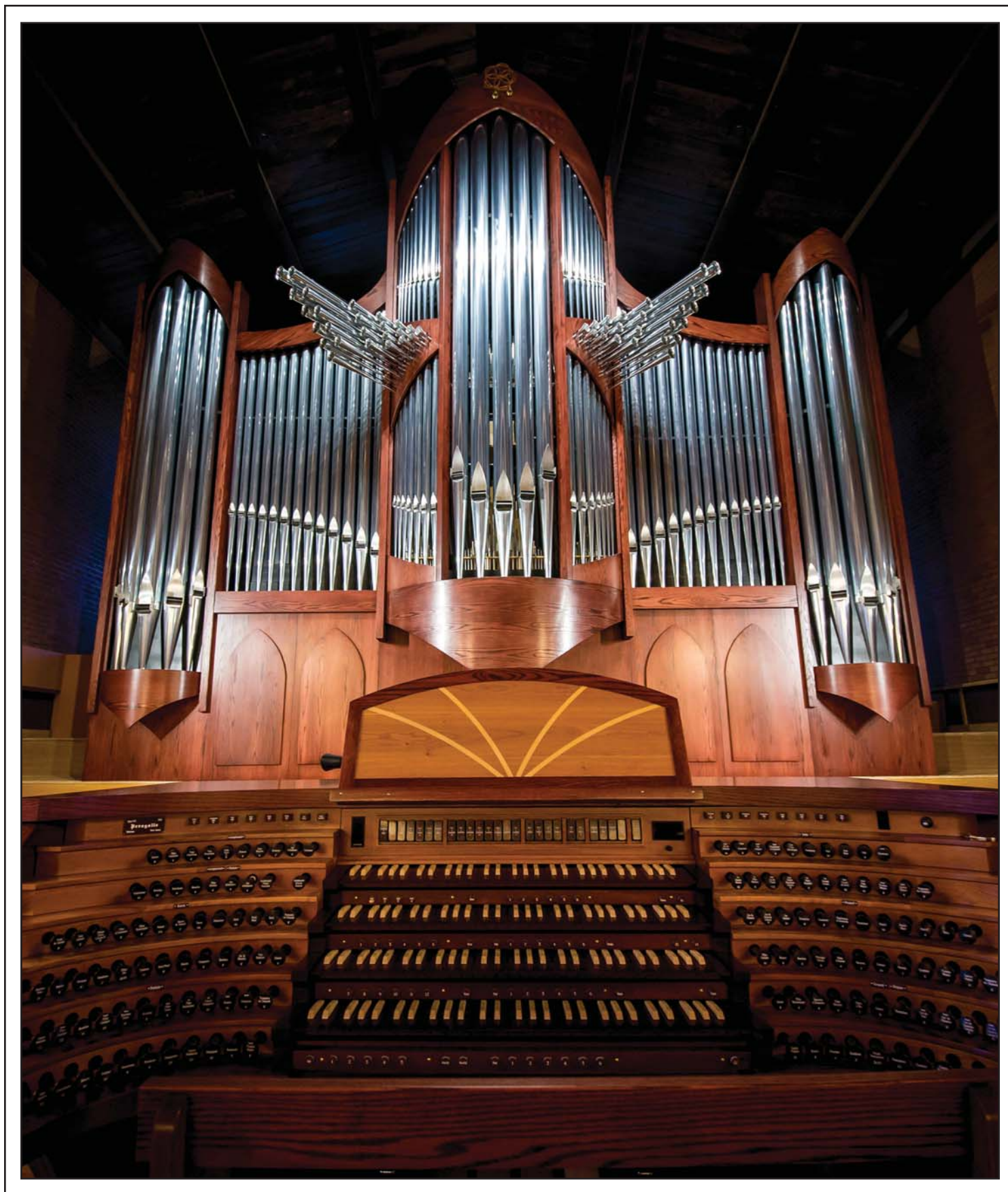


THE DIAPASON

JULY 2017



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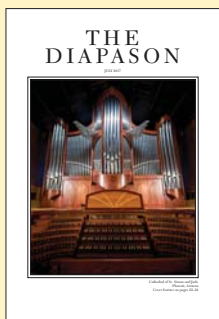
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Editor's Notebook

And now it's July! Hard to believe that the year 2017 is already half completed. And summer is nearly half over at this point. For many of us, this is a time of travel, a time of planning for the new church and academic year coming to us in a month or so, perhaps a time of relaxation, reading, and even perhaps a retreat from the otherwise busy world. Be sure to set aside time to absorb the many offerings of this month.

