Messiaen thinks liturgically, similar to his intent in *La Transfiguration*, "a conscious attempt to create a liturgy for the concert hall."

Although there are musical examples in profusion, having scores at hand is necessary for full understanding of the meticulous analyses. Comprehensive references to Messiaen's own writings complete the contexts. Appendices give instrumentation in the final works, excerpts from Messiaen's *cahiers* (diaries), and a list of birds whose songs figure in the last works. There follows a select bibliography, a discography up to 2009 giving information for both audio and video recordings, and finally, an index.

This book adds significantly to the studies in English of Messiaen's style initiated by Robert Sherlaw Johnson and Paul Griffiths, amid a growing number of other more current authors. Touchingly human activities in Messiaen's daily life and work fill the canvas on which Dingle features the extraordinary music in richly detailed study. Don't miss this book! Its lucid and engaging style of writing make it a must-read, for both the Messiaen lover and the serious student.

Notes

1. Alan Rich, "Messiaen's Sainly Vision," *Newsweek*, December 12, 1983.

2. Peter Hill and Nigel Simeone, *Messiaen* (New Haven and London: Yale University Press, 2005), 343–44.

3. Peter Hill, ed., *The Messiaen Companion* (Portland, Oregon: Amadeus Press, 1994), 301.

4. Ibid.

5. Olivier Messiaen, *Technique of My Musical Language*, trans. John Satterfield (Paris: Alphonse Leduc, 1956).

6. Olivier Messiaen, *Traité de rythme, de couleur et d'ornithologie* (Paris: Alphonse Leduc, 1994–2002).

7. Paul Griffiths, booklet to accompany *La Nativité du Seigneur, La Transfiguration de Notre Seigneur Jésus-Christ* (Decca CD 425 616-2), 4.

8. Hill and Simeone, *Messiaen*, 331.

—David Palmer
University of Windsor

New Recordings

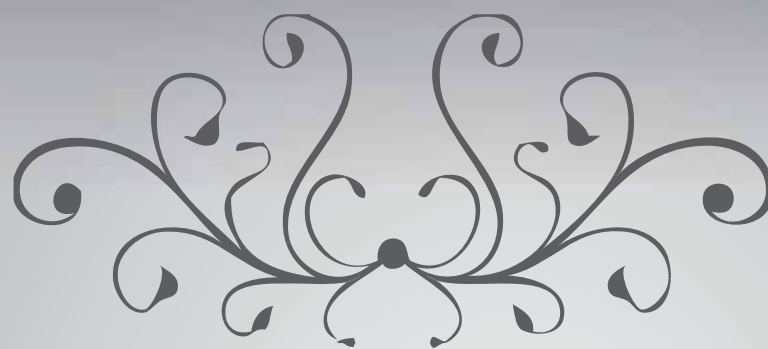
J.S. Bach: The Complete Organ Works; Margaret Phillips, organ. Regent Records, P. O. Box 528, Wolverhampton, WV3 9YW, England; www.regentrecords.com.

Volume I (REGCD232-2)—1734 Christoph Treutmann organ (III/42) in Grauhof Klosterkirche, Germany; 'Schübler' Chorale Preludes (BWV 645–650); 'Eighteen' Chorale Preludes (BWV 651–668); Canonic Variations on 'Vom Himmel hoch' (BWV 769a).

Volume II (REGCD254-2)—2004 Bernard Aubertin organ (III/51) in Eglise Saint-Louis-en-l'Île, Paris, France: Prelude and Fugue in C (BWV 531); Prelude and Fugue in e (BWV 533); Prelude and Fugue in A (BWV 536); Fantasia and Fugue in c (BWV 537); Fugue in b, on a theme by Corelli (BWV 579); Canzona in d (BWV 588); Allabreve in D (BWV 589); Orgelbüchlein (BWV 599–644).

Volume III (REGCD276-2)—1724 Heinrich Gottfried Trost organ (III/47) in Stadtkirche 'Zur Gotteshilfe',

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Waltershausen, Germany: Clavierübung Part III (BWV 552, 669–689, 802–805); Fantasia in G (BWV 572); Partita, 'Sei gegrüßet' (BWV 768).

Volume IV (REGCD258-2)—1976 Metzler organ (III/44) in Trinity College Chapel, Cambridge, England: Trio Sonata III in d (BWV 527); Prelude and Fugue in f (BWV 534); Toccata in F (BWV 540); Prelude and Fugue in C (BWV 547); Fantasia and Fugue in a (BWV 561); Aria in F (BWV 587); Pastorale (BWV 590); Concerto in a, after Vivaldi (BWV 593); Seven Fughettas (BWV 696–704); Fantasia, Jesu Meine Freude (BWV 713); Chorale Preludes (BWV 700, 702, 710–711, 715–717, 722–724, 729, 732, 739, 751).

Volume V (REGCD301-2)—1743 Hinsz organ (IV/56) in St. Nicolaas Bovenkerk, Kampen, Holland; 1696 Schnitger organ (II/24) in Hervormde Kerk, Noordbroek, Holland: Fugue in g (BWV 131a); Trio Sonata II in c (BWV 526); Trio Sonata V in C (BWV 529); Prelude and Fugue in g (BWV 535); 'Dorian' Toccata and Fugue in d (BWV 538); Prelude and Fugue in C (BWV 545); Toccata, Adagio, and Fugue in C (BWV 564); Toccata and Fugue in d (BWV 565); Concerto in G, after Johann Ernst (BWV 592); Pedal-Exercitium (BWV 598); Partita, Christ der du bist der helle Tag (BWV 766); Partita, Ach was soll ich Sünder machen (BWV 770); Chorale Preludes (BWV 721, 725, 728, 730–731, 734, 741, 743, 745, 754–755, 757, 763).

Volume VI (REGCD307-2)—1738 Christian Müller organ (III/62) in St. Bavo Grotekerk, Haarlem, Holland; 2004 Bernard Aubertin organ (III/51) in Leglise Saint-Louis-en-Île, Paris, France: Trio Sonata I in E-flat (BWV

525); Trio Sonata VI in G (BWV 530); Fantasia and Fugue in g (BWV 542); Prelude and Fugue in b (BWV 544); 'Wedge' Prelude and Fugue in e (BWV 548); Prelude and Fugue in G (BWV 550); Toccata in E (BWV 566); Fugue in c, on a theme of Legrenzi (BWV 574); 'Gigue' Fugue in G (BWV 577); Trio in G (BWV 586); Concerto in G, after Johann Ernst (BWV 595); Concerto in d, after Vivaldi (BWV 596); Chorale Preludes (BWV 690–691, 694–695, 712, 718, 720, 727, 735–736, 740, 744, 747).

Volume VII (REGCD308-2)—1728 Hildebrandt organ (II/30) in St. Jakobikirche, Sangerhausen, Germany; 1735 Silbermann organ (II/32) in Petrikirche, Freiberg, Germany: Prelude and Fugue in G (BWV 541); Prelude and Fugue in c (BWV 546); Prelude and Fugue in a (BWV 551); Prelude in C (BWV 567); Prelude in G (BWV 568); Fantasia in C (BWV 570); Fugue in c (BWV 575); Fugue in G (BWV 576); Fugue in D (BWV 580); Fugue in G (BWV 581); Passacaglia in c (BWV 582); Kleines Harmonisches Labyrinth (BWV 591); Concerto in C, after Vivaldi (BWV 594); Concerto in E-flat (BWV 597); Partita, O Gott du frommer Gott (BWV 767); Prelude in C (BWV 943); Fugue in C (BWV 946); Trio in G (BWV 1027a); Chorale Preludes (BWV 705–710, 726, 733, 749–750, 752, 756, 758, 762, 765, 1085).

Volume VIII (REGCD328-2)—1727 Christian Müller organ (III/38) in Grotekerk, Leeuwarden, Holland: Trio Sonata IV in e (BWV 528); Prelude and Fugue in D (BWV 532); 'Fiddle' Prelude and Fugue in d (BWV 539); Prelude and Fugue in a (BWV 543); Fantasia in c (BWV 562); Fantasia and Imitation in b (BWV 563); Prelude in a (BWV 569); Fantasia in G (BWV 571); Fugue in g (BWV 578); Trio in d (BWV 583); Trio in c

(BWV 585); Neumeister Chorales (BWV 714, 719, 737, 742, 957, 1090–1120).

This remarkable 16-disc set of the complete organ works of Johann Sebastian Bach is outstanding in absolutely every way; there is simply no other way to say it. Margaret Phillips has long been regarded as one of the most outstanding performers of her generation, and with every note recorded in this series, the listener can hear how deservedly she is acclaimed throughout the world for her refined, polished performances. Her recordings here are the most elegant, beautiful realizations of the works of the great master that I have ever had the pleasure to hear (and I own five other complete Bach series!). There is absolutely nothing not to love about this series: the performances range from magnificently grand and stately, to sublimely sensitive and delicate.

Each instrument has been very carefully selected, and the accompanying booklets are packed with information about the organs, the towns in which they are located, detailed information about the registrations used in every piece, and several wonderful full-color photographs. Regent have really out done themselves in the presentation here, and it is simply impossible to successfully single out one or two individual discs as the most deserving of purchase—recordings of such integrity and quality come along rarely in a lifetime, and this series is one that I simply would not wish to be without. If you really cannot manage to acquire the complete set at one time, perhaps treat yourself to Volume Seven at first, and I guarantee that the realization of *O Gott du frommer Gott* (BWV 767) will leave you craving the other discs in the series. Mortgage the farm, sell blood plasma, do whatever is necessary, but 'The Sixteen' belong in your collection!

Marcel Dupré of English academic Gerald Hendrie, follows, and convincingly evokes the sounds of some of Dupré's greatest organ music, particularly the *Trois Préludes et fugues*. This is followed by Marcel Dupré's own *Deux Esquisses* (No. 1 in E Minor and *Esquisse No. 2 in B-flat Major*, op. 41)—the first, a delightfully light, soft and bouncy scherzo; the second, a loud, fiery piece featuring parallel octaves, and almost terrifying in its frenzied rage. Next comes the ever-popular *Trumpet Tune in D* by Henry Purcell (arr. Dupré), which is given a spritely performance, before Sergei Prokofiev's *March from The Love of Three Oranges* (transcr. Jean Guillou), which Carr presents in a colorful, stylish way with the most glistening, pin-sharp staccato you will ever hear. David Briggs is renowned for his organ transcriptions, so it is good to see his arrangement here of Maurice Ravel's *Daphnis et Chloé* [*Lever du jour; Pantomime; Danse Générale*], which showcases almost every possible registration, particularly the lush strings and celestes, and some of the softer solo colors. Briggs's own original composition *Variations on Greensleeves* follows, a substantial work centered around the famous English folk melody, which is given extraordinary treatment throughout this series of variations, and turned into the theme for some of the most colorful and powerful contemporary French-styled variations (and all from an Englishman living in Massachusetts!). Hector Berlioz's *Hungarian March* (transcr. W. T. Best) is a nice example of the Victorian town hall transcription style, and Gaston Litaize's *Scherzo from Douze pièces* makes for easy listening, with a musical style reaching back to the previous generation of great French organ composers. The final piece of this all-too short disc is the *Nuages ensoleillés sur le Cap Nègre* from *Promenades en Provence* by Eugène Reuchsel—a dramatic toccata in the grand French style, and the quantity of sound which Carr elicits from the instrument belies its mere 40 speaking stops to conjure up the impression of an organ twice the size.

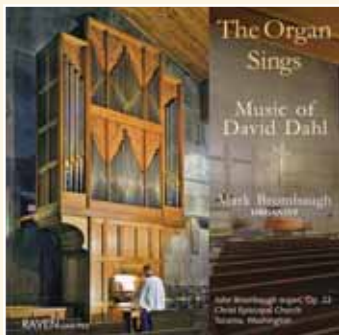
Carr's performance is stylish and classy throughout—his playing is nimble, subtle and musical, bursting with energy and panache, aided by an extraordinary technique; every phrase is imbued with his supreme musicianship, as he lifts the notes from off the page and turns them into the most skillful of performances. The Walker organ sounds magnificent throughout, and even the *ff* sections are extremely easy on the ear; the Diapason chorus is clean and clear without lacking warmth, the reeds are rich and fiery, the strings and celeste purr, and many of the mutation combinations make the organ sparkle and dance like a fairy in a performance of Peter Pan! With a playtime just shy of 64 minutes, this recording left me mourning the missed opportunity presented by the unused quarter hour on the disc, as I could gladly listen to much more of Carr's playing. Presentation is

French Flavours (Paul Carr plays the Walker organ of St. Chad's Metropolitan Cathedral, Birmingham, England). Regent Records (REGCD384), P. O. Box 528, Wolverhampton, WV3 9YW, England; www.regentrecords.com.

If you have never heard of Paul Carr, then this (both his, and the instrument's) première recording will serve as an introduction to one of the most talented English organists I have heard in a very long time. The first recording of this fine Walker organ (1990) is long overdue, and Regent have captured a very fine sound in this reverberant, highly ornate AW Pugin building with a program of music that can accurately be described as "unusually colorful".

Naji Hakim's jazzy *Overture Libanaise* sounds extremely well in a dazzling, bright performance by Carr, and the Lebanese folk tunes that run throughout the piece are given a dance-like quality in this performance. The very French-sounding *Toccata and Fugue in F-sharp Minor* from *Le Tombeau de*

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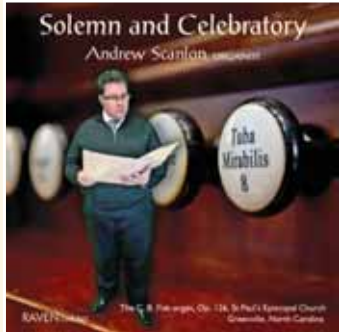
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of the usual Regent quality—that is to say, a very high standard, with clear and interesting program notes, full details of performer and instrument, although sadly lacking a full shot of the splendidly-colorful Græbe case. But what is such a minor omission when the stars have aligned so perfectly to produce a CD that is absolutely superb in every other way?

—James M. Reed
Bergen, Norway

New Organ Music

William Jones of Nayland, Ten Church Pieces op. 2, edited by David Patrick. Fitzjohn Music; £11 plus shipping from www.impulse-music.co.uk/fitzjohnmusic.htm.

David Patrick continues to mine the rich seam of 18th-century English organ voluntaries; these ten pieces are by a priest, writer, and composer who also wrote on various aspects of the church, science, and music. Like many of his contemporaries, Jones was a pupil of Pepusch, and also of the Scottish composer James Oswald. These ten pieces date from 1789, when he was a curate at Nayland, Suffolk, and are dedicated to Lady Rushton, whose generosity had assisted in placing a good organ in the church; the title also tells us that they were written for the use of the church in Nayland and published for its benefit. The original title mentions the organ only, and not the harpsichord and/or pianoforte, interesting and unusual in an age when the title-page of the great majority of publications of organ voluntaries or pieces also specified these two stringed instruments as alternative options for performance. The extensive preface, here published in full, gives us some interesting, not to say controversial, thoughts on Haydn's compositional ability! Praised are Stanley and Keeble, but there is no mention of later composers such as Dupuis or the Goodwins. His thoughts on registration are also worthy of careful perusing and show the declining reputation of the cornet, and, more surprisingly, of the trumpet. The original edition also included four church anthems.

Of the ten pieces, four (nos. 1, 3, 4 and 6) are in only one movement, for the Diapasons, with no. 3 containing interludes including a close on the Swell, and no. 6 containing passages for the right hand on the "Swelling Hautboy." Nos. 2, 5, and 7–9 are in two movements, with the opening movement in each case (apart from no. 8) being for the Diapasons. No. 5 opens with a largo in 3/2, followed by an andante for Swell; no. 7 opens with an andante in D minor, which finishes in the relative major, the second movement being a largo cantabile for "Soft organ and swell. No. 8 is a two-movement prelude and fugue, the opening switching between full organ and soft. No. 9 opens with a Diapason movement, followed by a binary-form movement for Bassoon or

Vox Humana. The final piece opens with a movement in 3/2, which begins in half notes, but halfway through eighth-note passagework takes over. The second movement is for Swell, and the final movement is described as for organ or pianoforte. A bright binary form allegro in mainly two voices, it contains Alberti and murky basses such as would be decried by John Marsh in his *Treatise* of ca. 1790; indistinguishable from the myriad contemporary lessons and sonatinas for the harpsichord or pianoforte, it is, nevertheless, great fun and in itself would make a good concluding voluntary for a festival.

While not having such a variety of registrations as many contemporary publications call for, the level of compositional ability is consistently high enough to make the pieces interesting. The movements for Swell contain detailed dynamic markings, including a rare use of hairpins in no. 3 and 5, which may take some practice to execute cleanly without the "sawing backwards and forwards" lamented by Marsh and the other treatise writers of the 1790s! Articulation marks are used sparingly, but

will reward scrutiny. Of great value are the written-out cadenzas, which can act as models for such requirements in the voluntaries of other contemporary composers. The printing is of the usual high standard of clarity now expected from David Patrick, with the editorial introduction containing a critical commentary. These pieces make a further welcome addition to our knowledge of the English repertoire of the late 18th century.

—John Collins
Sussex, England

New Handbell Music

Rejoice, Give Thanks and Ring!, arranged for 3–5 octaves of handbells by Lloyd Larson. Beckenhorst Press, Inc., HB433, \$3.95, Level 3 (M).

This festive setting incorporates the hymn tunes MARION, THE ASH GROVE, and NUN DANKET ALLE GOTT, and they are brilliantly woven together to present a very satisfying musical treat for the ringer and the listener. The "Rejoice" theme begins and ends the piece, with the other melodies in between.

Steadfast Assurance, for 3–5 octaves of handbells with optional 2 octaves of handchimes, by Jason W. Krug. Beckenhorst Press, Inc., HB429, \$3.95, Level 3- (M).

The composer has written a lovely and apparently original composition that is arranged in a gentle, flowing style. It is written in the key of D-flat major, with some beautiful lush harmonic and melodic material. Highly recommended.

Rejoice! Give Thanks and Sing, arranged for 3, 4, or 5 octaves of bells by Joshua Evanovich. GIA Publications, G-7288, \$4.95, Level 3, (M+).

This ambitious arrangement uses the tunes DARWALL'S 148TH and MARION interspersed with some luscious original material. The "Rejoice" chorus theme from MARION is used as bookends for the piece. There are several key changes upward, which bring the piece to a resounding climax.

—Leon Nelson
Vernon Hills, Illinois

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The high cost of beauty

When the tomb of Pharaoh Tutankhamun was discovered in 1922, the world went agog over the dazzling beauty of the artifacts that had been hidden since his death some 3,300 years earlier. There were large pieces of gilded furniture, ornate masks, jewelry, and lots of hieroglyphics and paintings. The level of craftsmanship was bewildering, given the degree of antiquity. Other members of Egyptian royalty were buried in similarly grand circumstances, in tombs located under the great pyramids. And who built the pyramids? Slaves.

Big-time personal money always has and always will be part of the arts world. If there had been no Medici dynasty, we wouldn't have had Michelangelo, Leonardo, Brunelleschi, and Donatello, to name just a few. How did the Medici make their money? They were bankers, the wealthiest family in Europe. They parlayed their wealth into political influence, and many family members became important politicians. The family even produced four popes in the sixteenth century. If that implies it was possible to purchase a papacy, I'm surprised that Silvio Berlusconi didn't try it. A family tree I found online shows more than twenty generations of Medici between 1360 and about 1725.

We've learned a lot about the ethics of banking and investment in recent years, where executives use their clients' money to leverage their own fortunes, bring down institutions, and go home with bonuses that equal the annual wages of hundreds of normal workers. I'm not setting about a researched dissertation on the source of the Medici's money, but I'm willing to bet that much of it came at the expense of others.

Heavy metal

The Carnegie Steel Company was one of the country's first major producers of steel, and in the late 1880s and early 1890s, it developed important improvements in the manufacturing process, including open-hearth smelting and installation of advanced material handling systems like overhead cranes and hoists. The result was higher production levels using increasingly less skilled labor, and the Amalgamated Association of Iron and Steel Workers struck against the Homestead Steel Works. There were various waves of strikes, and at first the union prevailed.

Henry Clay Frick ran the Carnegie Steel Company for his eponymous partner. He announced on April 30, 1892, that he would keep negotiations open with the union for thirty days, and on June 29, he locked down the plant and the union announced a strike. Frick engaged the Pinkerton National Detective Agency to provide security, and more than three hundred armed Pinkerton agents were involved in bloody battles with striking workers. The Pinkerton force surrendered, and the governor sent in the State Militia and declared martial law. There was a failed assassination attempt against Frick. The union was broken and collapsed about ten years later.

It was important to Andrew Carnegie and Henry Clay Frick to beat down the union because they had their lifestyles to maintain. Carnegie built a majestic home on Fifth Avenue at 91st Street in New York (now the Cooper-Hewitt National Design Museum) in which he installed a large Aeolian pipe organ. He paid about \$65,000 for the organ at the time when workers in the Aeolian factory earned about \$600 a year. Hmmm. The organ cost as much as the annual wages of more than a hundred workers. Not as bad as King Tut, but sounds about right.



