



Jeannine Jordan

format. The recording takes the viewer on a narrated musical and historical journey of the first 200 years of the organ in the colonies and United States with anecdotes, American organ compositions, and visuals. Jeannine Jordan is recorded on historic organs on the East and West Coasts; narratives are presented on location and visuals are by David Jordan. Compositions range from the well-known Dudley Buck arrangement of *The Star Spangled Banner* to compositions by lesser-known composers Jennie Al-latt, Manuel Emilio, and Albert Barnes. Several of the compositions played on the DVD are available in the recently re-released volume *Early American Organ Solos*, edited and compiled by Dr. Jordan. The *From Sea to Shining Sea* DVD, *Early American Organ Solos*, and other CDs and organ music collections can be ordered directly from Pro-Motion Music at <www.promotionmusic.org>.

The Royal School of Church Music (RSCM) announces the publication of *Season by Season*, a photocopiable volume of anthems for much of the church year. This sequel follows *The Carol Book*, also published by the RSCM. The new volume contains music for Lent, Easter, Pentecost, Harvest and Remembrance, as well as other occasions such as weddings, funerals and confirmations. All items can be photocopied, so a choir will need to purchase only one copy. There are 100 items, including new pieces and popular works from composers such as Bach, Stanford, Haydn and Handel. The accompanying CD-ROM includes audio recordings of 11 pieces, and other features such as texts of all items for copying into orders of service. For information: <www.rscm.com/publications/new.php#SeasonByS>.

Fabry Inc., Antioch, Illinois, has ended 2008 with successful projects

and a newly redesigned website: <www.fabryinc.com>. The site features several pictures of the first of three generations of Fabry pipe organ builders, Gustav F. C. Fabry, and is changing almost every week with more pictures, more projects, maintenance hints for organists, pictures and personnel profiles of employees, and more. Some of the larger projects completed during 2008:

1. A total rebuild project for the First Presbyterian Church in Lincoln, Illinois; 2 manuals, 19 ranks.

2. A total rebuild, with tonal additions, for Calvary Lutheran Church in New Windsor, Illinois; 2 manuals, 10 ranks.

3. A solid state relay conversion, both in console and chamber, and some re-leathering at the First Presbyterian Church in Racine, Wisconsin.

4. A tonal addition of an 8' Doppel Flute for Culver Military Academy, Culver, Indiana.

Some of the larger projects commissioned for 2009 include:

1. A new 8-rank Great main pipe chest and tonal additions for Trinity Lutheran Church, Galesburg, Illinois.

2. A solid state conversion of the 2-manual console and chamber relay systems for Trinity Reformed Church, Fulton, Illinois.

3. A complete rebuild of the 2-manual, 10-rank organ with minor additions at the Lutheran church in Altona, Illinois.

4. The First United Methodist Church in Libertyville, Illinois will receive a solid state conversion of the 3-manual console and chamber relay systems with the addition of a MIDI module package.

5. Immanuel Presbyterian Church, Milwaukee, Wisconsin is receiving a total re-leathering of the 3-manual, 67-rank instrument and the tonal addition of a 8' Cor d'Amour.

6. To complete the solid state conversion started several years ago with a console rebuild, an all-new solid state chamber relay system will be added at both the Reformed Church of Munster, Indiana, and at St. Scholastica Academy in Chicago, Illinois.

7. Due to a severe lightning strike to the existing system, First Lutheran Church, Rockford, Illinois is having an all new solid state chamber relay system installed.

On January 26, 2009 David G. Fabry and Phil Spessart gave a voicing demonstration for the St. Joseph Valley chapter of the AGO. In order to give the members a good idea how this comes about, the team brought their newly constructed voicing jack for help in this demonstration. AGO chapter dean John Gouvens organized the event.

Goulding & Wood, Inc., Indianapolis, Indiana, has released the winter 2009 edition of their newsletter, *The Coupler*. The newsletter includes an article on the firm's Opus 47 (III/69), installed last year in Madonna della Strada Chapel of Loyola University, Chicago, and dedicated on October 24 by Tom Trenney; an update on Opus 48 (III/59) for Vineville United Methodist Church, Macon, Georgia, with installation scheduled for this summer; profiles of "New Faces in the Workshop" (Tyler MacDonald, Robert Segner, and David Sims) and new office manager Phil Lehman, and other news items. For information: 800/814-9690; <www.gouldingandwood.com>.