In this issue, we feature the beginning of a study of the beloved and eminently historic 1863 E. & G. G. Hook Opus 322 formerly in the Church of the Immaculate Conception, Boston, Massachusetts, by Michael McNeil. For 145 years, this instrument touched the hearts of countless souls with music for funerals, weddings, and Masses for every imaginable church occasion—as well as being featured in numerous concerts and on recordings. Immaculate Conception was the perfect marriage of studied architecture, extraordinary acoustics, and a premiere organ, a combination rarely found elsewhere. Readers of THE DIAPASON know Michael McNeil's work and will find this study of Opus 322's pipework and wind system to be valuable. (For other examples of McNeil's work in THE DIAPASON, see "Exploring the Sound of Keyboard Tunings," April 2016, pp. 20–21, and "What the scaling of Gothic and Baroque organs of Bologna and St. Maximin can teach us," October 2016, pp. 24–25.)

The third installment of my series on pipe organs of La Grange, Illinois, continues with descriptions of the organs of the Cossitt Avenue Elementary School and the First Baptist Church. Earlier installments of this series may be found in August 2015, pp. 20–22, and June 2016, pp. 20–22. Our cover

Stephen Schnurr
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www.TheDiapason.com



feature presents the Peragallo organ in the Cathedral of Ss. Simon and Jude, Phoenix, Arizona.

In our regular departments, Gavin Black continues his discussion of helping students choose fingering in "On Teaching." John Bishop, in "In the Wind," tells the story of an international organ transplant: relocating a 1915 Hook & Hastings organ from the United States to Madagascar. In "Harpsichord News," Larry Palmer recalls harpsichordists Scott Ross and Isolde Ahlgrimm. Brian Swager has provided us the summer carillon concert calendar, in addition to the regular offerings of our calendar. Also in our calendar, you will note many recitals from various conventions of the American Guild of Organists and the Organ Historical Society.

Is your church or academic institution hosting a concert series for the 2017–2018 season? Or even one program? Be sure to send me notice for appropriate inclusion in our calendar and/or Here & There sections. Have you accepted a new church or academic music position that we should know about? Let us know! Has your church signed a contract for a new organ or major restoration, rebuilding, or renovation project? Or is the project completed? Encourage your organbuilder to send us notice for Here & There. ■

Here & There

Events



John Gouwens at Culver Academies carillon (photo credit: Gary Mills)

Culver Academies, Culver, Indiana, continues carillon recitals by John Gouwens (except as noted), Saturdays at 4:00 p.m.: July 1, 7/8, 7/15, 7/22 (Jonathan Lehrer, guest recitalist), September 2, 9/30. For information: www.culver.org.



Methuen Memorial Music Hall

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2017 series of organ recitals, held at 8 p.m.: July 4, "Red, White, and Blue Festival," featuring Raymond Nagem and Joyce Painter Rice; 7/5, Suzanne Ozorak; 7/12, Jillian Gardner; 7/19, Leo Abbott; 7/26, Jennifer McPherson; August 2, Jeremy Bruns; 8/9, Kevin Birch; 8/16, Katie Minion; 8/23, Andrew Sheranian with Michael Judd Sheranian, violin;

8/30, Jacques Boucher with Sophie Poulin de Courval, saxophone; September 15, Frederick MacArthur; 9/23, "Pipes and Pipes," Car Show with tour, organ music, and open console; October 7, children's program with Joyce Painter Rice; December 1, Holiday Open House with organ music; December 2–3, "A Merry Music Hall Christmas," with Ray Cornils and trumpets. For information: www.mmmh.org.



First English Lutheran Church, Appleton, Wisconsin, Wahl organ

The Lunchtime Organ Recital Series in Appleton, Neenah, Menasha, and Kaukauna, Wisconsin, organized by Frank Rippl, continues its twenty-second season: July 4, Frank Rippl, sing-a-long, All Saints Episcopal Church; 7/5, David Bohn, The History Museum at the Castle; 7/12, Devin Atteln, St. Joseph Catholic Church; 7/13, Andrew Birling, Memorial Presbyterian Church; 7/19, Naomi Rowley, First Congregational Church; 7/26, Derek Nickels, Zion Lutheran Church.

August 2, Jared Stellmacher, St. Mary's Catholic Church; 8/9, Don VerKuilen, First United Methodist Church; 8/10, Sarah Kraaz, St. Paul Lutheran Church; 8/16, Matthew Buller, First English Lutheran Church; 8/17, Samuel Buse, Lawrence University; 8/23, Vashni Seitzer, St. Joseph Catholic

Church; 8/30, Ralph and Marilyn Freeman, St. Paul Lutheran Church; 8/31, to be announced. For information: www.lunchtimeorganrecital.org.