Andrew Carnegie's house on Fifth Avenue



Joseph Pulitzer's house on 73rd Street

Henry Clay Frick installed a large Aeolian in his gracious home on Fifth Avenue at 70th Street (now housing the Frick Collection, commonly known as "The Frick"). These guys really knew how to build houses. Hank and Andy must have warmed each other's hearts living just twenty blocks apart—an easy twenty-minute walk, just long enough to smoke a hundred-dollar cigar (six weeks for that Aeolian worker). Frick also built a tremendous Aeolian in his summer home at Manchester-by-the-Sea in Massachusetts and gave a four-manual job to Princeton University. That's four big pipe organs built on the backs of striking steel workers.

Three years before the Homestead Strike, Andrew Carnegie paid about \$1,000,000 to buy the land and construct the venerable Manhattan concert hall that bears his name. The place was owned by the Carnegie family until 1925 when they sold it to a real estate developer.

I'm giving Mr. Carnegie a hard time, because at least some of his business practices were mighty ruthless, and the mind-boggling wealth that he accumulated was not a reflection on his largess. But it's important to remember that he was also an important philanthropist and the foundation that was founded on his fortune is still a major source of grants for all sorts of educational programs, scientific research, and artistic endeavors. Visit the website at www.carnegie.org.

I served a church in Cleveland as music director for about ten years, where a four-manual Austin was installed as a gift from the Carnegie Foundation in 1917. The Bach scholar Albert Riemenschneider of Baldwin-Wallace College was organist there when the instrument was installed—the perfect organ for a performance of Bach's *Orgelbüchlein*.

Among many other projects, Andrew Carnegie and the Carnegie Foundation installed more than 8,800 pipe organs in America's churches and founded more than 2,500 public libraries. That's important.

Moving musical chairs.

On Thursday, October 3, 2013, Wendy and I attended a concert of the American Symphony Orchestra at Carnegie Hall to hear Stephen Tharp play the *Symphony for Organ and Orchestra* of Aaron Copland. Until about three o'clock that afternoon it was doubtful that the concert would happen because Carnegie Hall's stagehands had struck the night before, causing the cancellation of the concert on October 2. They were striking over the rules for soon-to-be-opened educational spaces above the hall, claiming that they should have the same jurisdiction as in the great hall itself. Carnegie Hall's management took the position that as it would be an educational venue, Local 1 of the International Alliance of

Theatrical Stage Employees should not have such control. It's probably not this simple, but should Theatrical Stage people control educational spaces?

The *New York Times* reported that Carnegie Hall employs five full-time stagehands with average annual compensations of more than \$400,000 a year, with additional part-time union members brought in as needed. I know a lot of organbuilders who would make great stagehands, and Wendy was quick to say that I missed my calling.

The strike was settled in time for us to hear Stephen play with the American Symphony Orchestra. The *New York Times* reported that the union backed off, as it seemed ridiculous to almost anyone that a teenaged music student would not be allowed to move a music stand. You can read about that strike in the *New York Times* at: www.nytimes.com/2013/10/05/arts/music/carnegie-hall-and-stagehands-settle-strike.html.

It's an exquisite irony that the October 2 concert cancelled because of the strike was to be a gala celebratory fundraiser for the Philadelphia Orchestra, recently revitalized after years of labor disputes. Yannick Nézet-Séguin was to open his second season as music director in what was billed as the triumphant return of that great orchestra to its role as a national leader.

Vänskä-daddle

On October 3, 2013, the *Minneapolis Star Tribune* reported that Osmo Vänskä had resigned from his position as music director of the Minneapolis Symphony Orchestra. His action was anticipated. The musicians had been locked out by the Board of Directors for more than a year in a dispute that pitted the player's requests for salary increases against the board's decision to spend \$52,000,000 renovating the concert hall while claiming there were no funds to increase salaries.

The orchestra had long planned to play a series of concerts at Carnegie Hall in New York during the fall of 2013. Ironically, Vänskä was widely celebrated for having brought the MSO into new prominence with several seasons of brilliant performances and celebrated recordings, and the Carnegie Hall concerts were to celebrate the MSO's bursting into the upper echelons of American symphony orchestras. Vänskä had announced that the dispute must be settled so rehearsals for those concerts could begin on September 30. If not, he would resign. It wasn't, and he did. Former Senator George Mitchell, famous for negotiating settlements of disputes in Northern Ireland and steroid use in Major League Baseball, had been enlisted to help with the MSO negotiations—turned out that Northern Ireland had nothing on the MSO.

In the past several years, a number of important orchestras have suffered serious financial stress leading to labor disputes, including the orchestras in Philadelphia, Atlanta, San Francisco, Indianapolis, St. Louis, and Chicago.

Eerily, on September 30, 2013, the same drop-dead-date for Vänskä's resignation, Norman Ebrecht of *ArtsJournalBlogs* reported that players in one hundred German orchestras struck simultaneously to draw attention to the increasing number of orchestras closing because of dwindling government support. There were 168 orchestras in Germany at the time of reunification in 1991, and there are 131 today. It's a big deal to lose nearly forty orchestras in twenty years.

Do the numbers.

I love to do goofy math. In the 1970s when I lived on a farm outside Oberlin, Ohio, I wondered how much corn might grow in a day. I measured a couple dozen plants in the morning, then again in the evening, and came up with an average amount of growth. I measured and multiplied to get the number of plants in an acre, then again by the number of acres on the farm. Of course I can't remember the numbers, but I know it added up to many miles of growth in a day. You could almost hear it while lying in bed at night.

I did that recently with the economics of a symphony orchestra. I found a list online of American orchestras with the largest operating budgets. Los Angeles tops that list at \$97,000,000. Boston is second at \$84,000,000. I stuck with Boston because it's home, and I got the rest of the information I needed. The BSO plays about a hundred concerts a year—that's \$840,000 each. Symphony Hall seats about 2,600 people. The average ticket price is around \$75, so ticket revenue for a full house is about \$195,000. That's a shortfall of \$645,000 per concert that must be made up by private and corporate donations, campaigns, bar and restaurant revenues, and heaven knows what else—if they sell out each concert. Read the program booklet of the BSO and you'll be surprised how many of the orchestra's chairs are "fully funded in perpetuity," named for their donors. Three cheers for them.

I know very well that this is bogus math. There are many variables that I've overlooked, and doubtless many of which I am not aware—but I think it's a reasonable off-the-cuff illustration of the challenges of large-scale music-making in modern society. You can buy a pretty snazzy new pipe organ for the \$645,000 that's missing for each BSO concert after ticket sales.

While I was surfing about looking for those numbers, I learned that the starting salary for a musician in the Boston Symphony Orchestra is about \$135,000. That's pretty good when compared to the



Henry Clay Frick's house

Alabama Symphony Orchestra where the starting salary is more like \$48,000. I suppose that senior members of the BSO must earn over \$200,000. In the business world, concertmaster Malcolm Lowe would qualify as an Executive Vice President and head of a department—worth \$250,000 or \$300,000, I'd say. But not as much as a stagehand.

I guess I'm laboring under an old-fashioned concept that the artistic content should be worth more than the support staff. Big-time stagehands are hardworking people with important jobs. It's not just anyone who can be trusted to fling high-end harps around a stage. But how many church choir directors would like to have someone else available to set up the chairs?

If the cost of operating a symphony orchestra seems high, get a load of the Metropolitan Opera. I found an article in the *New York Times* published on October 1, 2011, that put the Met's annual budget at \$325,000,000, of which \$182,000,000 is from private donations. The Met had just passed New York's Metropolitan Museum of Art as the arts organization with the largest budget. (Counting baseball, New York City has three Mets.)

I found a page on the Met (opera) website that listed the administrative staff, which includes the General Manager (Peter Gelb), Musical Director (James Levine), and Principal Conductor (Fabio Luisi), along with twenty-five assistant general managers, artistic management, design, production, finance, development, human resources, house management, stage directors, stage management, carpenters, electricians—a total of more than three hundred administrative employees. Add a symphony orchestra, costumes, make-up, custodians, ticket sellers, and—oh yes—singers, and you wind up with a whopping payroll.

Since I'm not a stagehand, I pretended I was going to buy one ticket online. I chose a performance of *La Bohème* on Saturday, March 22, 2014, at 8:00 p.m. I couldn't choose between a seat in Row B of the Orchestra (down front, near the stage) for \$300, or one in Orchestra Row U for \$250. And nearly half of the operating budget is funded by donations. If you take a date and have a nice dinner and a glass of wine at intermission, that's pretty much a thousand-dollar night, something stagehands could afford if they could get the night off.

§

The source of much of the money that has funded the arts over many centuries is questionable, and it's especially difficult to accept how much of has been the product of slavery. But scary as that is, I'm sure glad we had the Medicis and hundreds of others like them. It would be a barren world without the art and architecture

that they funded. I have to admit that when I'm standing in a museum looking at a work of art, I'm not fretting about the suffering involved in its production.

Today's system seems more just—concert-goers buy tickets, and corporate and individual sponsors theoretically make up the rest. That works as long as costs are reasonably controlled, and donors can be kept happy. The problem with that is how it can affect programming.

If you listen regularly to a commercial classical radio station anywhere in the country, you would be able to list society's favorite pieces of music: Vivaldi's *Four Seasons*, Beethoven's 3rd, 5th, 6th, and 9th, Mozart's 40th Symphony and 23rd Piano Concerto, Respighi's *Ancient Airs and Dances*—you get the idea. Organists know how hard it is to get a bride to choose something other than the *Tac-Bell Canon*, or *Jesu, Joy of Man's Desiring*.

Lots of serious classical music ensembles, from local choruses to major symphony orchestras, adjust their programming to please their patrons. The box office at Boston Symphony Hall has a long-standing tradition allowing people to pass on their subscription seats to friends. When James Levine came to town as music director of the Boston Symphony Orchestra, he increased dramatically the amount of contemporary music on the programs, and friends of ours who had long held great seats on the balcony above the stage asked if we wanted to take them over because they couldn't take all the modern music. We did.

And, in a related matter, the players of the BSO made public the extra workload brought on by Levine's energetic and imaginative programming. On March 17, 2005, the *Boston Globe* reported that orchestra players were concerned about longer concerts, extra rehearsals, and programming of exceptionally difficult music. You can read it online at www.boston.com/news/globe/living/articles/2005/03/17/levines_pace_proves_hard_on_bso?pg=full. They cited aggravation of injuries and increased stress and negotiated with Levine to alter some of the planned programs. And the BSO Trustees created a special fund to support the cost of the extra rehearsal time. But smaller institutions with limited resources would not be able to do the same. So it's back to the crowd-pleasing favorites at the cost of innovation.

I've often repeated a story about an experience Wendy and I had with artistic patronage. An exceptionally wealthy friend, now deceased, was well known in his community as a generous supporter of the arts. He lived in a city that is home to a nationally prominent repertory theater company that was mounting the premiere production of Paula Vogel's *The Long Christmas Ride Home*. The play tells the story of a family's gay son contracting AIDS, with the main dialogue

happening in the family car driving home from a holiday celebration. The production was to include larger-than-life *bunraku* puppets that would provide the action less suited for the stage, conceived by the playwright, to be constructed by a New York-based puppeteer. Our friend was asked to fund the puppets, which were to cost nearly a hundred thousand dollars. He told us the story over dinner, saying that he hated the idea, was uncomfortable with the subject, but thought he should provide the funds because he knew it was important.

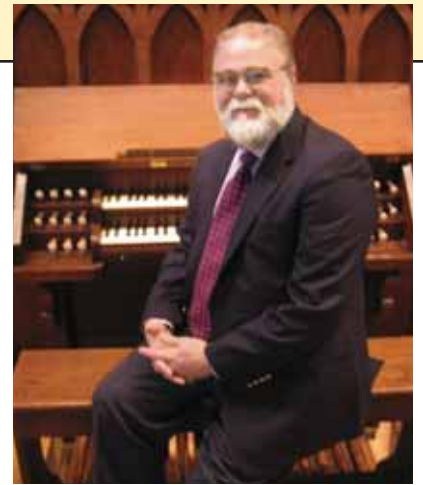
§

Recently organist David Enlow and harpist Grace Cloutier performed a recital at David's home church, Church of the Resurrection in Manhattan, where the Organ Clearing House installed an instrument a couple years ago. At dinner after the concert, we were discussing the instruments we play, and I noted that with the exception of pianos and high-end violins, the harp is probably one of the most expensive instruments that musicians typically own privately. Organists have to rely on the institutions for which they work to provide them with an instrument to play. And they sure have gotten expensive.

I've always felt that a three-manual organ with forty or fifty stops is just about right for a prominent suburban church with a sanctuary seating five hundred people or more. But a first quality organ of that size will push, and easily exceed, \$1,000,000. It's pretty hard for many parishes to justify such a whopping expenditure. I grew up in the era when it was all the rage for churches to replace fifty-year-old electro-pneumatic organs with new trackers, and many organists fell into the habit of getting what they asked for. Those days are largely over, because now that we really know how to build good organs of any description, we also know what they cost! We have to remember what a big deal it is for a church to order a new instrument.

§

I'm troubled by the striking stagehands. I believe in the concept of the



labor union. They were formed to confront real injustice, and in the strange and shaky state of our economy, injustices are still firmly in place. But this is a time when they've gone too far. That kind of labor organizing can threaten the future of live music in concert halls.

The Organ Clearing House uses Bank of America because we work all across the country, and it's convenient to be able to get to a bank pretty much anywhere we go. But we were not bursting with pride when *Time* magazine reported on November 9, 2013, that the bank was to be fined \$865,000,000 for mortgage fraud related to the Countrywide Financial scandal. At the same time, our bank is a Global Sponsor of the Chicago Symphony Orchestra, Alvin Ailey Dancers, and the Metropolitan Opera HD Broadcasts in public schools. We thank them for all that.

Bank of America is also a "Season Sponsor" for Carnegie Hall, supporting the Hall's mission "to present extraordinary music and musicians on the three stages of the legendary hall, to bring the transformative power of music to the widest possible audience, to provide visionary education programs, and to foster the future of music through the cultivation of new works, artists, and audiences," as stated on Carnegie Hall's website.

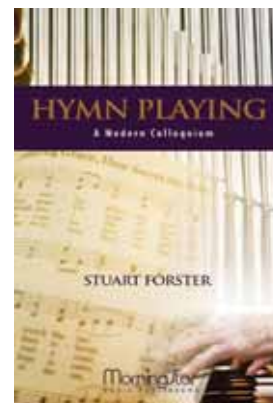
So the concert hall that was built on the backs of striking steel workers, whose schedule was recently interrupted by striking six-figure stagehands, is now supported largely by a bank guilty of major mortgage fraud.

May the music keep playing. Sure hope it does. The stakes are high. ■

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Organ Method XVI

It has always struck me as interesting that changing fingers on repeated notes and substitution are so similar to one another in what they actually involve physically. Thus it makes sense to me to use one of them to introduce the other. It is also important to keep them straight: it is extremely common for students to fall into the habit of doing a substitution when they think that they are changing fingers from one note to the repetition of that note.

This continues without a break from last month's column.

A further practice step is to try patterns in which the hand plays more than one note at a time (Examples 1–4). The fingerings given above and below each line are alternates. There are other possibilities, for example, involving pairs such as 1/4 and 2/5. You can adapt these exercises in ways that occur to you, such as using black notes. Once again you should experiment with articulation. You can make non-repeated chords legato, and repeated chords any degree of non-legato; or try to match, as nearly identically as possible, the articulation of each of the motions from one chord to the next; or use a variety of non-legato articulations. Keep the hands light and relaxed, especially while releasing notes. Pay attention to the direction in which you release each finger when another finger is preparing to play that same note: up, down, slightly (or fully) to one side or the other. These logistic possibilities all have their place. They work out differently for players with varying relative finger lengths, and also for varying note patterns. It is your job to pay attention as you work on these exercises and figure out the most comfortable ways.

Repeated notes often occur in the context of ornaments, especially trills. The exercise in Example 5 allows you to practice that, assuming that you start each trill with the upper (auxiliary) note. You can play the opening note with 3 and each of the trills in succession with 4-3, or play the opening note with 2 and each of the trills with 3-2, or perhaps other patterns. You should adapt this exercise to other specific note patterns, including some involving black notes and the left hand. Do not worry about making the trills especially long or fast: the focus of practicing is the repeated note that initiates each trill.

Another ornament-based repeated note exercise, involving mordents, is shown in Example 6. You can play each quarter note with 3 and each mordent with 2-3-2, or other fingering patterns. For the purpose of this exercise it is only necessary that the final note of each mordent be played with a different finger from that which you want to use to play the following quarter note. Again, adapt this exercise to different specific note patterns and to the right hand.

Playing repeated notes with different fingers, in addition to giving the player more control over the timing, articulation, and sound of the repeated note patterns, also gives the player a free chance to re-position the hand. It can actually clarify and simplify fingering patterns for the passage around the repeated notes themselves. The excerpt from Rameau shown in Example 7 (part of the fifth of six variations on a *Gavotte in A Minor*) is an example of this, so extreme that if Rameau hadn't written it, anyone discussing the fingering of repeated notes would have had to do so.

For all players except those with the very largest hands, changing fingers on

Example 1

Example 2

Example 3

the repeated notes in each group of four sixteenth notes is actually necessary to permit the playing of the other sixteenth notes. The same is true in the left hand sixteenth note pattern in the sixth variation from the same piece (Example 8).

But in being necessary it also guides the shaping of all of the rest of the fingering in such a way that the passages are actually quite natural and straightforward to play. Each decision about what fingers to use on the first and second notes of each pair of repeated notes should be based on where your hand is coming from and where it is going. Example 9 shows one possible fingering for the left hand part of the preceding example.

In Example 10, from the Brahms chorale *Mein Jesu, der du mich*, there is a moment, at the beginning of the second full measure, where the use of a different finger on a repeated note makes it possible to set up a simple and effective fingering for the succeeding passage. (My suggested fingering is not the only way to do it.)

The musical advantages of using different fingers to play repeated notes can only be heard and felt if the hand is very relaxed and the touch smooth and fluid. Any repeated-note moment (such as the one in this Brahms example) is a good place to remember, recapture, and apply the feeling of lightness gained from the trill exercise described above.

Substitution

As opposed to changing fingers on repeated notes, the technique known as "substitution" is changing fingers on held notes. While these two techniques serve very different musical and technical purposes, and indeed are most typically associated with different historical periods and repertoire, they have so much in common technically as to be essentially versions of one another.

There are several things to bear in mind when beginning to work on substitution:

1) A substitution can be either measured—the new finger placed silently on the note at a predetermined time, probably defined in relation to the beat of the passage, or instant—that is, the new finger slides in to replace the original finger as part of the gesture whereby the original finger played the note in the first place. (Whereas the timing of finger change in a repeated-note passage is determined by the timing of that passage's notes.) A substitution can also be somewhat in-between: that is, not instant, not a one-gesture slide, but not specifically timed to be on a beat or subdivision of a beat. This latter is probably the most common in practice, though all are quite useful.

Example 4

Example 5

Example 6

Example 7

Example 8

Example 9

Example 10

2) In any substitution there is likely to be something to observe about the specific direction in which the original finger departs and the direction from which the new finger arrives. It may make sense to get the original finger out of the way by lifting it up, moving it sideways, allowing it to curve downward, or something else, or some combination. The new finger can slide in under the old, or from above it, or from one side or the other. All of this affects or is affected by hand position and by the relative lengths of the

fingers. It is not—since the substitution is silent in any case—something that affects the musical results. It is about comfort and reliability.

3) Substitution is generally associated with legato. The usual reason for introducing an extra gesture into the act of playing is to permit the hand to be in a position to play the next note or notes without having to release the existing note(s) in a way that creates an unwanted break. Sometimes, however, substitution simply seems to make a passage easier.



Different players develop different degrees of comfort with substitution and use it to differing extents.

4) Substitution is more likely to be necessary or to provide an appropriate solution for creating true legato in situations in which a hand is playing more than one note: counterpoint or chords. In single line textures, substitution is rarely necessary to effect a particular musical result. (When it is necessary, that is usually a result of something having to do with very wide intervals.) That is not to say that it is not often comfortable or convenient. Sometimes it can serve the same function as changing fingers on repeated notes in that it can allow the hand to reposition itself efficiently.

5) Substitution—unlike most of what most performing musicians do while playing—creates physical gestures that do not correspond to anything that the player or the listener actually hears. This can break or weaken or generally interfere with the player's ability to experience the rhythmic vitality of the music through the kinesthetic experience of playing. For some players this sense—almost of dancing to the music while playing, but doing so with the playing gestures themselves rather than by literal dancing—is a real and valuable aid to vivid and convincing performance. If the feeling that the hands (and perhaps feet) are doing things that aren't part of the rhythmic flow of the music seems, to a particular player, like a problem, then that player might well be inclined to use substitution less than other players. There are also ways of counteracting or compensating for that effect. At an early stage of learning organ, and of becoming comfortable with substitution, this is something to file away at the back of the mind, in case it seems like an issue to be dealt with later.

6) Sometimes a tendency to rely on substitution as an all-purpose way of finding notes (scrambling for notes, in effect) can lead a player—whether a student or otherwise—to cut short the process of working out good, efficient fingerings and then practicing those fingerings with enough focus and dedication to learn them. In this way, a heavy reliance on substitution—especially by a beginning

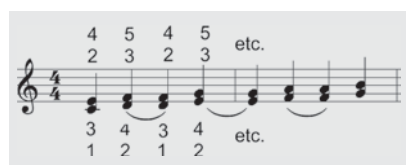
And this same note pattern can be used with an extremely wide variety of fingerings, since in principle any substitution is possible and is worth practicing. For example, the right hand fingering could be 3-4-5(1)-2-3-2-1(5)-4-3(5) (The parenthesis indicates substitution. In this fingering, the tied *g'* going from the second to the third measure does not have a substitution.) Another possibility would be 1-2-3(1)-2-3(1)-4-3(1)-3-2(1). These fingerings are musically random: their purpose is to help you get the feeling of different substitution patterns.