Top Rung Tower Chime & Organ Service, LLC, of Manhattan, Kansas, announces the repair of the 16-note Deagan tower chime system at the Presbyterian Church in Brookville, Pennsylvania. Installed in 1928, the system had been silent for more than 30 years. Top Rung has specialized in the repair and restoration of Deagan tower chime systems since 1987. For information: P.O. Box 858, Manhattan, KS 66505-0858; 785/587-9500.

Looking Back

10 years ago in the April 1999 issue of THE DIAPASON

THE DIAPASON featured its first ever color cover, with Opus 19 from John-Paul Buzard Pipe Organ Builders for St. George's Episcopal Church, Belleville, Illinois

Letters to the editor continue to discuss R. E. Coleberd's article, "The Economics of Pipe Organ Building" (January 1999)

Iain Quinn appointed director of music and organist, Trinity Episcopal Church, Hartford, Connecticut

Heinz Wunderlich 80th birthday tribute by David Burton Brown

Feature articles: "A Performer's Guide to Schoenberg's Opus 40, Part 2," by Ronald J. Swedlund; "21st annual Organ Conference, University of Nebraska-Lincoln," by Marcia Van Oyen

25 years ago, April 1984

A remembrance of Charles Brenton Fisk (1925-1983) by Robert Schuneman

"Food References in the Short Chorales of Clavierübung III," by Gale Kramer

Martin Neary appointed Artist-in-Residence at University of California at Davis for fall semester 1984

New organs by Bedient, Fowler, W. Zimmer & Sons

50 years ago, April 1959

News of Ronald Arnatt, Elise Cambron, Richard Ellsasser, Lady Susi Jeans, Jean Langlais, Staf Nees, Robert Noehren, Stella Roberts, and Carl Weinrich

Organs by Aeolian-Skinner, Austin, Casavant, Fouser, Möller, Reuter, Schantz, Stanke, Stoll, Wicks

75 years ago, April 1934

News of Palmer Christian, Marion Clayton, Virgil Fox, Ralph Harris, Edith Lang, Hugh McAmis, Willard Nevins, John Peasall, Hugh Porter, Günther Rammin, Firmin Swinnen, Florentine White, and Pietro Yon

Article on Charles-Marie Widor by Albert Riemenschneider

Organs by Aeolian-Skinner, Austin, Casavant, Hillgreen, Lane & Co., Kilgen, Kimball, Pilcher, Reuter, Wicks

In the wind . . .

by John Bishop



User friendly

We call it *Classical Music*. It may be Renaissance Music, Baroque Music, Contemporary Music, or Romantic Music—but we call it *Classical Music*. And *Classical Music* has a bad rap. It's perceived by many as pricey, snooty, exclusionary, and snobbish. We could say that *Classical Music* has earned its bad rap, and I think we might be the culprits.

In the early 1970s I was a teenager learning to be serious about music. Around the corner from our house was a Congregational church with a new Fisk organ where I had my lessons on Friday afternoons and where I practiced most days after school. My father was rector of the Episcopal church (home of another Fisk organ). His invariable routine was to close himself in the living room on Saturday night with a card table and a black manual typewriter. He tuned the KLH hi-fi to WCRB, Boston's only commercial *Classical Music* station, and wrote the sermon for the next morning, accompanied by the live broadcasts of the Boston Symphony Orchestra.

For decades, Richard L. Kaye was the announcer for those broadcasts. I listened to many of them on my own (far superior) hi-fi gear in my upstairs bedroom and became devoted to the show that followed the broadcasts, *WCRB Saturday Night*. Also hosted by Richard L. Kaye, this was an erudite mix of music and humor that I think may have had something to do with my musical formation. Richard Kaye was a connoisseur of music-based humor. He played parodies by Spike Milligan and Allen Sherman. He was the first in Boston to broadcast *Monty Python's Flying Circus*, even before they "went video." Victor Borge was a perennial favorite, and I know that I heard the King's Singers first on his program, giving London weather forecasts to Anglican chant.

I'm afraid I was a pretty serious teenager, very sure (way too sure) of myself when it came to the *Praeludia* of Buxtehude, dead sure that an organ recital should open with a suite from Classic (read *Baroque*) French music, and horrified if some unwitting devotee would presume to applaud after the Prelude and before the Fugue during one of my (perhaps too frequent) recitals.