Christ Church, Michigan City, Indiana, Roosevelt organ

The Roosevelt Organ Summer Recital Series continues recitals, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m. The series features 1891 Frank Roosevelt Opus 506, three manuals, 28 ranks: July 5, Carol Garret; 7/12, Ann Dobie; 7/19, Mark Sudeith; 7/26, Kent Jager; August 2, Jeremy Kiobassa; 8/9, Lee Meyer; 8/16, Stephen Buzard. For information: anlouise39@yahoo.com.

4 Sundays @ 4 announces recitals, Sundays at 4:00 p.m. in Virginia: July 9, Steven Koger, Pocahontas Bassett Baptist Church, Bassett; 7/16, Robert Chapman and Baxter Jennings, "Christmas in

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/954-7989. Fax 847/390-0408. E-mail: sschnurr@sgcmail.com.

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July,” Broad Street Christian Church, Martinsville; 7/23, Ronn Lowe, First Baptist Church, Martinsville; 7/30, Matthew Cates, First United Methodist Church, Martinsville. For information: rchapman@bsccdoc.comcastbiz.net.



Casavant organ, Sinsinawa Mound

Sinsinawa Mound, Sinsinawa, Wisconsin, continues its summer organ concert series, featuring the Casavant organ, designed by Lawrence Phelps, in the Queen of the Rosary Chapel: July 5, Charles Barland; 7/12, Jay Peterson; 7/19, Robert Zanca; 7/26, no concert; August 2, David Jonies; 8/9, Scott Montgomery; 8/16, Karen Black; 8/23, Stephen Steely; 8/30, Peter Szeibel. For information: www.sinsinawa.org.



St. Paul Cathedral, Pittsburgh, Beckerath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, continues its series of organ recitals, Sundays at 4:00 p.m.: July 9, Kevin Vaughn; 7/16, Jeanne Kohn; 7/23, Gail Henry; 7/30, Joseph Balistreri; August 6, Nicholas Will; 8/13, Christopher Berry; 8/20, Don Fellows. In addition, recitals are offered as follows at 7:30 p.m.: October 20, Matthew Dirst; 10/24, Giancarlo Parodi; November 17, Margaret Harper. For information: <http://stpaulpgh.org>.



Chartres Cathedral organ

Association des Grandes Orgues de Chartres announces its 43rd Annual International Organ Festival, with recitals in the cathedral of Chartres, France, Sundays at 4:15 p.m.: July 9, Shin Young Lee; 7/16, Lynne Davis; 7/23, Loreto Aramendi; 7/30, Pascale Mélis; August 6, Coralie Amedjkane; 8/13, Patrick Delabre; 8/20, Françoise Dormier; 8/27, Véronique Leguen. For information: <http://orgues-chartres.org>.

The 20th **Historic Organs of Biella International Festival** will take place July 15 through September 17 in various towns in the vicinity of Biella, Italy: July 15, Mario Duella with Valeria Matteazzi and Enrica Maffeo, sopranos, Camburzano; 7/28, Sandro Carnelos, Viverone; 7/29, Sandro Carnelos, Oropa; August 12, Eugenio Maria Fagiani, Trivero/Bulliana; 8/13, Mario Duella with Enrica Maffeo, soprano, Sostegno; September 10, Andrea Schiavio with Iroko Ito, soprano, Pralungo; 9/17, Manuel Tomadin, Lozzolo. For information: www.storicorgani piemonte.com/eventi_biellese.htm.



Noack organ, Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, continues summer organ recitals, Sundays at 3:00 p.m., on the Shrine's Noack organ:

July 16, Bryan Dunnewald; August 13, Thomas Fielding. For information: www.guadalupe shrine.org.



Hutchings-Plaisted organ, First Parish Church, Brunswick, Maine

First Parish Church United Church of Christ, Brunswick, Maine, presents its 32nd annual summer organ concert series on Tuesdays at 12:10 p.m.: July 18, Keith Reas; 7/25, Mike Logtenberg; August 1, Harold Stover; 8/8, Ray Cornils; 8/15, Alan Saggerson. The concerts are played on the church's 1883 Hutchings-Plaisted organ, restored in 2003. A tour of the historic church, established in 1717 and added to the National Register of Historic Places in 1969 will be available after each concert. Ray Cornils serves as minister of music. For information: 207/729-7331; rcornils@firstparish.net.