The two-note chord exercises above can also be adapted as substitution exercises (Example 12). With the same-note chords tied, the fingerings would be carried out as substitutions rather than as changes of fingering on newly played notes. This can be tried with other specific fingerings, and other similar note patterns, and of course also in the left hand.

In carrying out substitutions with multiple notes, it is important to do the individual substitutions in the correct order. The correct order is the one that is the most comfortable and natural physically. (Again, since the substitutions are silent, this is about physical comfort and reliability rather than any audible result.) Usually that means the order that keeps the hand small: that doesn't stretch the hand out any more than necessary. So, in the example above, the substitutions on the lower notes of the two note chords should be done first. It is always possible to figure out by trial and error which way is best.



Example 11



Example 12

or “intermediate” student—can actually damage the learning process, sometimes seriously. This is far from being a reason not to learn and work on substitution, since it is a valuable tool, and for some purposes a necessary one. It is simply something to watch out for.

The second exercise given above for changing fingers on repeated notes can be adapted as a good beginning point for practicing substitution, simply by tying the repeated notes, and keeping the fingering the same (Example 11).

Sometimes it is also possible to figure it out in advance by analysis of hand position. Performing multiple substitutions in the correct order also has the effect of allowing the whole hand to move in one gesture towards the next note or notes or towards its next position. It is extremely important to get this right. That can make the difference between a substitution's being easy and natural and its being both difficult and a potential source of strain or even of real injury.

Next month's column will continue with more exercises for substitution and examples drawn from the repertoire. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com. He writes a blog at www.amorningfordreams.com.

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British and French Organ Music Seminars 2013

By Cliff Varnon and Helen VanAbbema Rodgers

British Organ Music Seminar July 25–29, 2013

The ninth British Organ Music Seminar was held for four days in London, beginning on July 25. The seminar began with a train ride to Cambridge to visit the chapel of Emmanuel College, with its three-manual 1988 Kenneth Jones tracker instrument, which used the case and some of the pipework of the original Father Smith instrument of 1688. **Colin Walsh**, organist laureate of Lincoln Cathedral and a visiting organ teacher at the University of Cambridge, was our host. He conducted a workshop on liturgical improvisation with several reluctant volunteers followed by a session of various British organ works, performed by members of the group.

On July 26, we visited the French Church of Notre Dame de France, where we attended classes all day. The church, which serves a large French population in London, is located near Leicester Square and dates back to 1861. The organ was originally built by August Gern, who had worked with Cavallé-Coll. It has undergone several rebuilds, most recently by B. C. Shepherd & Son in 1986. **Duncan Middleton**, the *organiste titulaire* at the church since 1989, had studied liturgical and concert improvisation in Bordeaux and Lourdes; he led us in the opening session on improvisation. In the next masterclass, participants played British organ works with **John Hosking**, assistant organist of St. Asaph Cathedral in Wales. In the afternoon session, **Dame Gillian Weir** conducted

an exciting masterclass on French and German works, played by members of our group. Later in the day we attended Evensong at Westminster Abbey, which was sung by a visiting choir from Breda Cathedral in the Netherlands. Following the service, **Peter Holder**, organ scholar of the Abbey, talked to the group about the history of the organ and gave a demonstration of the stops. The organ was originally built in 1727 by Schrider & Jordan, with several rebuilds by William Hill in the 19th century and most recently by Harrison & Harrison. Afterwards, participants were given the chance to play the instrument.

We then went across the street to Central Methodist Hall. The organ, with its imposing 32-foot façade, was built by Hill & Son in 1912 and was later rebuilt by Rushworth & Dreaper in 1970. A major rebuild by Harrison & Harrison in 2011 was based on the original Hill scheme. **Gerard Brooks**, the director of music, is associated with French repertoire and has recorded the complete works of Gigout. His class for the evening was on the organ works of Gigout (other than the well-known *Dix Pièces*), along with works of Saint-Saëns.

On July 27, we traveled to Peterborough Cathedral to play one of the finest William Hill organs in the country. Built in 1894, Hill, one of the two most celebrated organ builders of the nineteenth century, incorporated the existing pipework in his four-manual organ masterpiece of 86 stops. Its last restoration took place after a fire in 2001. Like other Hill instruments of

this period, the organ is set considerably sharper than modern concert pitch. **David Humphreys**, assistant director of music of the cathedral, gave a brilliant demonstration, after which participants had ample playing time on the instrument. In the afternoon, we traveled to Cambridge for some free time, shopping in the local music store, and having afternoon tea. In the evening we attended Evensong at Ely Cathedral, followed by a demonstration of the organ by assistant organist **Jonathan Lilley**. The organ was first built in 1685 by Renatus Harris. Elliot and Hill installed a new organ with existing pipework in 1831, with William Hill doing restoration work in 1850. In 1908, Harrison & Harrison built a mostly new organ, using pipework from the previous instruments, with a restoration in 1974–1975 supervised by Arthur Wills, who was then the cathedral organist.

The final day of the seminar was Sunday, so participants attended services at various churches, including St. Paul's Cathedral. In the afternoon we visited All Soul's Langham Place, which is a familiar landmark at the end of Regent Street. In 1913, Alfred Hunter installed a new instrument in this church, replacing the original organ built by Bishop in 1824. This Hunter instrument was rebuilt and enlarged by Henry Willis III in 1951, with the most recent restoration by Harrison & Harrison in 1976. Gerard Brooks conducted a masterclass, played by the members of our group. Later in the afternoon, participants could attend recitals at St. Paul's Cathedral,

Westminster Abbey, or Westminster Cathedral. The seminar ended with a visit to Westminster Cathedral, just down the street from the abbey. It contains the Apse Organ built by T. C. Lewis prior to World War I and the Grand Organ, which is one of the two heroic instruments built by Henry Willis III, the other being the Liverpool Anglican Cathedral. **Peter Stevens**, the assistant master of music, talked about the history of the instrument, gave a fine demonstration of the organ, and assisted participants as they played this magnificent instrument, which made a spectacular end to an eventful seminar.

—Cliff Varnon
Church of the Holy Comforter
Cleburne, Texas

French Organ Music Seminar July 29–August 7, 2013

"If you listen, you will learn."
—Thomas LaCôte, La Trinité, Paris

Organ builder Aristide Cavallé-Coll listened to the sounds in his head before he started building the romantic organ. Louis Robilliard of Lyon told us that if there had been no Cavallé-Coll, there would be no romantic organ music.

When Widor sat at the Cavallé-Coll, he listened, and came up with ideas for his symphonies. Vierne and Guilmant listened and did the same. A stunning reminder to the organist: the dream organ came before the compositions. Here's a dream: to travel back in time, attend a concert at the Palais du Trocadéro, and listen to the now-extinct Cavallé-Coll as Widor conducts his Third Symphony with Vierne at the organ!

Thanks and appreciation are due to **Christina Harmon**, Dallas organist, teacher, and composer who led this group of American organists. Through her well-established FOMS program, we are privileged to experience the French tradition. Additional indispensable co-directors this year were **Cliff Varnon** and **Masako Gaskin**. All three worked hard to keep this group of organists, organ students, and organ lovers happy and informed. For more information and notice of future events, see www.bfoms.com.

Participants varied from virtuosos with ever-expanding organ repertoire to lifelong students who treasure their favorite pieces and still look for interpretation ideas from close connections to the source. In addition to masterclasses, there were classes in improvisation and ample opportunities for private lessons. Our youngest organist was 15 and the oldest 83!

How fortunate for this group that there are still essentially unaltered romantic organs in existence that we are able to touch and play. The first on this trip was the Cavallé-Coll in Lyon at St. Francois de Sales, the Widor family parish, where Charles-Marie was baptized and later first performed *Symphony V*.



Jean-Baptiste Robin teaching at the Royal Chapel of Versailles



Peter Holder talks to the group at Westminster Abbey



John Hosking with Lynnette McGee at the French Church of Notre Dame de France in London



French Organ Music Seminar participants at the organ of Manigod, built in 1996 by Italian firm B. Formentelli



Jill Hunt listens to Gillian Weir at London's Church of Notre Dame de France

July 29–30: Lyon and Chambéry

The perfect warm-up act to the frenzied pace of Paris was the time spent in Lyon and the Alps, organized by the organist of Chambéry Cathedral, **Thibaut Duret**, with the help of **François Espinasse**, professor of organ at the National Conservatory of Lyon. **Françoise Webb**, the charming French native who spent her youth in Reims, assisted with the preparations and organization. Our first day was spent with **Louis Robilliard** at the great Cavaillé-Coll organ of Saint-François-de-Sales. Built in 1880, it was restored in 1964 and is still in its original and unaltered state.

Time spent with François Espinasse and Thibaut Duret and two concerts on the marvelous 1847 Augustin Zeiger organ at Chambéry Cathedral allowed each of us a performance turn, followed by a third inspiring performance by our regional host Thibaut Duret. Duret is a brilliant young organist and improviser who studied with François Henry Houbart at Rueil Malmaison and with François Espinasse and Loïc Mallié at the Lyon Conservatoire, where he received a master's degree in organ. With the Alps as backdrop, we spent Wednesday and Thursday playing the organs in St. Pierre d'Albigny, Manigod, Thônes, Grand Bornand, and Annecy. Each organ had a particular charm, and more information is available about each of them on the FOMS website (www.bfoms.com).

August 2: Dole and Dijon

On Thursday, after a 2½-hour bus ride, we arrived in Dijon. While there we played the much-restored Daublaine-Callinet organ at the Cathédrale St. Bénigne in Dole and the particular highlight: the untouched, undusted, very much in tune 1754 Karl Riepp organ at the Collégiale Notre Dame de Dole. With a Louis XV oak case, this was the largest organ in provincial France, with 45 stops over four manuals and pedal and a 32' Montre in the Grand-Orgue. In 1860 the 32' Montre was moved to the pedal and in a 20th-century renovation it made its way back to the Grand-Orgue, the organ now being five manuals with 73 stops. One room on the way to the organ gallery housed a museum that traced its fascinating history.

August 3: Reims

By Saturday, August 3, we were in Reims, where we played the Cathédrale Notre-Dame de Reims organ. Unfortunately, on our way that morning we received a call from **Benjamin Steens**, our excellent host in Reims, who told us a fire had broken out in the organ of St-Remi (Cattiaux, 2000), where we were to spend the afternoon. A visit to the famous champagne caves helped us to cope with our disappointment at not being able to play at the basilica.

August 4–7: Paris

In Paris we visited the always-amazing organ at St. Sulpice (suffering from the unusual heat of Paris in August), as well as the Cavaillé-Coll of Notre-Dame des Champs, Aristide Cavaillé-Coll's own parish, built in 1877. This organ was extensively altered by Schwenkedel, although, fortunately, the Barker action was retained. Thanks to Cavaillé-Coll, who was on the building committee for the church, also built in 1877, the acoustics for the organ are some of the best in Paris.

At Notre-Dame des Champs, we had stimulating masterclasses with **Sophie-Véronique Cauchefer-Choplin**, **Beatrice Piertot**, and **Yannick Merlin**. In the masterclass with Dupré expert Cauchefer-Choplin, three participants enabled us to delve into segments of the *Symphonie-Passion*, the composer's Wanamaker improvisation that he later wrote down after returning to France. Cauchefer-Choplin said Dupré loved the sound of the gambe alone because it was mysterious.

Stimulating duo-organ performances and masterclasses by upcoming organists Beatrice Piertot and Yannick Merlin also took place at this church during the week in Paris. These two brilliant young organists also helped in this year's planning and gave classes at the beautiful, unaltered Merklin organ at the church of St. Laurent.

Daniel Roth entertained and enlightened us at St-Sulpice with historical anecdotes about the organ and stories of Franck, Widor, and Dupré that organists never tire of hearing. Cavaillé-Coll kept more than 40% of the 1781 Clicquot organ pipework, never intending to make an exclusive change to a romantic organ. In fact, Widor's colleague Albert Schweitzer said the organ was great for baroque music. Roth clarified that the transition from Baroque to Romantic was abrupt in Germany, whereas in France, it was gradual. To see more of Roth's mesmerizing history of French organ music and organs, you can find numerous DVDs of Roth's St-Sulpice lectures and performances on YouTube, all produced by Christina Harmon. Better still, break down and buy the DVDs from the Organ Historical Society!

It still takes my breath away to sit in the loft with **Olivier Latry** at Notre Dame during Mass. His playing for four Sunday services allowed all 29 organists and students a chance to be at the organ, complete with a console containing the latest organ technology and design.

Classes and playing time were offered by **Thomas LaCôte** at La Trinité (the organ of Messiaen), at Sainte-Clotilde with **Nicolas Pichon**, La Madeleine, with **Andy Dewar** at the American Cathedral, and at Notre Dame d'Auteuil with **Frédéric Blanc** (living conduit to the music of Duruflé). LaCôte told us Messiaen liked the sound of ice and crystal, 16' & 2' (*Messe de la Pentecôte*).

Blanc told us that Duruflé was not a man for big chords, but rather the musical line. He favored flutes and celestes. He also told us that the famous story of Duruflé not liking his Toccata was not necessarily true, but that at the time he was very tired and had composed this piece during a very stressful period in his life.

Our last day was spent with **Jean-Baptiste Robin** in Versailles and included a concert by him on the Clicquot organ (modified by Cavaillé-Coll) at the Versailles Cathedral, a masterclass at the church of Notre Dame des Armées of Versailles, and playing at the Royal Chapel organ of Versailles Palace. The palace organ was originally built by Robert Clicquot in 1710. After severe damage during the French Revolution it was rebuilt as a two-manual organ by Cavaillé-Coll in 1873. In 1936 it was sold to the seminary in Châteaugiron and later to St. Martin Church in Rennes, where a reconstruction was attempted by Victor Gonzalez. In 1995 a completely new instrument was made by the firms of Boisseau and Cattiaux, which not only reconstructed Robert Clicquot's creation but also reconstructed the additions of Louis-Alexander and Francois-Henry Clicquot as well. This result was amazingly successful and stands today in the Royal Versailles Chapel as a proud tribute to Clicquot's genius.

As a protégé of Marie-Claire Alain, Jean-Baptiste Robin gave an intense class on Jehan Alain. Robin told us that after the trauma of World War I, artists turned to the past, and Alain was the first to go to early music, layering it with orientalism and with jazz that had been brought by Americans during the war. Alain was fascinated by the cornet, a sonority he explored extensively. Tutti, or massive sound, is seldom found in Alain's music. Our day ended with palace organist Robin demonstrating French Classical music on the beautiful chapel organ of the palace. Participants were actually able to play the chapel organ! Robin is

one of four titular organists. The others are Michel Bouvard, François Espinasse, and Frédéric Desenclos, with Michel Chapuis serving as honorary *titulaire*.

To be in France and therefore in the center of the vital and enduring influence of the world's greatest organ tradition is as fascinating and transforming as ever. The spirits of Widor, Vierne, Messiaen, et al. continue to permeate the sensibilities and ethos of this beautiful part of the world through the brilliant French artists of the present. There is no more amazing experience, or better pilgrimage, for an organist. Teach us to listen, and learn...

—Helen VanAbbema Rodgers
Director of Music,
St. James Episcopal Church
Fairhope, Alabama

Cliff Varnon is a director of the British Organ Music Seminar and has been an assistant with the French Organ Music Seminar since 1996. He is organist and choirmaster at the Church of the Holy Comforter in Cleburne, Texas, and a piano and voice instructor at the Dallas School of Performing Arts in Garland, Texas. He has served numerous churches in the Dallas area, including 14 years as music director at John Calvin Presbyterian Church. For over 12 years he owned a retail music store specializing in choral, handbell, and keyboard music. He holds a Bachelor of Music degree in organ from Henderson State University in Arkadelphia, Arkansas, and a Master of Music degree in choral conducting from Texas A&M University-Commerce.

Helen VanAbbema Rodgers has served as director of music at St. James Episcopal Church in Fairhope, Alabama, where she directs the choirs, plays a large Schlicker pipe organ, a 14-rank 1896 Hook & Hastings, and administers the St. James Concert Series. A regular BFOMS participant, her organ and choral repertoire has been greatly inspired by organ playing trips to England, France, Germany, and Spain.

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The organ at St. James United Church, Montréal

The genealogy of a restored instrument

By Andrew Forrest

The present pipe organ at St. James United Church is unique among Montréal's many interesting organs because much of the organ's pipework dates back to an 1889 instrument by E.D. Wadsworth & Brothers, Organ Builders. Edward Wadsworth opened his own organbuilding company in Manchester, England, in 1861 after apprenticing with Kirtland & Jardine; his family subsequently continued in the organbuilding trade under various forms of the Wadsworth name until 1946, when the company was absorbed by Jardine & Company of Manchester. Present-day British organbuilding colleagues have suggested that earlier Wadsworth organs with mechanical actions are superior to the later pneumatic examples, but it remains clear that the Wadsworth name never achieved the status of other British builders during the latter half of the 19th century, such as William Hill, "Father" Henry Willis, or T.C. Lewis.

Perhaps sensing new business opportunities, Edward Wadsworth moved to Montréal in 1887 to establish a branch office of the family company at 298 Craig Street (which today is called rue St-Antoine). The company built two instruments in Canada, the first being a small tracker organ of ten stops for Trivett Memorial Church in Exeter, Ontario, in 1888. The second project for St. James Methodist Church (as the church was originally known) was on a grander scale; the handwritten contract dated June of 1888 was for a grand pipe organ of 49 stops with "tractile" key action. The price for the new organ was established at \$11,550, less \$2,375 for the church's old pipe organ. For reference, the signing of the Wadsworth contract took place at the same time as

construction was ongoing in the workshops of Samuel and Claver Casavant of a 73-stop instrument for Montréal's Basilique Notre-Dame; the price for the Casavant organ was some \$24,800.

With a 32' flue stop in the pedal division and two divisions on each of the three manuals, the Wadsworth organ was a novel and complex instrument. The two divisions per manual could be played separately, or coupled together by the touch of a thumb piston under each manual. In addition, each manual had its own drawknobs for appropriate pedal stops and a dedicated "pedalier" thumb piston to bring the selected registration into play as one moved from manual to manual. The middle manual controlled the Great and Back Great divisions, while the Solo—in its own swell box—was partnered on the lowest manual with the unenclosed Choir. The Swell and Echo divisions, playable from the third manual, were enclosed together.

A comparison of the 1888 contract to the instrument's final specification shows that two optional stops—a 16' Lieblich Gedackt for the Choir and a 16' Contra Fagotto for the Solo—were added as the organ was being built. Stops were equally rearranged within the specification, presumably for a better musical result: The 16' Contra Fagotto was moved to the Back Great division with the Great 8' and 4' reeds, permitting the reeds to be brought in or retired collectively in a ventil-like fashion via the thumb pistons under the Great manual. The 8' Vox Humana likewise migrated from the Solo division to the Echo, while the 8' Gamba and 8' Voix Celeste stops came together in the Solo from their separated locations in the Swell and Echo divisions respectively.



Façade pipes (from Great 16' Double Open Diapason) and casework are original to the 1889 Wadsworth organ, though the façade pipes were initially stencilled and later painted. (Photo credit: Andrew Forrest)

Lynnwood Farnam served as organist for St. James Methodist Church from 1904 to 1905, and was well acquainted with the Wadsworth instrument. His notebook entry on the organ provides many details on the as-built stoplist and forms the basis for our understanding of the completed 1889–91 Wadsworth instrument. Though Farnham's pages on the St. James organ are typically meticulous, it is unclear what kind of key action or key actions Wadsworth employed in his instrument; but it seems highly unlikely that the organ had purely mechanical key action. At the least, some form of pneumatic action would have been employed to manage the complexity of two divisions per manual. Farnam does list all couplers as operating pneumatically, with the console having the six usual unison couplers along with sub and octave couplers for the Swell manual, and a Swell to Great Sub coupler.

Unfortunately, the luster literally wore off the Wadsworth instrument at St. James Church within two years of its completion in 1889. The new organ was frequently crippled by problems arising from humidity and heating within the new church building. The church acknowledged this in an indenture document signed with Wadsworth in June 1891, wherein the complaint was also lodged that the organ's "exterior has not preserved its absolutely fresh appearance." The agreement offered Wadsworth an additional \$1,000 to repair and otherwise complete his instrument, which, according to the document, had already been in place for two years.

The results of this remedial work were proclaimed satisfactory in a letter dated September 23, 1891, from the agreed-upon arbiter, Frederick Archer, to John

Torrance, Secretary to the Trustees of St. James Methodist Church:

My dear Sir,

I have this day examined in detail the organ erected by Mr. E. Wadsworth in St. James Church, Montreal with the following results.

I find the wind supply is now ample for every possible purpose, its transmission to every junction of the instrument with uninterrupted "steadiness". The wind trunks, sound boards, etc. are perfectly air tight and the whole of the mechanism is in thoroughly satisfactory condition.

The repairs have been carefully and substantially done in full accordance with the agreement entered into with him in June last, and with ordinary care and attention, the instrument will, to the best of my knowledge and belief, be now found entirely adequate to all legitimate demands made on it.