Richard Kaye ran semi-annual fund raisers on WCRB for the Boston Symphony dubbed *Boston Symphony Marathons*. His obituary in *The Boston Globe* (December 23, 2006) credited him with

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Caroline wrote, "after 3rd movement E. had to go up on platform & whole Orch. & nos. of audience stood up—Wonderful scene." It's hard to picture that scene today. Who would give the "first clap" after the first movement? One concert musician wrote that she liked it when a few uninitiated people started to clap between movements because it meant there was someone new there.

I read an interesting article by Henry Fogel in the online *Arts Journal* <http://www.artsjournal.com/onthe-record/2007/03/the_applause_issue.html>. (That's where I got the quote from Elgar's wife.) The article ended with a lengthy set of blogging responses. One was from a woman named Ashley, who had taken her ten-year-old son to a performance of Beethoven's Ninth Symphony. She wrote,

Everyone had their nose so far up in the air that they could barely see my son walking in front of them—the last straw was when several people on the lower level began applauding so my son followed suit and the people around us were FREAKING OUT, making rude comments, and shushing them . . . my son and I felt like idiots (and I hadn't even clapped). We will NEVER attend again . . . I have enough stress in my life—I don't need to be made to feel like a 2nd class citizen and a complete idiot while trying to enjoy some culture with my son . . .

Are we alienating our future public by trying to prove how much we know? After all, you really show that you know the piece well if you dare applaud loudly the second a piece is finished. Conversely, when you're hearing a world premiere performance, are you going to be the first to applaud? The audience sits nervously, glancing around, clappers poised, not daring to budge until the conductor asks the orchestra to stand . . .

Concert pianist Emmanuel Ax is challenging tradition. He has written in his website blog <www.emmanuelax.wordpress.com/2008>: "All of us love applause, and so we should—it means that the listener LIKES us! So we should welcome applause whenever it comes. And

yet, we seem to have set up some very arcane rules as to when it is actually OK to applaud." I was made aware of this "Ax of evil" in an article by Sam Allis in *The Boston Sunday Globe*, January 16, 2009, "Make a joyful noise; Classical audiences should loosen up and applaud at will." He begins, "Manny Ax is my new hero." (This is a local joke on Manny Ramirez, of late the left fielder of the Boston Red Sox, and an extraordinary hitter, who is perhaps best known for his arrogance and poor attitude on the field.)

In his article, Sam Allis cites Mark Volpe, distinguished general manager of the Boston Symphony Orchestra:

Mark Volpe . . . agrees that there is a snobbism attached to the vow of silence, and stands firmly with Ax on the applause issue. Volpe also recognizes that an orchestra's goal, particularly in these brutal economic times, must be to expand the classical audience, not terrify newcomers out of the hall.

§

They loved me in Milan, they loved me in New York

There may be no more formal concert venue in America than the Metropolitan Opera of New York. If you think it takes a lot of money to run a symphony orchestra or a pipe organ, consider the Met. It has a symphony orchestra plus a chorus, a battery of high-end singers, a dance company, countless stagehands, designers, choreographers, storage facilities, transportation departments, and lighting technicians. The patrons of the Met are assumed to be the wealthy and elite. But—the Met offers 15-dollar seats, admittedly not very close to the stage, and if you hear something you like you can applaud. In fact, it's customary for the audience to applaud vigorously after a well-sung aria.

On Monday, April 21, 2008, a singer sang an encore of an aria during a Met performance for the first time since 1994. Tenor Juan Diego Flórez was singing the role of Tonio in Donizetti's romp, *La Fille du Régiment* (*The Daughter of*

the Regiment). The highpoint of this role is the aria, *Ah! mes amis*, in which Tonio shares that he has joined the regiment as a soldier because of his love for Marie (the title role), sung magnificently and hilariously by Natalie Dessay. (We saw the production on HD simulcast the following Saturday, and I've got to tell you, she's a virtuoso with a steam iron, an absolute laugh-riot. Plus, she can sing.)