1860 E. & G. G. Hook Opus 288, St. John's Catholic Church, Bangor, Maine

St. John's Organ Society, Bangor, Maine, announces summer organ recitals on the 1860 E. & G. G. Hook Opus 288 in St. John's Catholic Church, Thursdays at 7:30 p.m.: July 20, Mike Logtenberg with Choeur d'Enfants d'Ile-de-France of Levallois, France; 7/27, Mike Logtenberg; August 3, Permelia Sears; 8/10, Abraham Ross; 8/17, George Bozeman; 8/24, Kevin Birch; 8/31, Margaret Harper. For further information: <http://hookopus288.org>.

The Seminary of the Immaculate Conception, Huntington, New York, hosts its Liturgical Music Institute, July 23–28, offering musical, liturgical, and pastoral formation for new and experienced liturgical musicians. A theology course, skills workshops (organ, voice, and music composition) and plenum workshops are offered. Faculty includes Alan Hommerding, Frank Crosio, Christopher Ferraro, John Miller, and others. For information: www.liturgicalmusicinstitute.org.

CONCORA will host its 18th Summer Festival, Exploring the Great Choral Masterworks, July 30–August 5 at Bethany Covenant Church, Berlin, Connecticut. Excerpts from works by Bach, Handel, Mozart, Vivaldi, Brahms, Mendelssohn, Rossini, Fauré, and others will be studied and performed. The public concert will be August 5, 4:00 p.m., in Bethany Church. For information: www.concora.org.

The 30th **Historic Organs of Valsesia International Festival** will take place July 30 through September 18 in various towns in the Piedmont region of Italy: July 30, Sandro Carnelos, Campertogno; 7/31, Sandro Carnelos, Mollia; August 2, Renato Negri, Sabilia; 8/4, Thomas Scardoni, Varallo; 8/5, Mario Duello with Ubaldo Rosso, flute, Rastiglione; 8/6, Luca Lavuri, Piode; 8/7, Luca Lavuri, Scopas; 8/8, Adam Sadowski with Kamil Kruzkowski, trombone, Grignasco; 8/9, Adam Sadowski with Kamil Kruzkowski, trombone, Scopello; 8/10, Adam Sadowski with Kamil Kruzkowski, trombone, Cravagliana; 8/11, Eugenio Maria Fagiani, Crevola; 8/14, Mario Duella with Enrica Maffeo, soprano, Rassa; September 3, Mario Duella with Vittorio Marchese, violin, Cressa; 9/8, Massimo Andrea Verzilli, Valduggia; 9/9, Andrea Schiavio with Iroko Ito, soprano, Borgosesia; 9/16, Manuel Tomadin, Gattinara; 9/18, Manuel Tomadin, Saravalle. For information: http://www.storicorgani piemonte.com/eventi_valsesia.htm.

The summer organ course **OrgueVal** will take place July 30 through August 6 in Bévillard, Switzerland. Faculty will include Betty Maisonnat and Yves-G. Préfontaine. For information: <http://orgueval.org>.

Friends of the Kotschmar Organ, Merrill Auditorium, Portland, Maine, announces programs featuring the auditorium's historic Austin organ: August 1, Orgelfest 2017 Performance, Monica
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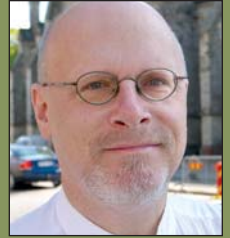
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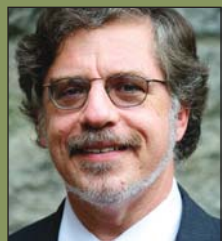
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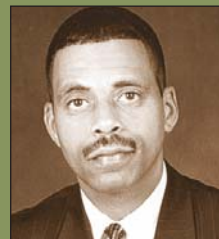
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The Kotschmar Organ, Merrill Auditorium, Portland, Maine

Czausz; 8/2, demonstration concerts and tours, Ray Cornils; 8/8, Orgelfest 2017 Performance, Richard Elliott; 8/12, Kotschmar Organ Day, performances by local organists and tours of the organ windchests; 8/15, Orgelfest 2017 Performance, Nathan Avakian; 8/22, Orgelfest 2017 Performance, Ray Cornils and Kotschmar Festival Brass; 8/23, demonstration concerts and tours; September 16, Nathan Laube; October 24, silent film, *Phantom of the Opera*, with Tom Trenney; December 19, Kotschmar Christmas with Cornils 2017, marking Ray Cornils's final performance as municipal organist. For information: www.foko.org.