... I am pleased to be able to report so favourably, but as Mr. Wadsworth has evidently done his work of renovation in so conscientious and thorough a manner, it is but one to him that I could bear witness of the fact.

Archer was a renowned English organist and choral conductor living in the United States, with a reputation as an expert on pipe organs that extended as far as Montréal; he played three dedicatory concerts on the Casavant organ at la Basilique Notre-Dame in May of 1891.

If the Wadsworth instrument was indeed playing as early as 1889, this raises questions about how such a large pipe organ was built within a year by an organ builder who had only arrived in Montréal a few years earlier. For example, from where did Wadsworth obtain his pipework for the new St. James organ? One distinct possibility is that he purchased pipes from another builder such as S.R. Warren & Sons or from a supply house. Similarly, Wadsworth may have ordered pipes from



Photo: Michael Timms



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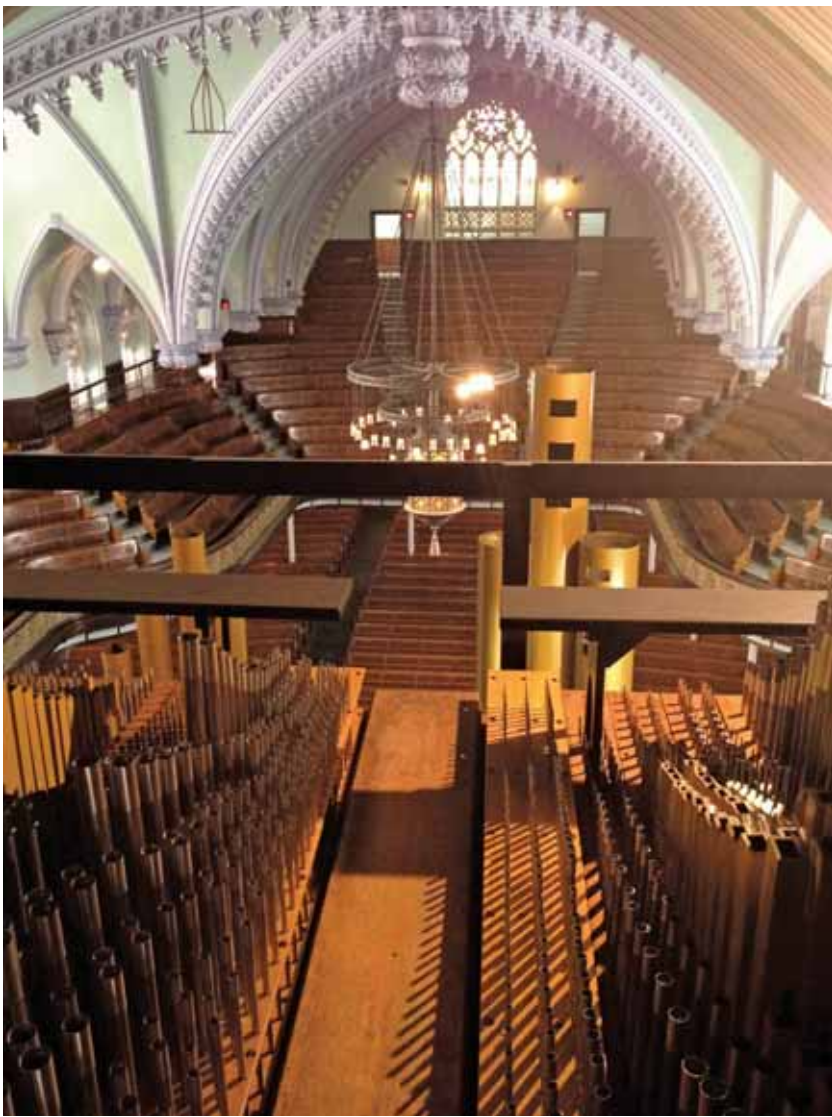
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Photo: David Morrison



View from the Great division at the very top of the organ, overlooking the 1,200-seat sanctuary. St. James United Church is in the midst of a multimillion-dollar building restoration. (Photo credit: Andrew Forrest)

Restored Choir division, front to back: 8' Clarinet, 1-3/5' Tierce (hidden), 2' Piccolo, 8' Lieblich Flute, 8' Dulciana, 8' Flute Celeste; 1938 electro-pneumatic harp in background (Photo credit: Andrew Forrest)

the family workshops in Manchester, England, and had them shipped to Canada. Having said that, Wadsworth was accused of using old pipework in the new organ for St. James Church, including the Pedal 16' Trombone and the Echo 8' Hautbois. Our survey of the organ's present pipework suggests that some ranks pre-date 1889: the f#19 pipe of the Great 16' Double Diapason, for example, is clearly scribed "1881", some seven years before the organ's contract was signed.

Considering the spatial volume of the sanctuary at St. James' Church and the organ's recessed location within the chancel, the scaling of the Wadsworth pipework is surprisingly modest in comparison with the large organs of, say, William Hill. The original Great 8' Open Diapason approaches the *Normalmensur* (NM) standard around 4' C and again in the 1' octave but never exceeds it. The Great 4' Principal is consistently two to three pipes smaller than the 8', and it is only in their uppermost octaves that the Great 2 2/3' Twelfth (a tapered rank) and 2' Fifteenth ranks exceed NM. These statements are slightly complicated by Warren's re-scaling and re-pitching of the original pipework in their later reconstruction, but it remains that the scalings of Wadsworth's principals and choruses were unexpectedly reticent. The quality of the Wadsworth pipes is unremarkable when compared with the later Warren and Casavant pipes, and while most of Wadsworth's metal pipes were made from spotted metal, the metal itself is quite thin. The Swell 8' Viola Ætheria is an extreme example: the spotted metal in the bass octaves is so thin that lifting the pipe carelessly from the top can easily deform the pipe's body. The effect produced by these moderately

scaled pipes sounding on generous wind pressures and having been voiced to fill a large room is one of surprising brilliance and great clarity.

Wadsworth's wooden stops throughout the organ were unvarying, with stopped bass and tenor octaves that transition to open pipes with inverted mouths at c25, similar to a Melodia. The Solo 8' Concert Flute and the Choir 8' Lieblich Flute are traditional in the sense that the open pipe bodies are deeper than they are wide, but the proportions for the Great 8' and 4' flutes are notably wide and shallow. The present Choir 8' Flute Celeste originally served as Wadsworth's 8' Echo Flute and also features this type of wide mouth construction. Like the metal pipes, the quality of construction is adequate but unexceptional; the thickness of the wood is consistently thinner than the later Warren pipes, and the quality of the joinery is slightly coarse and uneven.

Though E.D. Wadsworth & Bros. was still advertising in the Montréal area as late as 1902, it is unclear what happened to Edward Wadsworth after the completion of the St. James organ in 1891. Wadsworth did not achieve fame or fortune with the St. James' organ: within days of Frederick Archer's note pronouncing the organ complete in September 1891, Wadsworth sent the church trustees a handwritten note requesting an advance of \$30 as he found himself "rather short."

The Wadsworth organ served the church for eighteen years, a period that included Lynnwood Farnam's tenure as organist. It was replaced in 1909 with a pipe organ by the Warren Church Organ Company, reusing a majority of the Wadsworth pipes, at a cost of \$6,000. The Warren Church Organ Company

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Pipe Organs in Canada

E.D. Wadsworth & Bros. (1888)

source: Contract dated 1888

Great (II)		pipes
16'	Double Open Diapason	61
8'	Open Diapason	61
8'	Hohl Flute	61
8'	Gamba	61
4'	Principal	61
2½'	Twelfth	61
2'	Fifteenth	61
IV	Mixture	244
8'	Trumpet	61
4'	Clarion	61
		<hr/> 793

Back Great (II)		pipes
8'	Gemshorn	61
8'	Rohr Gedackt	61
4'	Viola	61
4'	Clear Flute	61
III	Mixture	183
		<hr/> 427

Swell (III) expressive		pipes
16'	Lieblisch Bourdon	61
8'	Open Diapason	61
8'	Harmonic Flute	61
8'	Gamba	61
4'	Octave	61
2'	Fifteenth	61
III	Mixture	183
16'	Bassoon	61
8'	Cornoepan	61
4'	Clarion	61
		<hr/> 732

Choir (I)		pipes
8'	Principal	61
8'	Dulciana	61
8'	Lieblisch Gedackt	61
4'	Spitz Flute	61
4'	Lieblisch Flute	61
2'	Piccolo	61
		<hr/> 366
<i>Optional stops:</i>		
16'	Lieblisch Gedackt	61
III	Echo Cornet	183

Solo (I)		pipes
8'	Concert Flute	61
8'	Unda maris	49
8'	Vox Humana	61
8'	Clarionet	49
8'	Orchestral Oboe	61
		<hr/> 281
<i>Optional stop:</i>		
16'	Contra Fagotto (from a#10)	51

Echo (III)		pipes
8'	Viol Ætheria	61
8'	Vox Celeste	49
4'	Flute Octavante	61
2'	Piccolo	61
8'	Hautbois	61
		<hr/> 293

Pedal		pipes
32'	Open Diapason (wood) †	30
16'	Principal Bass (wood, ext) †	12
16'	Violon	30
16'	Bourdon (wood)	30
8'	Viola (ext)	12
8'	Flute Bass (wood, ext) ‡	12
16'	Trombone °	30
8'	Trumpet (ext) †	12
		<hr/> 168

† available only on Great “pédalier”
‡ available only on Choir “pédalier”
° available on Great and Swell “pédaliers”

E.D. Wadsworth & Bros. (1889)

source: Lynnwood Farnam notebooks

Great (II)		pipes
16'	Double Open Diapason	61
8'	Open Diapason	61
8'	Hohl Flute	61
8'	Gamba	61
4'	Principal	61
2½'	Twelfth + Fifteenth	122
IV	Mixture	244
III	Mixture	183
		<hr/> 854

Back Great (II)		pipes
8'	Gemshorn	61
8'	Rohr Gedackt	61
6'	Quint	61
4'	Flute	61
16'	Contra Fagotto (tenor C)	49
8'	Trumpet	61
4'	Clarion	61
		<hr/> 415

Swell (III) expressive		pipes
16'	Lieblisch Bourdon	61
8'	Open Diapason	61
8'	Harmonique [sic] Flute	61
8'	Viol Ætheria	61
4'	Octave	61
2'	Flautina	61
III	Mixture	183
16'	Bassoon	61
8'	Cornoepan	61
4'	Clarion	61
		<hr/> 732

Choir (I)		pipes
16'	Lieblisch Gedackt	61
8'	Principal	61
8'	Dulciana	61
8'	Lieblisch Gedackt	61
4'	Spitz Flute	61
4'	Lieblisch Flute	61
2'	Flautina	61
		<hr/> 427

Solo (I)		pipes
8'	Concert Flute	61
8'	Gamba	61
8'	Vox Celestes	49
4'	Octave Flute	61
2'	Piccolo	61
8'	Clarionet (tenor C)	49
8'	Orchestral Oboe (tenor C)	49
		<hr/> 391

Echo (III)		pipes
8'	Echo Flute	61
[spare slide]		
4'	Flute Octavante	61
8'	Hautbois	61
8'	Vox Humana	61
		<hr/> 244

Pedal		pipes
32'	Open Diapason (wood) †	30
16'	Principal Bass (wood, ext) †	12
16'	Violone	30
16'	Bourdon (wood)	30
8'	Viola (ext)	12
8'	Flute Bass (wood, ext) ‡	12
16'	Trombone †	30
8'	Trumpet (ext) †	12
		<hr/> 168

† available only on Great “pédalier”
‡ available on Choir and Swell “pédaliers”

Warren Church Organ Co. (1909)

source: Lynnwood Farnam notebooks

Great (II)		pipes
16'	Double Open Diapason	A 61
8'	Open Diapason I (new stop)	A 61
8'	Open Diapason II	A 61
8'	Hohl Flute	G 61
8'	Rohr Flute	G 61
8'	Gemshorn	A 61
8'	Gamba (new bass)	A 61
4'	Octave	G 61
4'	Flute	G 61
2½'	Twelfth	G 61
2'	Fifteenth	G 61
IV	Mixture	G 244
III	Mixture	G 183
16'	Contra Fagotto (new bass)	A 61
8'	Trumpet (new stop)	A 61
4'	Clarion	G 61
		<hr/> 1,281

(A = Aigu, can be coupled up an octave;
G = Grave, can be coupled an octave below)

Swell (III) expressive		pipes
16'	Lieblisch [sic] Bourdon	61
8'	Open Diapason	61
8'	Harmonic Flute	61
8'	Viol di Gamba (new stop)	61
8'	Viola Ætheria	61
4'	Octave	61
2'	Flautina	61
III	Mixture	183
16'	Bassoon (fr. Great, 1–12 new)	61
8'	Cornoepan	61
8'	Oboe (new stop)	61
8'	Vox Humana (fr. Echo)	61
4'	Clarion	61
		<hr/> 915

Choir (I) (expressive with Swell)		pipes
16'	Lieblisch [sic] Gedackt	61
8'	Lieblisch Flute (new bass)	61
8'	Dulciana	61
8'	Lieblisch Gedackt	61
8'	Vox Celeste (fr. Solo, new bass)	61
4'	Flute Octavante (fr. Echo)	61
2'	Piccolo (ex. Flautino)	61
8'	Clarionet (rebuilt stop)	61
8'	Cor Anglais (new stop)	61
		<hr/> 549

Solo (IV) expressive		pipes
8'	Stentorphone (new stop)	61
8'	Doppel Flute (new stop)	61
8'	German Gamba (new stop)	61
8'	Tuba (new stop)	61
		<hr/> 244

Echo (IV) (expressive with Solo)		pipes
8'	Spitz Flute (fr. Ch. new bass)	61
8'	Concert Flute (fr. Solo)	61
8'	Echo Flute (new bass)	61
4'	Octave Flute (fr. Solo)	61
2'	Piccolo (fr. Solo)	61
8'	Orchestral Oboe (new stop)	61
		<hr/> 366

Pedal		pipes
32'	Double Open Diapason	30
16'	Open Diapason (ext 32')	12
16'	Violone	30
16'	Bourdon	30
16'	Lieblisch Bourdon (Swell)	30
8'	Bass Flute (ext Open 16')	12
8'	Viola (ext Violone 16')	12
16'	Trombone	30
8'	Trumpet (ext Trombone 16')	12
		<hr/> 168

Casavant Frères (1938)

source: Contract dated July 1938

Great (II)		pipes
16'	Double Open Diapason	68
8'	Open Diapason I	68
8'	Open Diapason II	68
8'	Hohl Flute	68
8'	Rohr Flute	68
8'	Gemshorn	68
4'	Principal	68
4'	Flute	68
2½'	Twelfth	61
2'	Fifteenth	61
IV	Mixture °	244
III	Mixture °	183
16'	Contra Fagotto	68
8'	Trumpet	68
4'	Clarion	68
		<hr/> 1,297

° new stop, 2012

Swell (III) expressive		pipes
16'	Lieblisch Bourdon	68
8'	Open Diapason	68
8'	Harmonic Flute	68
8'	Lieblisch Gedackt (fr. Choir)	68
8'	Viola da Gamba	68
8'	Vox Celeste (fr. Choir)	68
8'	Viola Ætheria	68
4'	Octave	68
4'	Flute (fr. Echo)	68
2'	Flautino	61
III	Mixture	183
16'	Bassoon	68
8'	Cornoepan	68
8'	Oboe	68
8'	Vox Humana °	68
4'	Clarion	68
		<hr/> 1,196

° new stop, 2012

Choir (I) expressive		pipes
16'	Lieblisch Gedackt	68
8'	Gamba (fr. Great)	68
8'	Spitz Flute (fr. Echo)	68
8'	Lieblisch Flute	68
8'	Flute Celeste (fr. Echo) §	68
8'	Dulciana	68
4'	Flute Octavante	68
2½'	Nazard (new stop)	61
2'	Piccolo	61
1½'	Tierce (fr. Echo) °	61
8'	Clarinet	68
		<hr/> 727

§ old 8' Echo Flute from the Echo division
° old 2' Piccolo from the Echo division

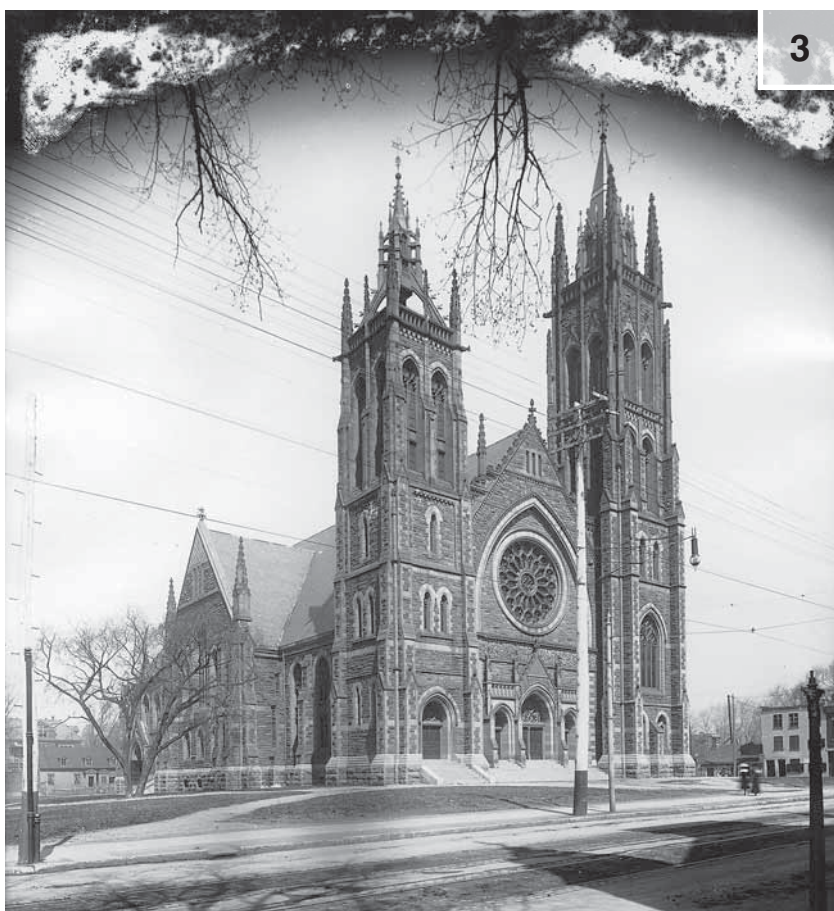
Solo (IV) expressive		pipes
8'	Stentorphone	68
8'	Doppel Flute	68
8'	German Gamba	68
8'	Concert Flute (fr. Echo)	68
4'	Violina (new stop)	68
8'	Cor Anglais (fr. Choir)	68
8'	Orchestral Oboe (fr. Echo)	68
8'	Tuba	68
		<hr/> 544



1



2



3



4

1. Interior of St. James Methodist Church around 1892 (photo by Wm. Notman and Son; photo credit: McCord Museum V2459)

2. View of the organ today (photo credit: Andrew Forrest)

3. St. James Methodist Church as seen from the other side of St. Catherine Street in Montréal, circa 1890 (photo by Wm. Notman and Son; photo credit: McCord Museum V2532-A)

4. A photo from 1901 showing the spacious green surrounding St. James Methodist Church (photo by Wm. Notman and Son; photo credit: McCord Museum V4263)

was established in Woodstock, Ontario, in 1907 by Frank, Mansfield, and Russell Warren, and can be considered the last vestige of the once-proud Warren name in Canadian organbuilding.

The Warren organ added a number of new stops and redistributed most of the Wadsworth ranks throughout the instrument. A massively scaled 8' Open Diapason was added to the Great, displacing Wadsworth's original to secondary status. The Choir division was enhanced by a new 8' Cor anglais with free reeds; this stop was likely purchased from a supplier, as its construction details are unlike anything else in the organ. A new Solo division was also provided on some 10" of wind and included new Stentorphone, Doppelflöte, German Gamba, and Tuba stops.

It appears Warren provided all-new wind chests rather than reusing the Wadsworth chests; this conclusion is based on Farnam's description of the operation of the sub octave (G) and octave (A) couplers for the Great division and the general increase in the number of stops per division. The rearranging of the Choir to reside within the same

expressive enclosure as the Swell, and likewise the Echo with the Solo, is further confirmation that the 1909 instrument represented substantial change behind the original Wadsworth façade.

The new Warren console of four manuals provided a new level of flexibility for organists, with each piston being adjustable by drawing the desired stop combination and then pulling the piston head out by a fraction of an inch. There were a total of four pistons operating on the entire organ and between three and five pistons operating on each division. The console also featured a *pédale à bascule* (a balanced pedal) providing a general crescendo and diminuendo effect.

Our examination of the pipework suggests that the pitch of the Wadsworth pipes was sharp of modern concert pitch (A=440Hz). To lower the pitch, Warren moved all of the Wadsworth stops up by one note and provided a new low C pipe for each stop; this served to increase the scale of each stop by one pipe in the process. The Warren company also filled out the gaps in Wadsworth's numerous short-compass stops, such as the Great 16' Contra Fagotto, Choir 8' Clarionet,

Echo 8' Echo Flute, Choir 8' Dulciana, and the Choir 8' Voix Celeste.