The tenor's aria includes nine high Cs, eight of which are reached by octave leaps, *allegro*. Luciano Pavarotti's fame was established in large part by this aria, earning him the sobriquet, *King of the High Cs*. (Aaargh!) Two days after the encore, Robert Siegel of National Public Radio interviewed Peter Gelb, the innovative general manager of the Metropolitan Opera on *All Things Considered*. Mr. Gelb told us that Juan Diego Flórez had recently sung an encore of that aria at La Scala in Milan, and when the tenor arrived in New York for rehearsals with the Met, Mr. Gelb asked him if he would like to plan for an encore if the audience response warranted one. Mr. Gelb has a box seat in the Metropolitan Opera House with a hotline to the stage manager. Forty-five seconds into the roar of applause following the aria, Mr. Gelb made the call, the stage manager pressed a button to turn on a light on conductor James Levine's music stand, the conductor and the singer made eye contact, and they were off to the races.

Siegel asked if, now that the ice has been broken again, more singers would be invited to sing encores. Gelb's response, "We should only have that problem."

You can hear Siegel's eight-minute interview of Peter Gelb, including the high Cs, on <www.npr.org/templates/story/story.php?storyId=89884693>.

Why can't we do that at an organ recital? If people like the music, let 'em roar! In fact, plan your programs and present your performances so they feel invited. You'd rather have them come back, even if they don't know the difference between the Prelude and the Fugue. (Are there really such people?) ■



with it, I have probably learned more from the experiences of my students and from my own experience in helping them with their church work.

Second, I especially love hymns as pieces of music. They resonate, as I think anyone's favorite music often does, with strong early memories: of time spent as a schoolboy in England, when we sang hymns in assembly every morning; of a couple of years spent as a boy soprano in the choir of Trinity Church on the Green in New Haven in the late 1960s; of travels through Europe, especially Germany, where I looked in on many church services for the purpose of hearing the music. This early exposure was fairly eclectic, and so is my own taste in hymns.

The playing of hymns in church—that is, when you as organist are accompanying people who are singing the hymns but who are there for the whole experience of the church service—is one of the (for me) rather few performance situations in which someone other than the performer has a legitimate interest in questions of what the playing is like, even, in fact, a right to help determine what the performance is like. A listener at a concert might prefer that a piece be louder, softer, faster, slower, registered differently, phrased differently, etc. That is fine: that listener's perspective might constitute interesting feedback for the performer. If the performer genuinely finds that feedback useful, then he or she should take it into account next time. On the other hand, the performer has every right indeed to ignore that listener's perspective, and the listener has every right not to come to the next concert! However, in church the pastor, members of the choir, members of the congregation, members of the music committee, perhaps even visitors, all have the right to care about how the hymns are played and to try to influence that playing.

(Bach was involved in a famous conflict about his hymn-playing style, in which he was criticized by the authorities for harmonizations that were too dissonant and too rhythmically complex for members of the congregation to follow. Although we all quite rightly venerate Bach, I myself would not like to try to sing to the few surviving hymn accompaniments from his pen. They are indeed dissonant, in a way that undermines the strong harmonic drive of the chorales, and there are virtuoso flourishes interrupting the rhythmic momentum not just between verses, but between phrases! Bach also got into conflict with church authorities because he wanted to choose the hymns himself, and the clergy wanted to do so.)

It is difficult to predict in any general

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Panel of Judges



Wilma Jensen



John Weaver



Frederick Hohman

PAST JUDGES: Colin Andrews, Diane Meredith Belcher, Benjamin Doby, Paul Fejko, Janette Fishell, Gerre Hancock, Paul Jacobs, Marilyn Mason, Katharine Pardee, Cherry Rhodes, Catherine Rodland, John Rose & John Walker

Notes

1. *American Heritage Dictionary*, Houghton Mifflin Company, 2000
2. <<http://en.wikipedia.org/wiki/Applause>> (mea maxima culpa)
3. <<http://news.steelers.com/catalog/TerribleStuff/>>

On Teaching

by Gavin Black

Playing hymns, part 1

This month and next I want to share a few thoughts about hymns and the teaching of hymn playing. There are a few special factors that influence my thinking about hymns and how to learn and teach them. First, I have been a church organist for a smaller proportion of my career than many colleagues—for about six years all together, less than many of my students and many or most readers of this column. I have engaged in the act of accompanying a congregation in singing a hymn probably about eleven- or twelve-hundred times. Many organists have done ten times that much. Although I believe that I have learned a lot about hymn playing from my own experience



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