The American Institute of Organbuilders will present its mid-year seminar, Tracker Organbuilding, August 18–19, in Staunton, Virginia. The seminar will examine the process of design and building mechanical-action organs at Taylor & Boody Organbuilders. In addition, the AIO will hold its 44th annual convention in Fort Collins, Colorado, and vicinity, October 1–4. The schedule includes lectures by Joseph Zamberlan, Jonathan Ambrosino, Joseph Rotella, Susan Tattershall, and Sebastian Glück, as well as instruments by Charles Anderson (1873, the oldest organ built in Colorado), Visser-Rowland, W. W. Kimball Co., E. & G. G. Hook, Casavant, Quimby, and others. For information: www.pipeorgan.org.

The organ of the Salt Lake Tabernacle, Salt Lake City, Utah, is marking its 150th anniversary in 2017. The original, not-quite-finished instrument was played publicly for the first time in October 1867 at a general conference of the Mormon Church. The Church History Museum of Salt Lake City opened an exhibit on the organ's history May 19 of this year, and the event will continue through April 2018. The exhibit details the organ's history from its construction



A postcard (c. 1903) of the Salt Lake City Tabernacle and its W.W. Kimball Co. organ and console

in the "pioneer" days by Joseph Ridges and Niels Johnson through the instrument's various rebuilding projects by W. W. Kimball Co., Austin Organ Company, Aeolian-Skinner Organ Company, and the 1980s renovation by Schoenstein & Co. A part of the exhibit is the 1901 W. W. Kimball Co. console; personal items of various Tabernacle organists are also on display. For information: <https://history.lds.org>.

People



Franklin Ashdown

Franklin Ashdown announces the release of newly published organ collections and choral compositions. *Adagios of Hope and Peace*, issued by Augsburg Fortress, is a set of ten free-style and hymn-based pieces, useful for memorial services, preludes, and offertories. *Come, Love Divine: Nine Pentecost Organ Settings* is also now available from Augsburg Fortress (www.augsburgfortress.org). *Echoes of Praise*, consisting of seven hymn-based and two free-style compositions, is a collection available from Sacred Music Press (Lorenz, www.lorenz.com). Two recently published choral works are *Of the Father's Love Begotten* for SATB and organ (Sacred Music Press) and *A Cantic of Transfiguration* for SATB and organ, available from Paraclete Press (<https://paracletesheetmusic.com>).

Karen Beaumont plays recitals: July 16, St. Hedwig Catholic Church, Milwaukee, Wisconsin; 7/30, Milwaukee Catholic Home, Milwaukee; August 13, St. Patrick's Cathedral, New York, New York;

8/20, St. Hedwig Catholic Church, Milwaukee; September 10, St. John Cantius Catholic Church, Chicago, Illinois; 9/19, St. Hedwig Catholic Church, Milwaukee; October 1, St. Hedwig Catholic Church, Milwaukee; 10/15, King's Chapel, Boston, Massachusetts; November 23, Milwaukee Catholic Home; 11/29, Cathedral of St. John the Evangelist, Milwaukee; December 10, St. John's Lutheran Church, Milwaukee; January 14, 2018, Salem Lutheran Church, Milwaukee; February 6, Incarnation Lutheran Church, Milwaukee; March 18, St. John's Lutheran Church, Milwaukee; April 5, St. Mary's Episcopal Church, New York, New York; May 14, Southwark Cathedral, London, UK; July 1, Cathedral of St. Mary of the Assumption, San Francisco, California. For information: <http://karenbeaumontorgnaist.mysite.com>.



Philip Crozier

Philip Crozier presents summer organ recitals: July 16, Friedenskirche, Siek, Germany; 7/23, Wallfahrtskirche, Andechs, Germany; 7/28, Sankt Nikolai, Kiel, Germany; 7/30, Klosterkirche, Riddagshausen, Germany; August 3, Stadtpfarrkirche, Mödling, Austria; 8/6, Église Saint-Georges, Cacouna, Québec, Canada.



At Washington and Jefferson College, Paul Jacobs stands between George Rau, his first organ teacher, and Susan Woodard, his high school piano teacher.

Paul Jacobs has been awarded an honorary Doctor of Music degree from Washington and Jefferson College, Washington, Pennsylvania. The ceremony took place on campus on May 20. Jacobs, head of the organ department of The Juilliard School of New York City, is the first organist to have been presented a Grammy Award.



Marilyn Keiser and participants in her workshop

The Southwest Florida Chapter of the American Guild of Organists sponsored Marilyn Keiser in a workshop at its annual banquet, May 5, at St. Michael and All Angels Episcopal Church, Sanibel Island, Florida. Pictured from left to right are Paula Leighton, John Renfro, Marilyn Keiser, and Hank Glass.