Warren went beyond re-pitching the organ in some cases and rescaled several ranks, likely to achieve a fuller sound. It is equally possible that Wadsworth himself may have engaged in some re-scaling to suit his purposes, if one allows he recycled older pipework in his 1889 instrument. For instance, the Choir 4' Flûte Octaviante and Great 4' Principal ranks both have many pipes marked with three successive pitches, suggesting that the original scale was too small. In the same way, the Swell 8' Open Diapason and 4' Octave stops have been rescaled no less than three times by their fourth octave. As with adjusting the scales of various stops, there is no reason to think Warren would have hesitated to increase wind pressures and/or revoice the Wadsworth pipework as needed.

The Warren company was equally revisionist with the organ's reed stops. The scales for Wadsworth's original Great reed chorus were surprisingly thin—notably smaller than the Swell chorus—so Warren replaced the Great 8' Trumpet with a new stop of

larger scale. The original 8' Trumpet was reworked into a 16' Bassoon for the Swell division, with Warren providing twelve new half-length pipes for the bottom octave. Warren also added eighteen new full-length pipes to complete the missing bass of the Great 16' Contra Fagotto. In fact, the only Wadsworth reed stops to emerge from the Warren workshops relatively untouched—beyond being shifted up one pipe as part of re-pitching the organ—were the Swell 8' Cornopean, the Great and Swell 4' Clarions and possibly the Swell 8' Vox Humana (which disappeared in 1956). Most of Wadsworth's color stops were replaced outright, though the 8' Clarionet was rebuilt with new shallots, blocks, and boots, as well as equipped with new adjustable bells for tonal regulation. The 1889 organ had two oboe stops—the Solo 8' Orchestral Oboe and the Echo 8' Hautbois—though Farnam's notes state that the Orchestral Oboe's pipes had been "taken out" by the time of his visit. Neither stop survived; the pipes for both the present Swell 8' Oboe and the Solo 8' Orchestral Oboe

Pipe Organs in Canada

are consistent in terms of construction and materials with Warren's other work.

Farnam returned to St. James Methodist Church on February 15, 1910, to play the new Warren organ, and his notes again provide useful details about the changes that were wrought. Farnam did not seem entirely pleased with all of the changes made to the instrument, noting that the "32-foot has been quite ruined..." and all of the 2' stops seemed very "spiky," especially the 2' Fifteenth in the Great. He praised the new electric key action, though went on to mention the Swell action was very noisy from inside the instrument.

After nearly thirty years of service from the Warren organ, St. James United Church—note the change in name—signed a contract with Casavant Frères in July 1938 for an organ that reused almost all of the old pipework on new windchests. As stipulated in the purchase agreement, the organ would be installed by December 18, 1938—some five months later—at a cost of \$16,000. Wadsworth's 16' façade was to be preserved, though Casavant successfully lobbied to have the façade moved two feet towards the nave to accommodate the enlarged instrument. The short amount of time between the contract signing and the project's anticipated completion may reflect the lingering effects of the Great Depression; it is likewise indicative that Casavant agreed to finance nearly half of the contract amount over a three-year period after the organ had been completed!

Casavant's Opus 1608 incorporated their state-of-the-art electro-pneumatic windchests with pitman-type stop actions built into the pouchboards for instantaneous registration changes. The compasses of the manual divisions were increased from 61 notes to 68 notes, and the number of pedals increased from 30 to 32 notes. The organ's wind system was comprehensively redesigned, reusing old wind reservoirs and their cone-valve regulators where practical. A new four-manual console was also provided, incorporating Casavant's pneumatic combination action and trademark furnishings. Like Warren, Casavant consolidated the instrument's specification from five manual divisions to four—eliminating the Echo division—and transferred several stops between divisions in the process. The Swell, Choir, and Solo divisions were furnished with independent expressive enclosures, each operated by Casavant's 8-stage pneumatic motors.

A new Nazard 2½' made up of stopped pipes was added to the Choir, while a 4' Violina—made up largely from repurposed pipework—was added to the Solo division. The Pedal division was augmented through new extensions to the existing stops, though the Wadsworth 16'–8' Violone rank appears to have been entirely replaced in 1938 with new pipes. The original Pedal 16' Trombone with its



Solo division, with 8' Orchestral Oboe (1909), 8' Concert Flute, 4' Violina and the narrow 8' German Gamba. Background: 8' Tuba stop, speaking on 10" pressure (Photo credit: Andrew Forrest)



The 1938 console, rebuilt to include modern playing conveniences; elements such as the air-driven Wind and Full Organ indicators, plus the rotary crescendo indicator, were retained and restored (Photo credit: Andrew Forrest)

wooden shallots was extended downward by twelve full-length pipes to create the 32' Bombarde stop, with the entire rank sounding on 7" wind pressure. The Carillon (or Chimes) tubes were maintained from the 1909 instrument but provided with a new striker rail, and a new 61-note Harp was added. Finally, whatever was left of Wadsworth's "ruined" 32' Open Diapason was eliminated, and a new 32' Acoustic Bass stop was provided with twelve independent pipes sounding at the fifth to create the 32' effect.

The Wadsworth-Warren instrument would have been a comfortable fit with the tonal inclinations of Stephen Stoot, Casavant's technical director in 1938. An Englishman, many of Stoot's instruments drew from this heritage, and in this sense the Wadsworth and Warren materials would not have seemed particularly foreign—though there may have been some disappointment with their quality. As one example, the placement of reed choruses on separate windchests was a trend in English organbuilding during the late Victorian and Edwardian eras, enabling higher wind pressures for the reed stops for a smoother tone. At St. James, the Great and Swell reed choruses were indeed separated in this manner, but the similar wind pressures between flues and reeds ultimately made this something of a hollow gesture.

After 1938, the organ saw a few changes prior to the restoration undertaken in 2011–12. The 8' Vox Humana in the Swell division was replaced during the mid-1950s with a stopped 2½' Nazard rank. In the 1980s, the original Great mixtures were replaced with two new stops that were poorly suited to the instrument's aesthetic. Likewise, the Great and Swell reed choruses were modified to give a brighter tone, with the resonators being cut to length after the original regulating slots had been soldered shut. One other significant change relates to the instrument's appearance: church photos show a heavy drape hung above

and to the sides of the Wadsworth façade, serving to hide the windchests and pipes from the Great and Pedal divisions. This drape was in place until possibly the early 1980s but it is unclear when exactly it disappeared; Philip Crozier, Director of Music at St. James, relates the drape had been removed by the time he was hired in 1986. The drape's disappearance would have surely had some effect on the sound of the organ, tilting the organ's tonal balance towards an even more present and brilliant sound—though to what degree can only be guessed.

The restoration work undertaken by Orgues Létourneau Limitée over a twelve-month period included re-leathering all of the electro-pneumatic windchest actions; restoring all of the wind reservoirs and other wind system components; and documenting in detail the instrument's pipework. Forty ranks from the original Wadsworth instrument have survived, though many ranks have been subsequently rescaled or rearranged as described above.

As part of the restoration effort, two new mixtures were built for the Great division to replace the unsuitable examples added in the 1980s. In the absence of information regarding their original compositions, the new mixtures' breaks follow English examples contemporary to the Wadsworth instrument, while the scalings follow progressions established by the Great 2' Fifteenth and the original Swell mixture. The mild Swell mixture (containing a tierce rank) was restored to its original specification, with the two breaks returning to their original places at c25 and #31. Finally, a new slotted 8' Vox Humana in the style of Father Willis was developed and installed in the Swell division.

After nearly 75 years of service, the four-manual console was thoroughly rebuilt to discreetly incorporate modern playing conveniences, including multiple memory levels, additional thumb pistons, and a general piston sequencer. The organ's switching system and wiring—much of it dating back to 1938—was entirely replaced with a new state-of-the-art system. Beyond the Wadsworth pipework from 1889, some of the instrument's more intriguing tonal features include the full-length 32' Bombarde, the Solo 8' Stentorphone with its leathered upper lips, the free-reed 8' Cor Anglais, and the 61-note Harp stop in the Choir division.

The organ was tonally regulated within the church by a team of Létourneau voicers over the course of several weeks in early 2012. Shortly thereafter, the church's offices and meeting spaces were heavily damaged in a fire, though the sanctuary and the organ were spared.

The restored organ was first heard in concert during the church's annual noon-hour series throughout the following summer, and as autumn approached, the organ served as the "home" instrument for the annual *Orgues et Couleurs* festival, with two major solo concerts performed by Johann Vexo and Philip Crozier. Since Mr. Crozier's appointment as Director of Music, the organ has been heard in a continuous series of summer recitals over the past 26 years, with the single exception being the summer of 2011, when the instrument was being restored in the Létourneau workshops.

An instrument in the English Town Hall tradition, the pipe organ at St. James United Church has played an important role in Montréal's organ scene and has hosted concerts by renowned organists such as Lynnwood Farnam, Fernando Germani, Raymond Daveluy, André Marchal, Bernard Lagacé, E. Power Biggs, Francis Jackson, and Simon Preston. More recently, the instrument has been heard in performances by Joseph Nolan and Sietze de Vries. All of us at Létourneau Pipe Organs remain honored to have been entrusted with this significant restoration project and are pleased to see this pipe organ reclaiming its rightful place as one of Montréal's most noteworthy instruments. ■

—Andrew Forrest, Artistic Director,
Orgues Létourneau Limitée

The author would like to thank the following individuals for their assistance in preparing this article: John Mander, Mark Venning, David Wood, Karl Raudsepp, Bill Vineer (The Vineer Organ Library), Allen Fuller, Philip Crozier, Fernand Létourneau, and Dany Nault.

Andrew Forrest began with Orgues Létourneau Limitée in February 1999 and in his current position as Artistic Director, oversees all of the company's projects. He travels regularly to meet with clients, architects, and acousticians, as well as to supervise the company's on-site tonal finishing. Mr. Forrest has a keen interest in the art of pipe scaling and has completed studies of the String division of Philadelphia's Wanamaker Organ and the 1955 Aeolian-Skinner pipe organ at Winthrop University among others. He served on the local organizing committee for the joint AIO-ISO 2010 convention held in Montréal, and in October 2011, Forrest was elected to the American Institute of Organbuilders' Board of Directors for a three-year term. He holds a bachelor of arts degree in political science and economics from Carleton University in Ottawa, Ontario. An organist himself, Andrew Forrest has two children and lives in Mont-Saint-Hilaire, Québec.

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Scottish Chamber Organ

The resurrection of a John Renton organ

By Thomas R. Thomas

A rare instance of a Scottish chamber organ (the only known example in the U.S.), with case and works by John Renton of Edinburgh, has found new life in the home of Thomas R. Thomas in Deering, New Hampshire.

Initial research suggested that the instrument may have been built for Fin-gass Castle around 1860–70 and moved to a church in Halkirk in the 1930s. According to the Scottish organ historian Alan Buchan, vandals broke into the church in the 1970s and smashed most of the pipework. An American organ builder purchased the organ in 1996 and had it crated and sent to Maine, with the intention of rebuilding it for a local church. The project seems to have been beyond his capabilities and he sent it to a local auction house in Concord, New Hampshire, where it was bought by Thom Thomas. The organ case, chest and some mechanism parts were in Thomas's barn for several years before he assembled the case.

Jeremy Cooper, a local organ builder, was enthralled with the elegance of the case and convinced Thomas he could restore the chest, fabricate action parts, and bring the organ back to life. The chest and other parts were moved to Cooper's shop and the case sent to a local furniture maker to be restored. Stopknobs matching a few remaining ones were fabricated in England and engraved in the original nomenclature. The keydesk was given to a craftsman in Vermont to replace two missing keys, recover naturals, rebush, and adjust. A new reservoir was fabricated by Jeremy Cooper, and pipes from several 19th-century New England organ builders were racked on the chest. The mahogany and gilt trim case, mechanics, and



Inner workings



Finished product

pipes came together at the end of the summer of 2013, and the organ once again speaks from John Renton's magnificent casework. ■

Height 11' 3"
Depth 2' 9"
Width 5' 3"
300 pipes
Self-contained Laukhuff .25 hp blower

MANUAL (CC to g3; 56 notes)

Left Jamb
8' Open Diapason Treble
8' Stopd Diapason Treble
8' Aeoline Treble
8' Stopd Diapason Bass

Right Jamb
4' Principal
4' Flute Treble
2' Fifteenth
Wind



Left jamb



Right jamb

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Cover feature

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois Opus 42, St. Bridget Catholic Church, Richmond, Virginia

From the builder

The new organ at St. Bridget Catholic Church in Richmond, Virginia, is the 42nd new organ to come from the workshop of John-Paul Buzard Pipe Organ Builders in Champaign, Illinois. It was completed on October 1, 2013, and inaugurated by Ken Cowan in concert on November 15.

The organ's visual design was guided by the parish's desire to reclaim a large stained glass window, which the former organ completely blocked. Pastor Monsignor William Carr, who began his clerical career at St. Bridget as the assistant pastor in the 1970s, remembered the beauty of the occluded window and began discussions with John-Paul Buzard in 2005 about the possibilities. The deteriorating mechanical condition and musical limitations of the previous instrument hastened the desire to proceed. The Great Recession delayed the start of the project until the parish raised all the funds to purchase the organ, as their bishop required.

The gallery's floor space is quite limited and the window is large. But, the church's acoustical volume and musical needs required an instrument of a larger tonal size than that which would have been possible with a traditional design. This required some outside-the-box creative thinking, and resulted in our recommendation that the Great division be suspended over the gallery rail, and that the enclosed divisions be thought of as more a divided Swell than independent Swell and Choir divisions. Area organist Grant Hellmers was invited to consult, and enthusiastically agreed that the design met both musical and architectural requirements. The Great's profile is kept low in order to keep this portion of the organ below the field of glass. The former heavy wood railing was replaced with a more transparent wrought-iron rail. The two enclosed divisions are located in matching cases on either side of the window. The cases' designs utilize shapes and details found elsewhere in the Tudor-revival building. The result is that the organ cherishes the window, and the gallery and organ are architecturally integrated into the entire worship space rather than being set apart.

Executive Vice-President and Chief Engineer Charles Eames created an instrument whose physical essence truly flows from the building, therein creating room for a larger instrument than the



St. Bridget, previous pipe organ

space would have otherwise held. With the new organ in place, the gallery has an additional 100 square feet of usable floor space for the choir and other musicians, which it did not have previously.

This is indeed a three-manual organ. The three-division design evolved from the original two-manual divided Swell concept. The introduction of the 8' Claribel Flute into what became a somewhat untraditional Choir division allowed the instrument to take on its three-manual identity. The organ exhibits a far greater variety of tone colors and pitch ranges than is typical of many instruments of its size. And it has the uncanny ability to take on the appropriate tonal characteristics of various historical and national styles to fit the character of the musical composition. All of history informs and directs us in the evolution of our singular "Classically Symphonic" tonal style.

The engineering, mechanical systems, and pipe-making all support the artistic end result. The main manual windchests are all electrically operated slider and pallet chests. The chests for the unit stops have expansion chambers built into the very thick toe-boards, to replicate the winding characteristics of the slider chests. All of the pipes are made of high tin content pipe metal, even in the bass, rather than zinc. The large pipes play promptly without having to use beards. The result is fullness and warmth without any hardness or inelegance of tone quality, all the way to the bottom of the compass.

The church's acoustics change drastically when the room is filled with people, and the church is nearly full every time the organ is used. Tonal Director Brian Davis ably met the challenges that this condition presents by scaling and voicing the instrument for optimal performance when the room is full. The result is that the organ is never too loud, but it fills



Computer rendering

the room with sound even when played softly. An entire congregation can be supported in its singing with a single 8' Diapason; the strings are voluptuous and shimmering; the haunting Flute Cœlestis provides an air of mystery; the Choir reeds provide some of the most beautiful cantabile colors imaginable; the smooth and stately Tuba soars above full organ. Nearly every stop can be used with any other to create a new musical color.

Superior tonal design, sensitive voicing, and painstaking tonal finishing result in the exquisite blend and balance of the individual stops and their choruses, relating to both themselves and to the room. And, as Ken Cowan demonstrated to the delight of his audience, there are many ways that this instrument can render seamless dynamic changes. As is the case with all Buzard organs, symphonic color and romantic warmth never sacrifice sprightly clarity and transparency of tone for rendering polyphonic music.

The church's growing music program is under the direction of Allen Bean. The children's program, which Bean instituted and includes both boy and girl choirs, has performed at the Kennedy Center in Washington, D.C., and Alice Tully Hall in New York City.

Thanks to the staff of Buzard Pipe Organ Builders whose professionalism shines forth in all the work we undertake!

John-Paul Buzard, Artistic Director
Brian K. Davis, Tonal Director
Charles Eames, Vice President and Chief Engineer
Keith Williams, Director, Service Department
Shane Rhoades, Foreman, Production Department and Cabinetmaker
David Brown, Foreman, Service Department
Christopher Goodnight, Master Cabinetmaker
John Jordan, Service Technician
Michael Meyer, Cabinetmaker
Dennis Northway, Chicago area representative and Service Technician
Jay Salmon, Office Manager
Stuart Weber, Senior Service Technician
John Wiegand, Service Technician
Ray Wiggs, Console and Windchest specialist
Jonathan Young, Tonal Department Associate

—John-Paul Buzard

As a first-time voicer on any project, let alone one of this size, the installation of the St. Bridget's organ was an eye-opening experience for me. The tonal design of the instrument was set before I was brought onto the Buzard team, but I had the opportunity to voice several stops under the tutelage of Tonal Director Brian Davis. Because of the acoustical

John-Paul Buzard Pipe Organ Builders

Opus 42, St. Bridget Catholic Church, Richmond, Virginia

GREAT, 3.5" wind pressure	
Manual II (Case over gallery rail; expressive as noted)	
16'	Lieblich Gedeckt 73 pipes
8'	Open Diapason (tin in façade)
8'	Flûte à Bibéron 61 pipes
8'	Viola da Gamba (in Ch box) 61 pipes
8'	Gedeckt Flute (in Ch box)
4'	Principal (tin in façade) 61 pipes
4'	Spire Flute 61 pipes
2 2/3'	Twelfth 61 pipes
2'	Fifteenth 61 pipes
1 1/2'	Seventeenth 61 pipes
1 1/2'	Fourniture IV 244 pipes
	Tremulant
8'	Tromba (Ped)
4'	Tromba Clarion (Ped)
8'	Major Tuba (15" w.p.) 61 pipes
	Great to Great 16-UO-4
	Swell to Great 16-8-4
	Choir to Great 16-8-4

CHOIR, 4" wind pressure	
Manual I (Expressive; gallery case left side)	
16'	Lieblich Gedeckt (Gt)
8'	Viola da Gamba (Gt)
8'	Claribel Flute 61 pipes
8'	Gedeckt Flute (Gt)
8'	Flûte Cœlestis II 80 pipes
	(Double mouths and bodies in single wood pipes)
4'	Harmonic Flute 61 pipes
2 2/3'	Nazard 61 pipes
2'	Recorder 61 pipes
1 1/2'	Tierce 61 pipes
16'	English Horn 61 pipes
8'	Clarinet 61 pipes
	Tremulant
8'	Tromba (Ped)
8'	Major Tuba (Gt)
	Choir to Choir 16-UO-4
	Swell to Choir 16-8-4
	Nave Shutters Off

SWELL, 4" wind pressure	
Manual III (Expressive; gallery case right side)	
8'	English Open Diapason 61 pipes
8'	Salicional 61 pipes
8'	Voix Celeste (tc) 49 pipes
8'	Gedeckt Flute (Gt)
4'	Principal 61 pipes
2'	Doublette (derived from Rank II of Grave Mixture)
2 2/3'	Grave Mixture II 122 pipes
1'	Plein Jeu III 183 pipes
16'	Bassoon 104 pipes
8'	Trompette 68 pipes
8'	Oboe 61 pipes
4'	Clarion (from 16')
	Tremulant
	Cymbalstern
8'	Tromba (Ped)
8'	Major Tuba (Gt)
	Swell to Swell 16-8-4
	Nave Shutters Off

PEDAL, 4" & 6" wind pressures	
In both gallery cases	
32'	Subbass (digital)
32'	Lieblich Gedeckt (Gt, 1-12 digital)
16'	Open Diapason (dig. & tin) 26 pipes
16'	Bourdon 56 pipes
16'	Lieblich Gedeckt (Gt)
8'	Principal (tin in façade) 44 pipes
8'	Violoncello (Gt)
8'	Bourdon (ext)
8'	Gedeckt Flute (Gt)
4'	Choral Bass (ext)
4'	Open Flute (ext)
16'	Trombone 104 pipes
16'	Bassoon (Sw)
8'	Trumpet (ext)
4'	Clarion (ext)
8'	Major Tuba (Gt)
	Great to Pedal 8-4
	Swell to Pedal 8-4
	Choir to Pedal 8-4

32 stops, 38 ranks, across three manuals and pedal



Charles Eames and Shane Rhoades install the Great



Console



Great division case



Casework detail



Tonal Department Associate Jonathan Young



Façade pipes awaiting their gold leaf

characteristics of the room, the organ had to have plenty of treble ascendancy while still maintaining warm foundations and good blend. Thus, the higher pitches “sang out” a bit in the voicing room, but the effect in the church is a lively sound, not at all top-heavy but not dark or muffled.