Kola Owolabi and Daniel Strong Godfrey

Kola Owolabi gave the premiere performance of *Caprices and Interludes* (2016), a four-movement suite for solo organ by Daniel Strong Godfrey April 8 at St. Francis of Assisi Catholic Church, Ann Arbor, Michigan. Owolabi is associate professor of organ at the University of Michigan School of Music, Theatre, and Dance, and Godfrey is chair of the department of music at Northeastern University's College of Arts, Media, and Design, Boston, Massachusetts. Godfrey has received awards and commissions from the J. S. Guggenheim Memorial Foundation, the American Academy of Arts and Letters, the Rockefeller Foundation, and the Koussevitzky Music Foundation. His music has been performed by string quartets, chamber ensembles, and symphony orchestras throughout the United States and abroad.

Harold Stover played a recital May 21 at Second Presbyterian Church in New York City, the program including the premiere of *Feria*, his newest organ work. The recital was sponsored by the Alexander Robertson School, operated by the church where Stover taught from 1968 until 1992 when he was

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Harold Stover

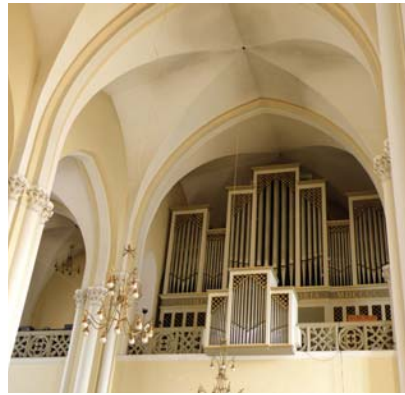
organist and choirmaster of the church. At a ceremony following the recital, the school announced the establishment of the Harold Stover Award in Music, to be given to a graduate of the school each year.



James Welch

James Welch plays recitals: July 15, with Erin McOmber, soprano, Oakland Temple Visitors' Center, Oakland, California; 7/23, with Barbara Cramer, soprano, Ensign LDS Stake Center, Salt Lake City, Utah; 7/26–27, Bach Festival, Mount Angel Abbey, St. Benedict, Oregon; August 11, St. Mary Catholic Cathedral, Gaylord, Michigan; 8/16, with Barbara Cramer, Brigham Young University, Provo, Utah; September 16, Bethania Lutheran Church, Solvang, California; 9/22, Santa Barbara Stake Center, Santa Barbara, California; October 31, Halloween Concert, St. Mark's Episcopal Church, Palo Alto, California; January 24, 2018, Utah State University, Logan, Utah.

Competitions



1955 Kuhn Organ in the Cathedral of the Immaculate Conception of the Holy Virgin Mary, Moscow, Russia

The **Second Odoyevsky International Organ Competition** will take place in Moscow, Russia, November 19–27. Organized by the Odoyevsky Cultural and Educational Organ Arts Center and the Gnessins Russian Academy of Music, the biennial competition consists of four rounds in which participants will play organs of different styles and epochs in five Moscow halls including the organ hall of Gnessins Russian Academy of Music, which houses an 1871 Henry Jones organ. The first part of the final round will take place on the 1955 Kuhn organ at Moscow's Cathedral of the Immaculate Conception of the Holy Virgin Mary. Alexander Fiseisky is chair of the competition jury. Applicants should be between the ages of 17 and 33 at the time of the opening of the competition. Deadline for applications is September 20. First prize award is 120,000 rubles; second prize is 60,000 rubles; third prize is 40,000 rubles. For information, including complete rules and application: http://gnesin-academy.ru/organ_competition.

Publishers

Breitkopf & Härtel announces new publications: *Missa in a* (opus posthumous) by Friedrich Schneider is scored for double choir a cappella, edited by Nick Pfefferkorn (ChB 32104, €14.50). It was composed in September 1815 while the composer was productive in Leipzig. Jan Dismas Zelenka's *Missa votiva in E Minor*, ZWV 18, is scored for choir, soloists, and orchestra. Edited by Reinhold Kubik, this Mass is a setting from the Dresden Baroque. There is a full score (PB 5577, €89), as well as a piano/vocal score (edited by Matthias Grünert, EB 8053, €19.90). Orchestral parts are available for rental. For further information: www.breitkopf.com.

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Sacred Heart Catholic Church, Waterbury, Connecticut, 1892 Johnson & Son organ (photo credit: William T. Van Pelt)



In early May, the **Catholic Archdiocese of Hartford**, Connecticut, announced its reorganization plan following two years of study. The Archdiocese reduced its 212 parishes to 127 by June 29, a process that involved the closure of 26 parishes and the merger of 59 parishes, with unions involving anywhere from two to six parishes. The largest reorganization in one city occurred in Waterbury, with six parishes merging and four closing. While many of the merged parishes house pipe organs, arguably the most significant involved in the reorganization was the pipe organ in **Sacred Heart Catholic Church** of Waterbury, which closed. Johnson & Son Opus 778, a three-manual, 36-rank organ installed in 1892, featured mechanical key action with pneumatic assists. The instrument has been featured at Organ Historical Society conventions, in journal articles, and on recordings, and was awarded an OHS Historic Organ Citation.