The organ proved an overwhelming success—clear choruses and the proximity of the Great case to the seating area mean contrapuntal music can be rendered quite effectively; the variety of reed colors available lend themselves to solo work as well as forming a striking Swell reed chorus; two contrasting strings in separate boxes add variety to the foundations; and the presence of two cornets, one in the Great, enables the organ to reproduce French Classical music particularly well. However, it is equally adept at handling more modern literature and orchestral transcriptions, as was demonstrated by Ken Cowan at the inaugural recital.

Throughout the process of voicing and tonal finishing, I was struck by how each installed stop expanded the ability of the organ as a vehicle for improvisation and interpretation of literature. The body of music this instrument will render is indeed large, and with that in mind I went back to Richmond at the beginning of November to record enough music to demonstrate some of its capabilities, including pieces by Guilman, Langlais, de Grigny, and several major Bach works. All came off admirably, a testament to the versatility of the instrument and the integration of colors not usually found on American organs, such as the large Pedal 4' open flute.

The St. Bridget's organ represents a tremendous outlay of time, energy, and planning in pursuit of an instrument that will handle repertoire of any period with

a clear but rich sound, and one which I hope the congregation will treasure for years to come.

—Jonathan Young, Tonal Associate
Buzard Pipe Organ Builders

From the director of music

St. Bridget Parish, a Roman Catholic parish of about 7,000 registered members, is among the largest in the Catholic Diocese of Richmond. Established in 1949, with the building completed and consecrated in 1950, the parish has thrived since its inception.

The church building is Tudor style with Gothic elements. Seating only 500, the church provides five regular Masses every weekend to accommodate parishioners. Four Masses are led by organ and cantor, with assistance from choral ensembles. The Sunday evening Mass is led by piano, guitars, and a contemporary choir.

I became Music Minister at St. Bridget in October 2005. The primary accompanying instruments at that time were a

transplanted E. M. Skinner organ, which was ¼-step flat and in need of restoration, and a mid-1920s Steinway M, also in poor condition. The Parish Adult Choir of about 20 singers sang for one Mass on Sunday morning, and the other Masses were led by volunteer cantors.

Since then, the music ministry has grown. The Parish Adult Choir has grown to 35 voices, and choirs for children (absent from the music ministry for more than 30 years) include a Boy Choir of 11 singers, and a Girl Choir of nearly 30 choristers. The Boy and Girl Choirs, using the RSCM Voice for Life Program, have established themselves as important and valued ensembles, and distinguished themselves in performances at the Kennedy Center in Washington, D.C. and Alice Tully Hall in New York City.

As the parish's music ministry has grown, so has the need for an organ that could accompany an ever increasingly diverse music ministry, in a church whose acoustics change dramatically

depending on the number of worshippers in the church.

The installation of our new instrument evolved out of conversation between Monsignor Carr and me in August 2005. The 1920s E. M. Skinner organ that so nobly served this parish since the 1970s, brought here from the now deconsecrated Monumental Church in downtown Richmond, was in need of restoration. Conversation quickly turned to action. Within a few months we had explored restoring and enlarging the Skinner organ, with additions that would give it the flexibility required for our growing program. We also received from John-Paul Buzard a proposal for a new instrument, one that would be tonally designed for our acoustical space, give us the flexibility we need to support choirs, cantors, and congregation, and uncover a great west window that is an architectural feature of the church.

The original design proposed by Mr. Buzard underwent several modifications over the following months. The

stoplist was refined, as the organ became slightly smaller in scope than we originally envisioned, yet considerably more flexible. Mechanical components were also addressed in this process (another nod to flexibility), including independent swell shades on two sides of each enclosed division. The design process of this instrument was a delight for me as parish musician. The parish is forever grateful for the work of our Organ Project Consultant, Grant Hellmers, whose wisdom and experience helped define the parish's needs in an instrument, and brought clarity to the process as St. Bridget personnel and I worked with the Buzard shop in the design phase.

Once the design was finalized, the Buzard shop began to plan the physical design of the instrument, and, under the direction of Tonal Director Brian Davis, began to envision the tonal color of each and every stop in the instrument. Mr. Davis's ability to take the numbers that represented the (ever-changing) acoustical properties of the church, and to determine scale and timbre of each of more than 2,000 pipes in 38 ranks, producing more than 48 stops, proved to be remarkable. Charles Eames also worked magic, engineering the organ that John-Paul and Brian envisioned to fit into a relatively small space.

Several weeks of voicing accomplished by John-Paul Buzard, Brian Davis, and Jonathan Young brought St. Bridget Parish's organ to completion. The instrument's design, its pipes, its mechanicals, the construction of the instrument's beautiful casework, its installation, its voicing, the work of St. Bridget Church's own organ project committee, building committee, and staff, altogether required more than 20,000 hours of labor. I believe that even when it was

labor bought and paid for, it was a labor of love, and that the Buzard shop always acted with a sense of vocation.

St. Bridget parishioners gave freely of their time to make sure the church was ready to receive the instrument. John McCulla coordinated our efforts with the Buzard shop. Richard Lewis designed the mechanical and electrical components the church provided. Terrence Kerner arranged for the addition of HVAC for the organ gallery. Patrick Ross and the St. Bridget maintenance staff were always on hand to help subcontractors and the Buzard crew with whatever they needed. These parishioners have remained involved even after the organ's completion to assure the project is truly complete and in keeping with the church's beautiful architecture.

Several enabling gifts allowed this project to move forward. In all, some 265 parishioners, a relatively small number of our many parishioners, made this instrument a gift to the parish. Additionally, still more parishioners have contributed to the Friends of Music Fund at St. Bridget, to enable an inaugural concert series, so that we can make it a gift to the Richmond community.

Because this platform is here for me to do so, I want to express my special gratitude to our Pastor, Monsignor Carr, who began this conversation more than eight years ago. He envisioned a pipe organ for St. Bridget Parish. He let the donors to the project know of our need. He guided Parish Council, Parish Finance Council, and all who made decisions about the organ throughout the process. And, if there is anyone who delights more in this instrument than I do, it is Monsignor Carr.

—Allen Bean

Minister of Music, St. Bridget Parish



Casework



Console

**Marceau Pipe Organ Builders, Inc., Seattle, Washington
The Episcopal Church of the Incarnation,
Great Falls, Montana**

Marceau Pipe Organbuilders of Seattle, Washington, has completed a major project to the M.P. Möller pipe organ at this historic Great Falls church. The original instrument was installed in 1949, as Möller's Opus 7821, in two expressive chambers. The Great and Choir were located in the right chamber, the Swell and Pedal in the left chamber. The tonal design was typical of the period, with a bold-sounding Diapason chorus on the Great, a rather timid-sounding Choir, and a Swell that provided the most successful variety of chorus and solo stops. Since the organ lacked for visual character, it was decided that this detail would be explored to determine what could be done. A number of design options were presented, and the choice by the organ committee was a more classically designed case that would blend with the architecture of the nave.

The grillework of the chancel openings was removed to incorporate the twin cases of the Great. Given the shallow depth of these spaces, a modest four-stop Great was realized. The façades contain pipes from the Great 8' Principal and 4' Octave. The right case contains interior pipes of the 4' Octave and Mixture; the left case contains the interior pipes of the 8' Principal and 8' Open Flute. The right chamber was repurposed to become the enclosed Choir. The existing Great windchest became the added Choir windchest, thus allowing for a complete

flute chorus (including independent mutations) and two Gemshorns to complement the Swell strings. The Swell Trumpet was relocated to this chamber and installed on unit windchests. This change made it possible to provide much-needed duplexing (extended to the 16' Posaune in the Pedal) for this very versatile stop. The Swell 8' Oboe was located in place of the 8' Trumpet.

The tonal transition was profound. The original Diapason chorus, aggressive and colorless, was replaced with brighter, more transparent sounds, including the Mixture. The Choir became a stand-alone division that not only provides added color but a secondary chorus to the Great. The twin cases bring a visual complement to the chancel that was so lacking with the original organ. In addition, the console was completely rebuilt, and a new Syndyne control system was installed, expanding not only the combination action, but also allowing for MIDI and transposing options.

Many thanks to the following: Frans Bosman worked with me in the design of the twin cases and fabricated all of the elegant parts at his Mosier, Oregon, shop. He also worked on site to insure a quality installation. Sean Haley was responsible for the console rebuild, including the installation of the new Syndyne electrical system. He was also a critical figure in all electrical aspects of the installation. I thank the artisans at A. R. Schopp's Sons, Inc. for the exquisite façade pipes and the Syndyne Corporation for working with us in all facets of their newest systems.

—René A. Marceau
President and Tonal Director

Marceau Pipe Organ Builders, Inc.

Episcopal Church of the Incarnation, Great Falls, Montana
M.P. Möller Opus 7821, 1949
Marceau Opus XXVIII, 2011

<p>GREAT (unenclosed)</p> <ul style="list-style-type: none"> 16' Rohr Bourdon (Sw) 8' Principal 8' Open Flute 8' Rohrflute (Sw) 8' Gemshorn (Ch) 4' Octave 4' Open Flute (ext) 2' Fifteenth (ext) 1½' Mixture IV 8' Trumpet (Ch) <p>SWELL (left chamber)</p> <ul style="list-style-type: none"> 16' Rohr Bourdon (ext) 8' Rohrflute 8' Harmonic Flute 8' Gamba 8' Gamba Celeste, TC 4' Principal 4' Rohrflute (ext) 4' Gambette (ext) 2½' Nazard (ext) 2' Flautino (ext) 8' Trumpet (Ch) 8' Oboe Tremolo 	<p>CHOIR (right chamber)</p> <ul style="list-style-type: none"> 16' Gemshorn (ext) 8' Holzgedeckt 8' Gemshorn 8' Gemshorn Celeste, TC 4' Principal 4' Spillflute 2½' Nasard 2' Blockflute 1½' Tierce 8' Trumpet 8' Clarinet Tremolo <p>PEDAL (right & left chambers)</p> <ul style="list-style-type: none"> 32' Resultant 16' Bourdon 16' Rohr Bourdon (Sw) 16' Gemshorn (Ch) 8' Principal (Gt) 8' Bourdon (ext) 8' Gemshorn (Ch) 4' Principal (Gt) 4' Rohr Flöte (Sw) 16' Posaune (ext, Ch) 8' Trumpet (Ch) 4' Clarion (Ch)
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Three manuals, 45 stops, 24 ranks, 1,591 pipes

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**2014
JUDGES**

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Meredith
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**Charles
Calahan**



**Ken
Cowan**



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 JANUARY
Gregory Eaton; St. Ann & the Holy Trinity, New York, NY 1:10 pm

18 JANUARY
Carrollton Chorale; United Methodist Church (on the Green), Morristown, NJ 7:30 pm
Baroque Chamber Orchestra; Christ Church, Bradenton, FL 7:30 pm

19 JANUARY
Karen Beaumont; Calvary Baptist, New York, NY 3 pm
Benjamin Sheen; Cathedral of the Incarnation, Garden City, NY 4 pm
Jens Korndoerfer; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Carrollton Chorale; Calvary Lutheran, Cranford, NJ 3 pm
Alan Morrison; Verizon Hall, Kimmel Center, Philadelphia, PA 2:30 pm
The Philadelphia Singers; Church of the Holy Trinity, Philadelphia, PA 3:30 pm
Dexter Kennedy; Washington National Cathedral, Washington, DC 5:15 pm
Baroque Chamber Orchestra; Church of the Redeemer, Sarasota, FL 5:15 pm
Josh Brodbeck; All Saints Lutheran, Worthington, OH 3 pm
Bruce Neswick; Christ Church Cathedral, Cincinnati, OH 5 pm
The Chenaults; Legacy Hall, RiverCenter for Music, Columbus, GA 4 pm
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Keith McNabb & Leon Nelson; Southminster Presbyterian, Arlington Heights, IL 4 pm

21 JANUARY
David Jenkins; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

22 JANUARY
Gregory Eaton; St. Ann & the Holy Trinity, New York, NY 1:10 pm
Students of Paul Jacobs; Church of St. Mary the Virgin, New York, NY 8 pm

23 JANUARY
David Shuler; St. Luke in the Fields, New York, NY 8 pm
Ken Cowan, masterclass; Trinity United Methodist, Huntsville, AL 4 pm

24 JANUARY
Ken Cowan, with choir; Trinity United Methodist, Huntsville, AL 7:30 pm

25 JANUARY
Evensong; Christ & St. Stephen's Episcopal, New York, NY 5 pm

26 JANUARY
Super Bell XXII Handbell Concert; First Church of Christ, Wethersfield, CT 4 pm
Colin Fowler; Calvary Baptist, New York, NY 3 pm
Junior Choristers; Grace Church, New York, NY 4 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Impulse Handbell Ensemble; Doylestown Presbyterian, Doylestown, PA 4 pm
Paul Jacobs; Prince of Peace Lutheran, Largo, FL 3 pm
David Arcus; Duke University Chapel, Durham, NC 5 pm
Donald Verkuilen; St. Mary of the Lake, Gary, IN 3 pm

Kirsten Uhlenberg; Como Park Lutheran, St. Paul, MN 12:35 pm
David Cherwien; Lutheran Church of the Resurrection, Roseville, MN 4 pm

27 JANUARY
Andrea Handley; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 JANUARY
Katherine Burk; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

29 JANUARY
Gregory Eaton; St. Ann & the Holy Trinity, New York, NY 1:10 pm

30 JANUARY
St. Thomas Choir of Men and Boys, with Juilliard415; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Concitato; St. Bartholomew's Episcopal, New York, NY 1:15 pm

31 JANUARY
Tom Trenney, recital & silent film; Faith Presbyterian, Cape Coral, FL 7 pm
Martin Jean; Lutheran Church of the Redeemer, Atlanta, GA 7:30 pm
Luther College Nordic Choir; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm
Montevallo Early Music Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 3 pm

1 FEBRUARY
Chelsea Chen; Arnold T. Olson Chapel, Trinity International University, Deerfield, IL 7:30 pm
Clark Wilson; Phipps Center for the Arts, Hudson, WI 2 pm

2 FEBRUARY
Bach, *Cantata 125*; Holy Trinity Lutheran, New York, NY 5 pm
Benjamin Straley; Washington National Cathedral, Washington, DC 5:15 pm
Jack Mitchener; Shandon United Methodist, Columbia, SC 7:30 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 3 pm
Gail Archer; St. John Cantius, Chicago, IL 2 pm
Don Verkuilen; United Church of Hyde Park, Chicago, IL 4 pm
Joseph & Erin Ripka; Hope Presbyterian, St. Paul, MN 4 pm

4 FEBRUARY
Margaret Burk; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

5 FEBRUARY
David McConnell; Trinity Lutheran, Reading, PA 12:05 pm
Beth & Ron Sider; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Paul Jacobs; Kennedy Center Concert Hall, Washington, DC 8 pm
Kris Ward, handbells; First Presbyterian, Arlington Heights, IL 12 noon

6 FEBRUARY
Opera Feroce; St. Bartholomew's Episcopal, New York, NY 1:15 pm

8 FEBRUARY
David Hughes; St. Agnes, New York, NY 4:30 pm
Hymn Festival of Anglican Divines; Christ & St. Stephen's Episcopal, New York, NY 5 pm

9 FEBRUARY
Bradley Hunter Welch; South Congregational, New Britain, CT 4 pm
Bach, *Cantata 84*; Holy Trinity Lutheran, New York, NY 5 pm
Craig Cramer; Pasquerilla Spiritual Center, Penn State University, State College, PA 3 pm
Ken Cowan; Trinity Lutheran, Reading, PA 4 pm
Simon Thomas Jacobs; Episcopal Church of the Redeemer, Bethesda, MD 5 pm
Mark King; St. John's Episcopal, Hagerstown, MD 7 pm
Christopher Houlihan; John Knox Presbyterian, Greenville, SC 3 pm

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Christian Lane; Christ Church, Pensacola, FL 4 pm
Huw Lewis; Christ Church, Bradenton, FL 4 pm
Hector Olivera; First Presbyterian, Naples, FL 4 pm
 Organized Rhythm; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Martin Jean; Concordia University, Ann Arbor, MI 4 pm
Lynne Davis; First Congregational, Battle Creek, MI 4 pm
 Evensong; Christ Church Schola; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm
Paul Jacobs; Wabash College, Crawfordsville, IN 3 pm
 29th Annual Organ Fest; First Presbyterian, Arlington Heights, IL 4 pm
Tom Ferry; Como Park Lutheran, St. Paul, MN 4 pm

James O'Donnell; Christ Church Christiana Hundred, Wilmington, DE 7:30 pm
Hector Olivera; Levy Performing Arts Center, Lake City, FL 7:30 pm
Todd Wilson; with silent film; Painesville United Methodist, Painesville, OH 7:30 pm
Daryl Robinson; St. Luke's Episcopal, Evanston, IL 8 pm

10 FEBRUARY
 Organized Rhythm, workshop; Westminster Presbyterian, Rockford, IL 7 pm

22 FEBRUARY
 CONCORA; St. Thomas the Apostle, West Hartford, CT 7:30 pm
Isabelle Demers; Longwood Gardens, Kennett Square, PA 8 pm
James O'Donnell; open choral rehearsal; Christ Church Christiana Hundred, Wilmington, DE 10 am, lecture 2 pm
Mitzi Meyerson; harpsichord; Coolidge Auditorium, Library of Congress, Washington, DC 2 pm

11 FEBRUARY
Schuyler Robinson; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12 noon
 Organized Rhythm; Westminster Presbyterian, Rockford, IL 7 pm
Christopher Wallace; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 FEBRUARY
Colin Lynch & Richard Webster; Trinity Church, Boston, MA 3 pm
Gail Archer; Orchard Park Presbyterian, Orchard Park, NY 4 pm
 Bach, *Cantata 77*; Holy Trinity Lutheran, New York, NY 5 pm
 Evensong; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Nathan Laube; Wayne Presbyterian, Wayne, PA 7:30 pm
James O'Donnell; Christ Church Christiana Hundred, Wilmington, DE 11 am

12 FEBRUARY
 Manhattan School of Music Symphony, Symphonic Chorus, and Chamber Choir; Manhattan School of Music, New York, NY 7:30 pm
Michael Baal; Trinity Lutheran, Reading, PA 12:05 pm

Elmo Cosentini; Washington National Cathedral, Washington, DC 5:15 pm
Christopher Houlihan; Evangelical Lutheran, Frederick, MD 3 pm
Dorothy Papadakos; silent film accompaniment; Duke University Chapel, Durham, NC 5 pm
Hector Olivera; St. Paul Lutheran, Lakeland, FL 3 pm

13 FEBRUARY
 Abendmusik; St. Bartholomew's Episcopal, New York, NY 1:15 pm

Ring Sarasota; handbell ensemble; Christ Church, Bradenton, FL 4 pm
Silviya Mateva; Advent Lutheran, Melbourne, FL 3 pm
 Mozart, *Requiem*; First Presbyterian, Pompano Beach, FL 4 pm

16 FEBRUARY
Christian Schmitt; Holy Cross College, Worcester, MA 3 pm
 Bach, *Cantata 9*; Holy Trinity Lutheran, New York, NY 5 pm
Alan Morrison; Abington Presbyterian, Abington, PA 4 pm
Brink Bush; Washington National Cathedral, Washington, DC 5:15 pm
Boyd Jones; Westminster-by-the-Sea Presbyterian, Port Orange, FL 3 pm
 Gainesville Civic Chorus, with orchestra; First United Methodist, Ocala, FL 3 pm
Douglas Cleveland; First Congregational, Sarasota, FL 4 pm
James O'Donnell; St. Paul's Episcopal, Akron, OH 4 pm
 Evensong; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm
Craig Cramer; DeBartolo Center for Arts, University of Notre Dame, Notre Dame, IN 4 pm

Aaron David Miller; with piano; Monroe Street United Methodist, Toledo, OH 4 pm
Christophe Mantoux; St. Joseph Cathedral, Columbus, OH 3 pm
Christopher Young; Emerson Concert Hall, Emory University, Atlanta, GA 4 pm
 Evensong; Christ Church Grosse Pointe, Grosse Pointe, MI 4:30 pm
 Choir of St. Chrysostom's Church; St. Chrysostom's, Chicago, IL 2:30 pm

18 FEBRUARY
Elizabeth & Raymond Chenault, Jefferson McConnaughey, & Michael Crowe; All Saints' Episcopal, Atlanta, GA 7:30 pm
Russell Draeger; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 FEBRUARY
James O'Donnell; masterclass; Bristol Chapel, Princeton, NJ 3:20 pm
Christopher Young; masterclass; Emerson Concert Hall, Emory University, Atlanta, GA, 9 am
Brett Zumsteg; Elliott Chapel, Evanston, IL 1:30 pm

19 FEBRUARY
 Cathedral Choir and Rose of the Compass; Cathedral of St. John the Divine, New York, NY 9 pm
James O'Donnell; masterclass; Field Concert Hall, Curtis Institute of Music, Philadelphia, PA 1 pm
Christopher Young; Edman Chapel, Wheaton College, Wheaton, IL 7:30 pm

25 FEBRUARY
Karen Beaumont; St. Mary's Harlem, New York, NY 5 pm
Christophe Mantoux; Christ Episcopal Church, Macon, GA 7 pm
Dean Billmeyer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
Simon Johnson; Cathedral of St. Paul, St. Paul, MN 7:30 pm

20 FEBRUARY
 Siren Baroque; St. Bartholomew's Episcopal, New York, NY 1:15 pm
 Passion Music; St. Luke in the Fields, New York, NY 8 pm