Paul Jacobs, Mary Huff, Andrew Henderson, John Weaver, David Enlow, and Marianne Weaver

John Weaver's 80th birthday was celebrated at Madison Avenue Presbyterian Church (MAPC), New York, New York, on the church's Music on Madison concert series on Sunday, April 30. The concert featured favorite organ and choral works performed by Dr. Weaver's students and successors: Paul Jacobs, chair of the organ department of The Juilliard School; David Enlow, organ faculty, The Juilliard School; and Andrew Henderson, director of music and organist, MAPC; and Mary Huff, associate director of music, MAPC; with the Choir of Madison Avenue Presbyterian Church.

John Weaver served as MAPC's director of music and organist from 1970 to 2005 and was named Director of Music Emeritus upon his retirement; in addition to being chair of the organ departments of the Curtis Institute (1972–2003) and The Juilliard School (1984–2004). The concert proceeds were directed to the upcoming capital campaign of the Presbyterian Association of Musicians (PAM), "Remember Well the Future," in honor of Dr. Weaver's distinguished career and longtime devotion to PAM. Donations can be made in John Weaver's honor by visiting www.presbysmusic.org/donations.

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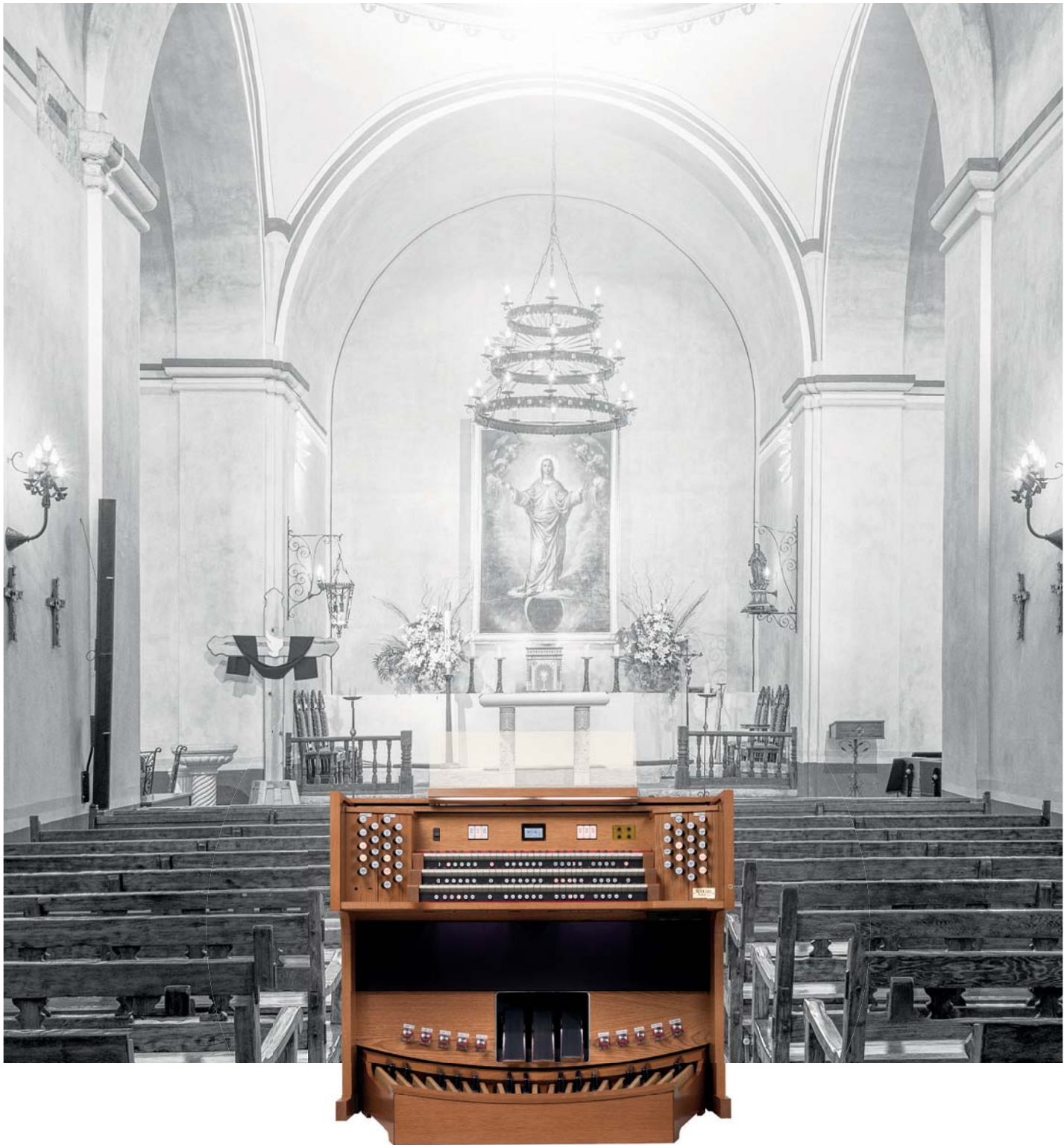