27 FEBRUARY
 Ensemble Breve; St. Bartholomew's Episcopal, New York, NY 1:15 pm

21 FEBRUARY
Benjamin Sheen; Trinity College, Hartford, CT 7:30 pm

28 FEBRUARY
Jonathan Ryan; Christ Church, Greenwich, CT 7:30 pm
Christopher Jacobson; St. Paul's Episcopal, Greenville, NC 7:30 pm
 Choirs of St. Peter in Chains Cathedral, Xavier University, Collegium Cincinnati, and Cincinnati Christian Hills Academy; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Olivier Latry; Church of the Good Shepherd, Lexington, KY 7 pm
Christopher Houlihan; Christ Church Cathedral, Nashville, TN 7:30 pm
Leon Couch; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Calendar

UNITED STATES West of the Mississippi

17 JANUARY

Douglas Cleveland; First Congregational, Boulder, CO 7:30 pm
Jonathan Wohlers; Christ Episcopal, Tacoma, WA 12:10 pm

18 JANUARY

Silviya Mateva; Sharp Hall, University of Oklahoma, Norman, OK 8 pm
Ken Cowan; Lord of Life Lutheran, Sun City West, AZ 2 pm

19 JANUARY

Martha Sandford; St. John's Cathedral, Denver, CO 3 pm
Ken Cowan; Lord of Life Lutheran, Sun City West, AZ 3 pm
Jeremy Filsell; Our Lady of Lourdes, Sun City West, AZ 3 pm
Anthony Williams; St. Mary's Cathedral, San Francisco, CA 3:30 pm

24 JANUARY

Aaron David Miller, silent film accompaniment; First Lutheran, Duluth, MN 7 pm
Jonathan Dimmock; Doc Rando Recital Hall, University of Nevada, Las Vegas, NV 7:30 pm

25 JANUARY

Nathan Laube; Augustana Lutheran, Denver, CO 7:30 pm
George Baker, improvisation workshop; St. Edmund's Episcopal, San Marino, CA 11 am, 2 pm

26 JANUARY

Brent Nolte; Martin Luther College, New Ulm, MN 4 pm
Craig Cramer; First & Calvary Presbyterian, Springfield, MO 2:30 pm
Janette Fishell; Episcopal Church of the Transfiguration, Dallas, TX 7 pm
 University of Texas at Arlington A Cappella Choir; St. Stephen Presbyterian, Fort Worth, TX 7 pm
Benjamin Sheen; St. Philip's Episcopal, Beeville, TX 3 pm
Sharon Porter Shull; Trinity Lutheran, Lynnwood, WA 7 pm

28 JANUARY

Ken Cowan; St. Margaret's Episcopal, Palm Desert, CA 7 pm

31 JANUARY

Ars Lyrica Houston; First Presbyterian, Zilkha Hall, Hobby Center for the Performing Arts, Houston, TX 9 pm
James Welch; The Mormon Tabernacle, Salt Lake City, UT 5:30 pm

Melody Steed, with trumpet; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7:30 pm

2 FEBRUARY

Jeannine Jordan, with media artist; St. Paul's Lutheran, Des Peres, MO 7 pm
Martin Schmeding; Bates Recital Hall, University of Texas, Austin, TX 4 pm
John Stuntebeck, with flute; St. Mark's Cathedral, Seattle, WA 2 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

7 FEBRUARY

John Schwandt; St. Philip the Deacon Lutheran, Plymouth, MN 8 pm
Christoph Bull; Northridge United Methodist, Northridge, CA 7:30 pm

8 FEBRUARY

Kathy Borgen, with soprano and violin; St. Olaf Catholic, Minneapolis, MN 1:30 pm
 Cantus; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
 Ars Lyrica Houston; Hobby Center for the Performing Arts, Houston, TX 9 pm

9 FEBRUARY

Gail Archer; Bethel Lutheran, Rochester, MN 3 pm
Lee Afdahl, with friends; First Presbyterian, Rochester, MN 4 pm
Jeannine Jordan, with media artist; St. Paul's Lutheran, Des Peres, MO 7 pm
Nathan Laube; American Lutheran, Prescott, AZ 3 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

10 FEBRUARY

Vicki Shaeffer; Gothic Hall, University of Oklahoma, Norman, OK 8 pm

11 FEBRUARY

Hans Hielscher; St. John's Cathedral, Denver, CO 12 noon

13 FEBRUARY

Jean Krinke; St. Barnabas Lutheran, Plymouth, MN 12:30 pm
Clive Driskill-Smith; Boston Avenue United Methodist, Tulsa, OK 7 pm

14 FEBRUARY

John Schwandt, silent film accompaniment; Sharp Hall, University of Oklahoma, Norman, OK 8 pm
Michael Hey; St. John's Cathedral, Denver, CO 7:30 pm

16 FEBRUARY

Clive Driskill-Smith; St. Mark's Episcopal Cathedral, Minneapolis, MN 3 pm

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Peter Mark Scott, with voice and piano; St. Stephen Presbyterian, Fort Worth, TX 3 pm

Paul Jacobs; Davies Symphony Hall, San Francisco, CA 3 pm

Hans Uwe Hielscher; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Carol Williams; Spreckels Organ Society, Balboa Park, San Diego, CA 2 pm

Christophe Mantoux; All Souls Episcopal, San Diego, CA 4 pm

17 FEBRUARY

Tom Trenney; Wilshire Boulevard Temple, Los Angeles, CA 10:30 am

18 FEBRUARY

Organized Rhythm; Grinnell College, Grinnell, IA 7:30 pm

19 FEBRUARY

Christophe Mantoux; Memorial Church, Stanford University, Stanford, CA 7:30 pm

21 FEBRUARY

Janette Fishell; McCray Recital Hall, Pittsburg State University, Pittsburg, KS 7:30 pm

Clive Driskill-Smith; All Saints' Episcopal, Fort Worth, TX 7:30 pm

Ars Lyrica Houston; First Presbyterian, Austin, TX 8 pm

Tomoko Miyamoto; Christ Episcopal, Tacoma, WA 12:10 pm

Christoph Bull & Norton Wisdom; First Congregational, Long Beach, CA 8 pm

23 FEBRUARY

Craig Cramer; Faith Lutheran Church, Clive, IA 4 pm

Gereon Krahforst, with St. Louis Symphony Brass; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Rosalind Mohsen; Westminster Presbyterian, Lincoln, NE 3 pm

Clive Driskill-Smith; Christ Church Episcopal, Eureka, CA 3 pm

Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

25 FEBRUARY

David Briggs; Luther College, Decorah, IA 7:30 pm

28 FEBRUARY

Marian Metson & Rexphil Rallanka; St. Andrew's Episcopal, Antelope, CA 7 pm

Christoph Bull; Modesto First Christian Reformed, Modesto, CA 7:30 pm

INTERNATIONAL

19 JANUARY

Martin Ford; Westminster Cathedral, London, UK 4:45 pm

Martin Welzel; Westminster Abbey, London, UK 5:45 pm

22 JANUARY

Berlioz, *Requiem*; Notre-Dame Cathedral, Paris, France 9 pm

Eleni Keventsidou; Concert Hall, Reading, UK 1 pm

23 JANUARY

Martin Baker; St. John's Smith Square, London, UK 1:05 pm

Daniel Chappuis; St. Margaret Lothbury, London, UK 1:10 pm

26 JANUARY

Richard Moore; Westminster Cathedral, London, UK 4:45 pm

James O'Donnell; Westminster Abbey, London, UK 5:45 pm

31 JANUARY

Charles Andrews; St. Stephen Walbrook, London, UK 12:30 pm

Ay-Laung Wang, with trumpet; Holy Rosary Cathedral, Vancouver, BC 8 pm

2 FEBRUARY

Martin Baker; Westminster Cathedral, London, UK 4:45 pm

Nicholas Morris; Westminster Abbey, London, UK 5:45 pm

4 FEBRUARY

Maîtrise Notre-Dame de Paris, Gregorian chant; Notre-Dame Cathedral, Paris, France 8:30 pm

Ann Elise Smoot; St. George's, Hanover Square, London, UK 1:10 pm

6 FEBRUARY

Hartmut Leuschner-Rostowski; St. Margaret Lothbury, London, UK 1:10 pm

8 FEBRUARY

Nick Gale; St. George's Cathedral Southwark, London, UK 1:15 pm

9 FEBRUARY

Peter Holder; Westminster Cathedral, London, UK 4:45 pm

Martin Ford; Westminster Abbey, London, UK 5:45 pm

Alan John Philips; Christ's Chapel, Dulwich, London, UK 7:45 pm

11 FEBRUARY

Maîtrise Notre-Dame de Paris, 20th-century works; Notre-Dame Cathedral, Paris, France 8:30 pm

Richard Pearce; St. Lawrence, Alton, UK 8 pm

16 FEBRUARY

Jonathan Lilley; Westminster Cathedral, London, UK 4:45 pm

Anthony Hammond; Westminster Abbey, London, UK 5:45 pm

Nathan Laube; Westminster United, Winnipeg, MB, Canada 2:30 pm

18 FEBRUARY

Richard Hobson; Bromley Parish, London, UK 1 pm

20 FEBRUARY

Betty Maisonnat; St. Margaret Lothbury, London, UK 1:10 pm

22 FEBRUARY

Thomas Trotter; Haileybury College, Hertford Heath, UK 5:30 pm

23 FEBRUARY

Peter Stevens; Westminster Cathedral, London, UK 4:45 pm

Peter Holder; Westminster Abbey, London, UK 5:45 pm

David Millard; Ryerson United, Vancouver, BC, Canada 3 pm

25 FEBRUARY

Richard Hobson; St. George's, Hanover Square, London, UK 1:10 pm

Organ Recitals

FEDERICO ANDREONI, St. James United Church, Montreal, QC, Canada, August 13: *Deux Danses à Agni Yavishta*, Alain; Allegro vivace (*Symphony No. 1 in d*, op. 14), Vienne; Ciaccona in C (*Selva di varie composizioni*), Storace; *Prélude, fugue et variation*, op. 18, Franck; Finale (*Symphony No. 6 in g*, op. 42, no. 2), Widor.

AGNES ARMSTRONG, with Samantha Crouse, oboe and flute, Megan Crouse, viola and piano, Round Lake Auditorium, Round Lake, NY, August 4 & 5: *Grand choeur en forme de marche*, op. 52, no. 2, Guilmant; *Prayer of Saint Gregory*, Hovhannes; *Duetto I*, Fiala; *Ciaccona f-moll*, Pachelbel; *Sonate*, op. 166, Saint-Saëns; *Romanze*, op. 85, Bruch; *Duetto II*, Fiala; *Sarabande*, Corelli; *Lotus*, Strayhorn, transcr. Wyton; Choral, Arabesque (*24 Pièces en style libre*, op. 36), Vienne; *Interlude*, Ibert; *Prière en fa*, op. 16, Guilmant; *Bourée*, The Rejoicing (*Music for the Royal Fireworks*), Handel.

BRUCE A. BENGTON, Sinsinawa Mound, Sinsinawa, WI, August 21: *Two Pieces for the Organ*, Sibelius; *Ach wir armen Sünder*, Weckmann; *Works for Flute Clock*, Haydn; *Sonata No. 3 in d*, Fink; *O Lamm Gottes unschuldig*, Bach; *Romanian Folk Dances*, Bartók; *Ten Pieces*, Gigout.


YOLLANDA BORNHOFF and MICHAEL SURRETT, with William Chin, narrator, First United Church of Oak Park, Oak Park, IL, September 29: *Concerto No. 3 in G*, Soler; *Rex: The King of Instruments*, Burton; *Sonata Da Circo, Toot Suite for Calliope or Organ, Four Hands, S. 212°*, P.D.Q. Bach; *Dialog for Organ and Piano*, Sowerby; *He's Got the Whole World in His Hands*, Raney.

JACQUES BOUCHER, St. James United Church, Montreal, QC, Canada, August 27: *Fantasia, Choral Magnificat*, Pachelbel; *Apparition de l'église éternelle*, Messiaen; *Offertoire sur O Filii et filiae*, op. 49, no. 2, *Prière*, op. 56, no. 2, *Marche en ré majeur*, op. 39, no. 3, *Sonata No. 4 in d*, op. 61, Guilmant.

ANDREAS CAVELIUS, St. James United Church, Montreal, QC, Canada, August 20: Allegro con brio (*Sonata No. 7 en fa mineur*, op. 127), Rheinberger; *Choral No. 1 en mi majeur*, Franck; *Suite pour orgue, le Roy*; Tempo di Menuetto (*Quatrième Symphonie en sol mineur*, op. 32), Vienne; Allegro appassionato (*Sonata No. 5 in c*, op. 80), Guilmant.

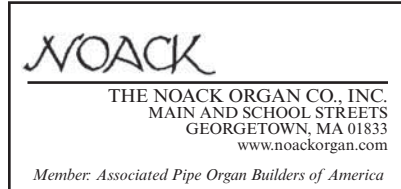
PHILIP CROZIER, Friedenskirche, Potsdam, Germany, July 17: Variations (*Cantilena Anglicana Fortunae*), Scheidt; Epiphania Domini (*L'Orgue Mystique*, op. 55, no.7), Tourneire; *Choral No. 2 en si mineur*, Franck;

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Pastorale, Fricker; *Fantasie Choral No. 2 in f*, Whitlock; *Chant de Mai*, op. 53, no. 1, Toccatina, op. 104, Jongen.

Collégiale de Neuchâtel, Neuchâtel, Switzerland, July 26: *Suite du deuxième ton*, Bédard; Epiphania Domini (*L'Orgue Mystique*, op. 55, no.7), Tournemire; A Gigge (*Doctor Bull's my selfe*), Bull; Kyrie (*Gott heiliger Geist*, BWV 671), Bach; *Rhapsody on a Ground*, Statham; *Grand Choeur*, Reed.

Eglise Saint-Just, Arbois, France, July 28: *Ave Maris Stella*, Titelouze; Variations (*Cantilena Anglica Fortunae*), Scheidt; Offertoire sur les Grands jeux (*Messe pour les Paroisses*), Couperin; Bergamasca (*Fiori Musicali*), Frescobaldi; Kyrie (*Messe Double*), Plein Jeu (*Premier Kyrie*), Fugue grave (*Deuxième Kyrie*), Duo (*Troisième Kyrie*), Pour la basse de trompette (*Quatrième Kyrie*), Plein Jeu, Cinquième et dernier Kyrie, Anonymous; Récit de Tierce en taille (*Gloria—Premier Livre d'Orgue*), de Grigny; *Suite du deuxième ton*, Bédard; *Voluntary for Double Organ*, Purcell; Symphonie sur le bémol fa (*Troisième Livre d'Orgue*), Lebègue.

ROBERT DELCAMP, St. John's Episcopal Cathedral, Jacksonville, FL, September 6: *Grand chœur dialogué*, Gigout; *Allegretto in b*, op. 19, no. 1, Guilman; *Trois Pièces*, op. 29, Pierné; *Andantino (Deuxième Suite)*, op. 27, Boëllmann; *Choral No. 2 in b*, Franck; Scherzo (*Symphony No. 2*, op. 20), Vierne; *Allegro (Symphony No. 6)*, op. 42, Widor.

JONATHAN DIMMOCK, Brunswick Cathedral, Braunschweig, Germany, July 14: *Sonata IV in D*, op. 65, no. 5, Mendelssohn; *Unter der Linden grüne*, Sweelinck; *Von Gott will ich nicht lassen*, Matter; *Passacaglia in d*, Kerll; *Three Dances* (Suzanne van Soldt Manuscript), Anonymous; *Prelude and Fugue in e*, BWV 548, Bach; *Salamanca*, Bovet.

Dom, Odense, Denmark, July 16: *Ciaccona in e*, BuxWV 160, Buxtehude; *Unter der Linden grüne*, Sweelinck; *Von Gott will ich nicht*

lassen, Matter; *Tre Tonestykker*, op. 22, Gade; *Sonata II*, Hindemith; *Prelude und Fuge in e*, BWV 548, Bach.

Viborg Dom, Viborg, Denmark, July 17: *Prelude et Fuge en bé majeur*, Dupré; *Nun bitten wir den Heiligen Geist*, BuxWV 209, Buxtehude; *Sonata II*, Hindemith; *Prière*, op. 37, no. 3, Jongen; *Prelude und Fuge in e*, BWV 548, Bach; The peace may be exchanged, The people respond 'Amen' (*Rubrics*), Locklair.

ALICE FIEDLEROVÁ and JOAN DEVEE DIXON, Sinsinawa Mound, Sinsinawa, WI, August 14: *Festive Trumpet Tune*, Martin; *God of Our Fathers*, Innes; *Mine Eyes Have Seen the Glory*, Smith; *Fantasia on America the Beautiful*, Koury; *Come Thou Fount of Every Blessing*, Church in the Wildwood, I've Got Shoes, *Wade in the Water*, *Saints-Hallelujah*, Dixon; *Suite for Piano*, Slavicky; *Slavonic Dances*, op. 72, Dvorák.

STEPHEN HAMILTON, Grace Cathedral, San Francisco, CA, August 4: *Choral Variations on Veni Creator*, Duruflé; *Prelude, Fugue and Variation*, Franck; *Choral in E*, Franck; Joie et Clarté des Corps Glorieux (*Les Corps Glorieux*), Messiaen; *Prelude and Fugue in B Major*, op. 7, no. 1, Dupré.

PAUL JACOBS, Madonna della Strada Chapel, Chicago, IL, August 18: *Symphony No. 1*, op. 14, Vierne; *Prelude in F*, Boulanger; *Suite*, op. 5, Duruflé; Le Dieu caché, La Présence multipliée, Prière après la communion (*Livre du Saint Sacrement*), Messiaen; *Sonata in d*, op. 42, Guilman.

CALVERT JOHNSON, First Baptist Church, Marietta, GA, August 4: *Suite No. 1*, Price; *Obangiji*, *Joshua Fit de Battle ob Jericho*, Sowande; Nuptial Song (*The Nuptial Suite*), King; Impromptu in F, op. 78/1 (*Three Impromptus*), Coleridge-Taylor; *Toccata on a Spiritual*, Braithwaite; *Meditation on 'Were You There'*, Simpson-Curenton; *Fantasy and Fugue on 'My Lord, What a Mourning'*, Simp-

son; *Spiritual Set*, Da Costa; *We Shall Overcome*, Willis.

ERICA JOHNSON, Old West Church, Boston, MA, August 20: *Toccata quinta*, Muffat; *Aria allemanda con alcune variazioni sopra l'età della Maestà Vostra*, Poglietti; *Scherzetto*, *Cantabile*, Jongen; *Prelude and Fugue in C Major*, Krebs.

MARK MCDONALD, St. James United Church, Montreal, QC, Canada, August 6: *Praeludium in d*, Magnificat XIII, Toni, *Fantasia*, *Praeludium in G*, Scheidemann; *Confitemini Domino*, di Lasso; *Onder een linde groen*, Sweelinck; *In Nomine*, Bull; *Omnia quae fecisti nobis Domine*, di Lasso.

GREGORY PETERSON, Sinsinawa Mound, Sinsinawa, WI, August 7: *Praeludium in G Major*, Bruhns; *Three Chorale Preludes*, Bach; *Passacaglia*, Cassler; *Psalm-Prelude*, op. 32, no. 2, Howells; Nef, Rosace, *Toccata: Tu es Petra et portae inferi non praevalerunt adversus te (Esquisses Byzantines)*, Mulet.

NAOMI ROWLEY, Memorial Presbyterian Church, Appleton, WI, August 1: *Prelude in c*, op. 60, no. 15, Lange; *Two Noël's*, Daquin; *Prelude et fughetta*, Böely; *Berceuse*, Fauré; *Variations on 'Amazing Grace'*, Bédard.

JONATHAN SCHAKEL, Old West Church, Boston, MA, August 27: *Prelude and Fugue in c*, Mendelssohn; *Psalm 36: 'Des boosdoenderswille seer quaet'*, Sweelinck; *Salamanca (Trois Préludes Ham-bourgeois)*, Bovet; *Psalm 124 (after David Peebles)*, Davies; *Prelude and Fugue in D*, BWV 532, Bach.

STEPHEN SCHNURR, Basilica of Saints Peter and Paul, Lewiston, ME, August 30: *Introduction and Passacaglia in d*, Reger; *Variations on HYFRYDOL*, Northway; *Symphonie V in f*, op. 42, no. 1, Widor; *Allegretto (Sonata in*

E-flat, op. 65), Parker; *Etude Symphonique*, op. 78, Bossi.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 28: *Triumphal March*, op. 56, no. 3, Grieg; *Two Pieces*, Wesley; *Two Chorale Preludes on All Glory Be to God on High*, Bach; *Praeludium in f*, BuxWV 146, Buxtehude; *Processional Music*, Berlin-ski; *Three Improvisations*, Vierne; *Seven Improvisations*, op. 150, Saint-Saëns.

JEREMY DAVID TARRANT, Cathedral Church of St. Paul, Detroit, MI, August 19: *Fantasia and Fugue in g*, BWV 542, *Wachet auf! ruft uns die Stimme*, BWV 645, Bach; *Andante with variations*, Mendelssohn; *Elegy*, J. Biery; *Toccata*, op. 53, no. 6, Vierne; *Scherzo*, op. 2, *Prelude, Adagio et Choral varié sur le thème du Veni creator*, op. 4, Duruflé.

STEPHEN THARP, Cathedral Church of the Advent, Birmingham, AL, September 20: *Orchestral Suite No. 3*, BWV 1068, Bach; *Prose sur le "Stabat Mater Dolorosa"*, *L'Organiste Liturgiste*, op. 65, Guilman; *Straf mich nicht in deinem Zorn*, op. 40, no. 2, Reger; *Variations, Symphonie VIII pour Grand Orgue*, op. 42, no. 4, Widor; *Lamento*, Michael, Baker; *Paeon for Organ Duet*, Paulus.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, September 3: *Grand Dialogue in C*, Marchand; *Partita on Vater unser in Himmelreich*, Buxtehude; *Prelude and Fugue in e*, BWV 548, Bach.

JAN WORDEN-LACKEY, harpsichord, First Presbyterian Church, Santa Fe, NM, September 6: *Fantasia*, Stogers; *The Bells*, Byrd; *The Leaves bee greene*, Ingot; *Le Coucou*, Daquin; *Musette en rondeau (Pièces de Clavecin)*, Rameau; *Prelude and Fugue in g*, BWV 885, Bach; *Passacaille (Suite VII in g)*, Handel.

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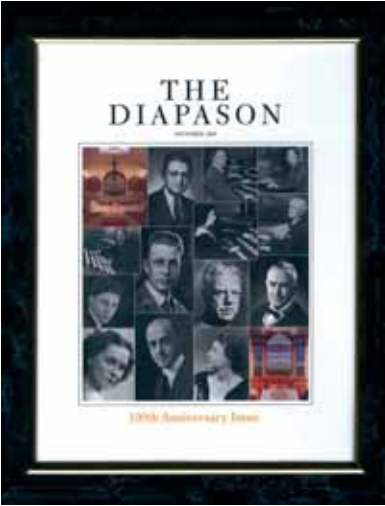
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2014 OHS Organ Calendar featuring beautiful color photographs of diverse instruments of Syracuse area, including six instruments that have been awarded OHS Citations. Included with the calendar will be an article with copious illustrations about the instruments and performers featured at the 2014 OHS Convention. Membership in the OHS includes a copy of the 2014 Organ Calendar. Visit the OHS Web site for membership information and to purchase a calendar: www.organsociety.org.

CC&A announces the publication of a new book by Michael McNeil, *The Sound of an Italian Organ*. Drawing on research dating to 1978, and written for the professional organ builder, tonal designer, and student of the Italian classical organ, this eBook in PDF format, ISBN 978-0-9720386-6-9, has 78 pages and full color illustrations. Available on www.lulu.com, the book is priced at \$4.99.

THE DIAPASON'S 2014 Resource Directory is distributed with this month's issue. Please check your listing to be sure it is correct. If changes are needed, or you are not yet included in the supplier listings, contact Joyce Robinson at 847/391-1044, or e-mail jrobinson@sgcmail.com. Additional copies are available for \$5.00 each.

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Reed, James M. New Recordings. Feb 16, March 16–17, April 14–15, May 14–15, June 14–15, July 14–15, Aug 14, Oct 14–15, Dec 14

Ressler, Frank. Anglo-Dutch Organ Transplant: A Henry Willis organ in Leiden, the Netherlands. Dec 20°†
Rippl, Frank. Organ Historical Society National Convention, Chicago, July 8–13, 2012. March 20–25°
Robinson, Joyce. Editor's Notebook. July 3, Aug 3, Sep 3, Oct 3, Nov 3, Dec 3
Rumsey, David. In Search of the Secrets of Medieval Organs: The European Summer of 2012—A Report and Some Reflections. May 20–25°

Serebrennikov, Maxim. Fugal Improvisation in the Baroque Era—Revisited. Sept 24–29+
 Sewanee Church Music Conference. See Smedley.

Smedley, Jane Scharding. Sewanee Church Music Conference, July 14–21 2013. Nov 24–25°

Smith, Domecq. 17th National Choral Conference, Princeton, New Jersey, September 27–29, 2012. June 20–21°

Speller, John L. Book Reviews. April 13–14, June 12–13, July 12–13
 ———. New Recordings. Jan 16–17, Feb 16–17, July 13, Aug 13

Spicer, David. Albert Schweitzer Organ Festival, Fifteenth Anniversary. Jan 23°
 ———. Albert Schweitzer Organ Festival, Sixteenth Anniversary. Dec 21°

Stallsmith, John A. Beyond the *Nun Danket* of Sigfrid Karg-Elert: On the 80th anniversary of the composer's death. April 20–22°+

Stretton, Ross. Second Annual Church & Organ Tour: April 27, Hamilton, Ontario, Canada. Oct 22°

Swager, Brian. Carillon News. Jan 10–11°, Feb 10°, April 12, Sept 11, Oct 11
 ———. 2013 Summer Carillon Concert Calendar. June 28–30, July 28–29, Aug 29

Thoene, Marijim. A Brief Glimpse of Organs and Churches in Warsaw, Białystok, Białowieża, and Kraków. June 22–25°†

Thoene, Marijim, and Gale Kramer. The University of Michigan 52nd Conference on Organ Music. March 26–28°
 Töpfer, Johann Gottlob. See Korndörfer.

Udy, Kenneth. New Organ Music. Feb 18–19, April 15–16, July 15–16, Oct 15, Dec 15

University of Michigan. See Thoene and Kramer.

Wagner, David. New Recordings. June 13–14

Warde, Anton. Book Reviews. Jan 17–19, Aug 12–13

Webster, Richard. See Overall.

Willis, Andrew. Continuo: The Art of Creative Collaboration. July 20–21

Willis, Henry. See Ressler.

Woolley, Alan G. The Organ: A Dangerously Inexpressive Musical Instrument? Oct 23–29°#

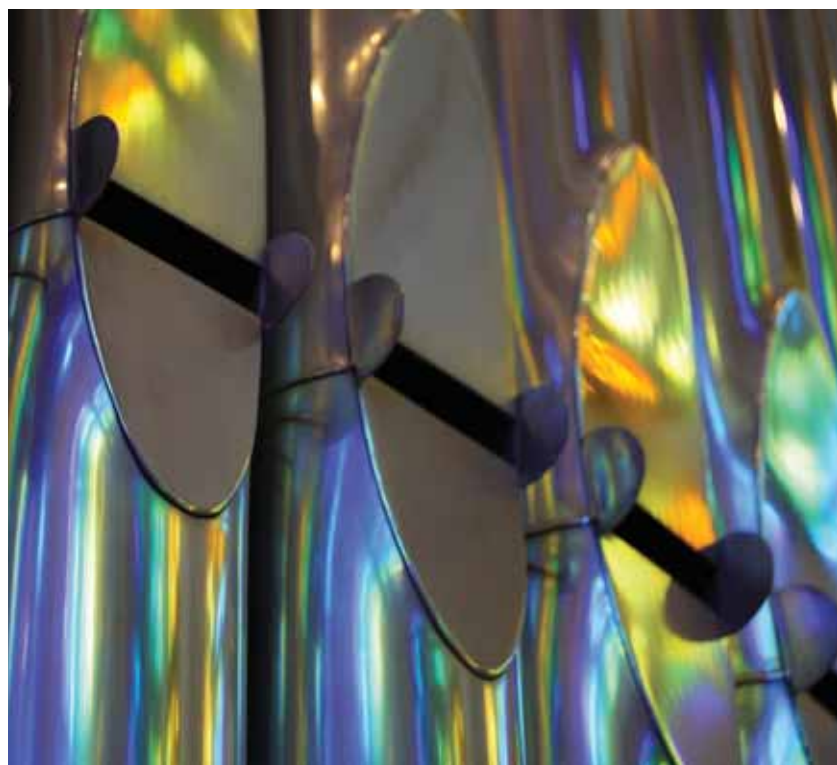
Wunderlich, Heinz. See Zoller.

Zoller, Jay. Heinz Wunderlich: A Remembrance One Year Later. April 24–25°

———. Book Reviews. Sept 12, Dec 14

———. New Recordings. Sept 13–14

———. New Organ Music. Jan 17, Feb 19, March 18, April 15



Appointments

Ball, Steven,° to resident organist, Boardwalk Hall, Atlantic City, NJ. Aug 6
Bartosiewicz, Ryan, to apprentice organbuilder, Andover Organ Company. April 10
Bull, Christoph,° to organist-in-residence, First Congregational Church, Los Angeles, CA. Dec 6
Butera, Jerome, to sales director, THE DIAPASON. Aug 3
Buzard, Stephen,° to assistant organist, St. Thomas Church and Choir School, New York, NY. May 6
Cienniwa, Paul,° to chorus master, New Bedford Symphony Orchestra. Jan 10
Dubois, Vincent,° to visiting artist, University of Michigan, Ann Arbor, MI. July 8
Eaton, Michael,° to treasurer, Andover Organ Company. April 10
Ewell, Jessica Bachicha,° to the Sacred Music Program, Franciscan University, Steubenville, OH. Nov 6
Han, Ahreum,° to lecturer in organ, Iowa State University, Ames, IA. April 10
Henderson, Benjamin,° to youth assistant, First Church of Christ, Wethersfield, CT. Aug 6
Hill, David,° to Professor (Adj.) of Choral Conducting, Yale Institute of Sacred Music. Mar 6
Machnik, Megan M., to executive director of the Philadelphia Singers. Aug 6
Mague, Benjamin, to president, Andover Organ Company. April 10
Quinn, Iain,° to assistant professor of organ, Florida State University, Tallahassee, FL. Nov 6

Robinson, Joyce,° to editorial director, THE DIAPASON. Aug 3
Roth, Daniel,° to visiting artist, University of Michigan, Ann Arbor, MI. July 8
Rudewicz, Peter, to intern, Andover Organ Company. April 10
Schaeffer, Stephen G.,° to Regional Sales Representative for Alabama and western Georgia, Reuter Organ Company, Lawrence, KS. Oct 6
Schleff, Jeffrey, to Director of Parish Music and Organist, Immanuel Lutheran Church, Des Plaines, IL. Oct 6
Schnurr, Stephen,° to editor-at-large, THE DIAPASON. Aug 3
Schrock, Karl,° to visiting artist, University of Michigan, Ann Arbor, MI. July 8
Schultz, Graham,° to assistant organist, Church of the Incarnation, Dallas, TX. Oct 6
Sheen, Benjamin,° to assistant organist, St. Thomas Church and Choir School, New York, NY. May 6
Truitt, Gordon E., to interim coordinator, National Association of Pastoral Musicians, Silver Spring, MD. Sept 10
Vogel, Marianne,° to associate organist, First Church of Christ, Wethersfield, CT. Aug 6
Will, Nicholas,° to the Sacred Music Program, Franciscan University, Steubenville, OH. Nov 6
Wondemagegnehu, Tesfa,° to assistant artistic director, First Church of Christ, Wethersfield, CT. Aug 6
Young, Jonathan,° to Associate to Tonal Director, John-Paul Buzard Pipe Organ Builders. Nov 6

Honors and Competitions

- Baltrusch, Anna-Victoria**, ° awarded second prize in interpretation, St. Albans Organ Competition, Oct 6
- Binkley, David H.**, ° honored by Camp Hill Presbyterian Church on his 40th anniversary as organist/choirmaster, July 6
- Buzard, Stephen**, ° awarded second prize, Schoenstein Competition in the Art of Organ Accompaniment, April 4
- Cassan, David**, ° receives awarded the Douglas May Award in improvisation, St. Albans Organ Competition, Oct 6
- Coffey, Richard**, ° honored by CONCORA with endowment fund, June 6
- Dalles, Rev. Dr. John A.**, wins 17th annual Macalester Plymouth United Church hymn contest, April 6
- Davis (Firmin-Didot), Lynne**, ° awarded Chevalier de l'Ordre des Arts et des Lettres, Republic of France, April 8
- DeWitt, Thomas A.**, ° honored at retirement from Morrison United Methodist Church, Leesburg, FL, June 6
- Edwards, Matthew**, ° awarded second place, 2013 University of Alabama Organ Scholarship Competition, April 4
- Garven, Richard**, ° honored for thirty years as organist-choirmaster, St. Clement's Church, El Paso, TX, July 6
- Gary, Roberta**, ° retires from the College-Conservatory of Music of the University of Cincinnati, Aug 6
- Gaynor, Thomas**, ° awarded second place, 37th Arthur Poister Competition 2013, June 4
- Gress, Richie**, ° awarded inaugural C. Pennington Brown Memorial Scholarship for Advanced Organ Study by Young Organist Collaborative, Jan 6
- Gudger, William**, retires from Cathedral Church of St. Luke and St. Paul, Charleston, SC, June 6
- Guinaldo, Norberto**, ° honored for fifty years as organist of Temple Ner Tamid, Downey, CA, July 8
- Henley, Christopher**, ° wins 2013 University of Alabama Organ Scholarship Competition, April 4
- Jacobs, Simon Thomas**, ° awarded interpretation prize, St. Albans Organ Competition, and audience prize for improvisation, Oct 6
- Keiser, Marilyn**, ° honored by the American Guild of Organists, New York, NY, April 8
- LeGrand, Michael**, ° wins 7th Annual Young Artists Competition in Organ Performance, June 6
- Marle-Ouvrard, Baptiste-Florian**, ° awarded third prize, Longwood Gardens International Organ Competition, Aug 6
- Miller, Kenneth**, ° wins Schoenstein Competition in the Art of Organ Accompaniment, April 4
- Olson, Don**, retires from Andover Organ Company, April 10
- Olson, Michael**, ° awarded third prize, 7th Annual Young Artists Competition in Organ Performance, June 6
- Pajan, Adam**, ° awarded second prize, Longwood Gardens International Organ Competition, Aug 6
- Perkins, Scott**, ° wins seventh annual anthem competition, First Baptist Church, Worcester, MA, May 8
- Ramsey, Dale**, wins Kansas City AGO Chapter's 75th Anniversary Year Composition Competition, April 6
- Rilling, Helmuth**, honored at 80th birthday by Oregon Bach Festival, May 6
- Scheck, Thomas**, ° honored at 50th anniversary as a church musician, Trinity Episcopal Church, Upperville, VA, Sept 10
- Sheen, Benjamin**, ° awarded first prize, Longwood Gardens International Organ Competition, Aug 6
- , Awarded second prize in interpretation and Jon Laukvik Prize, St. Albans Organ Competition, Oct 6

- Song, Jihoon**, ° awarded Peter Hurford Prize, St. Albans Organ Competition, Oct 6
- Stover, Harold**, ° retires as organist and director of music, Woodfords Congregational Church, United Church of Christ, Portland, ME, March 8
- Sturdy, Carina**, ° awarded second prize, 7th Annual Young Artists Competition in Organ Performance, June 6
- Sturm, Martin**, ° awarded Tournemire Prize in improvisation, St. Albans Organ Competition, Oct 6
- Tan, Aaron**, ° wins 37th Arthur Poister Competition 2013, June 4

- Thomas, Paul**, ° awarded second prize, Schoenstein Competition in the Art of Organ Accompaniment, April 4
- Thomas, Shawn**, ° awarded third place, 2013 University of Alabama Organ Scholarship Competition, April 4
- Titsch, Günter**, awarded Federal Cross of Merit of the Federal Republic of Germany, June 6, 8
- Welch, James**, ° honored for twenty years as organist, St. Mark's Episcopal Church, Palo Alto, CA, June 8
- Werling, Anita Eggert**, ° honored at retirement from Western Illinois University, Macomb, IL, May 8

Obituaries

- Barber, Elinore Louise**, Nov 8
- Basch, Peter J.**, Feb 10
- Broome, David Albert John**, ° June 10
- Brubeck, David Warren "Dave."**, April 10
- Bush, Douglas E. "Doug,"** ° Dec 10
- Byers, Thomas W.**, April 11
- Clark, Eugene Hoyne "Gene,"** July 11
- Corbett, Donald "Don,"** April 11
- Cross, Ronald**, July 11
- Cunningham, Walker Evans**, ° Sept 6
- Gluck, Fred**, ° May 10
- Gyuratz, Ferenc (Frank)**, ° May 10
- Hain, William C.**, ° Mar 11
- Harris, Carl G. Jr.**, Nov 8
- Hawk, Carol Newton**, ° Sept 6
- Hines, Toni Desiree**, Aug 11
- Howes, Arlene Heywood**, July 11
- Lanier-Keosaian, Linda**, June 10
- Larson, Donald G.**, Aug 11
- Latta, Howard Milton**, Oct 11
- Ledger, Philip**, ° Jan 11
- Malone, Lee Whelpley**, ° Nov 8
- Maynard, Judson Dana**, ° Nov 10
- McCreary, John Swan**, ° Oct 11
- Miller, Max Burdorf**, ° Mar 11
- Mills, William "Bill" Brant**, Mar 11
- Mittelsteadt, Elizabeth "Betty,"** April 11
- Moe, Lawrence Henry**, ° Nov 10
- Mondello, Edward**, Jan 11
- Morris, James Richard**, ° Nov 10
- Peek, Elizabeth "Betty" Lankford**, ° June 10
- Puyana, Rafael**, ° May 11–12
- Rafter, Douglas L.**, ° Sept 6
- Rowe, Michael A.**, ° Dec 10
- Saman, Delbert**, ° May 10
- Sawyer, Jane Elizabeth**, June 10
- Schantz, John A.**, ° Sep 6
- Sewell, Nancy S.**, Oct 11
- Sly, David D.**, Mar 11
- Smith, Joseph William "Joey,"** Dec 10
- Smith, W. Lindsay III**, Feb 10
- Stodola, Elizabeth Abeler**, April 11
- Tate, William Robert**, Nov 10
- Teutsch, Walter S.**, ° Dec 10
- Ward, Robert Eugene**, Aug 11
- Wolfe, Randel Lynn**, Aug 11
- Woods, Zella Mae**, Aug 11
- Young, Lawrence Allen**, Oct 11

Organ Stoplists

- Austin**
First Baptist Church, Washington, DC. 5/118°, June 1, 26–28
- Berghaus**
Luther Memorial Chapel, Shorewood, WI. 2/34°, Sept 32°
Pilgrim Lutheran Church, St. Paul, MN. 2/31°, Jan 30
Trinity Lutheran Church, Auburn, IL. 2/13°, May 28
- Bigelow**
The Cathedral Church of St. Mark (Episcopal), Salt Lake City, UT. 3/40°, July 28
St. Ambrose Catholic Church, Salt Lake City, UT. 3/50°, Dec 28
- Buzard**
Trinity Lutheran Church, Sheboygan, WI. 3/52°, Mar 1, 30–32
- Fabry**
Immanuel Presbyterian Church, Milwaukee, WI. 3/69°, Oct 32°
- Foley-Baker**
St. Mark's Episcopal Cathedral, Minneapolis, MN. 4/77°, Jan 1, 28–30
- Goulding & Wood**
The Episcopal Church of the Good Shepherd, Lexington, KY. 4/58°, Sept 1, 30–32
- Glück**
Mayflower Congregational United Church of Christ, Oklahoma City, OK. 3/29°, Feb 1, 30–32
- Juget-Sinclair (Beckerath 1960)**
St. Joseph's Oratory, Montréal, QC, Canada. 4/118°, May 1, 26–28
- Létourneau**
Opus 125, St. Paul's Episcopal Church, Murfreesboro, TN. 2/26°, Aug 1, 26–27°
- Mander**
The Mansion House Organ, London, England. 2/13°, Mar 32
- Parkey**
Providence United Methodist Church, Duluth, GA. 3/64°, Oct 1, 30–31
- Peragallo**
Paul Creston Memorial Pipe Organ, St. Malachy's Church, New York, NY. 3/43°, July 1, 26–27
- Quimby**
Samford University, Reid Chapel, Birmingham, AL. 3/48°, Nov 1, 26–27
- Russell Meyer**
The Catholic Community of St. Charles Borromeo, Skillman, NJ. 3/27°, Aug 28
- Schoenstein**
Fordham University Church, New York City, NY. 3/35°, Dec 1, 26–27
- Schlueter**
Advent Lutheran Church, Melbourne, FL. 3/36°, April 1, 26–27
- Scott Smith**
Newman Residence, Clio, MI. 2/7, Feb 32
- Siedle**
Queen of the World Church, St. Mary's, Pittsburgh, PA. 3/28°, Nov 28



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CHRISTOPHER KEADY	MICHAEL PLAGERMAN
SAMANTHA KOCH	PETER RUDEWICZ
SILVIYA MATEVA	ALEX SMITH

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George Baker



Martin Baker*



Diane Meredith Belcher



Michel Bouvard*



Chelsea Chen



Douglas Cleveland



Daryl Robinson
 2012 AGO National
 Competition Winner
 Available 2012-2014



Ken Cowan



Scott Dettra



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Christian Lane
 Canadian International
 Organ Competition Winner
 Available 2012-2014



Janette Fishell



David Goode*



Judith Hancock



Thomas Heywood*



David Higgs



Marilyn Keiser



Olivier Latry*



Nathan Laube



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell*

Choirs

The Choir of
 Saint Thomas Church, NYC
 John Scott, Director
 March 2014

The Choir of
 Westminster Abbey, UK
 James O'Donnell, Director
 October 2014

The Choir of Trinity
 College Cambridge, UK
 Stephen Layton, Director
 September 2015



Jane Parker-Smith*



Peter Planavsky*



Daniel Roth*



Jonathan Ryan



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

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