Attendees at Brown University recital

Brown University alumna **Anne Laver** performed the annual E. J. Lownes Memorial Organ Recital on the 1903 Hutchings-Votey organ of 58 ranks in Sayles Hall, Brown University, Providence, Rhode Island, March 12. Pictured left to right are Brown students Marla Mrowka, William Patterson, university organist and senior lecturer in music, Mark Steinbach, Brown alums Anne Laver, Trevor Pollack, and Laura Brion.

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James Metzler

James Metzler of Sylvania, Ohio, died May 19 at the age of 69. Born June 20, 1947, in Worcester, Massachusetts, Metzler was adopted at a young age and, after his adopted mother became ill, was raised as a foster child in various homes and orphanages until the age of 18. As a teenager, he sang in the men and boys choir of All Saints' Episcopal Church, Worcester, and took organ lessons from Henry Hokans. He earned his Bachelor of Music degree from Westminster Choir College, Princeton, New Jersey, and his Master of Music degree from the Hartt School of Hartford, Connecticut. He

completed some doctoral work in organ and musicology studies at the University of Michigan, Ann Arbor. Additional studies were at the Royal School of Church Music, Croydon, England. In addition to Hokans, his organ teachers included Robert Carwithen, Alec Wyton, John Holtz, Marilyn Mason, and Martin Neary. Metzler held a fellowship diploma from the Cambridge Society of Musicians (FCSM), a fellowship diploma from the Guild of Musicians and Singers (FGMS), a fellowship diploma from the Honourable Company of Organists (FHCO), Toronto, Canada, and an honorary fellowship diploma from the National College of Music and Arts (HonFNCM), London, for services to music.

In 1972, Metzler moved to Toledo, Ohio, to become organist and choirmaster for Trinity Episcopal Church, serving until 1996. From 2006 until 2013, he served as minister of music for First (Park) Congregational Church (United Church of Christ), Grand Rapids, Michigan. He taught music courses at the University of Toledo, Grand Valley State University, Allendale, Michigan, and Mitchell College, New London, Connecticut. As a recitalist, he performed throughout the United States as well as in Europe.

James Metzler is survived by his wife Diane, whom he married in 1988, two sons, Jeff Metzler and Yuri Fought, brothers and sisters-in-law, Charlie and Julie Schwochow of Fremont, Ohio, and Dave and Nancy Lee of Alva, Florida, and nieces and nephews in Ohio, Florida, and Colorado. A funeral Mass was celebrated May 22 at Our Lady, Queen of the Holy Rosary Cathedral, Toledo. ■



St. James Episcopal Cathedral, Chicago, Illinois

school offers boys and girls a musical training at no cost. By encountering and mastering works of the choral repertoire, choristers will learn musical skills, teamwork, discipline, and empathy. Choristers will have the opportunity to go on tours, attend summer choir camp, and make recordings, while singing music to a professional standard. Choristers will receive a scholarship toward instrumental lessons taught at St. James by faculty the Music Institute of Chicago. The Choir School is open to students entering grades 3 through 8, regardless of religious affiliation. The Choir School is an affiliate of the Royal School of Church Music in America. For information: www.saintjamescathedral.org/choirschool.

Organbuilders



Bergstrom/Hupalo & Repasky organ, Christ Episcopal Church, Sausalito, California

Hupalo & Repasky Pipe Organs, LLC, of San Leandro, California, has reconstructed and expanded the John Bergstrom organ for **Christ Episcopal Church**, Sausalito, California. The Bergstrom organ was built as a one-manual instrument in 1891 for Christ Church. In 1949, the much larger congregation had the organ rebuilt and enlarged significantly on new electro-pneumatic windchests with a Swell division and additions to the Great and Pedal divisions. After 60 years in this state, it was decided to reconstruct the organ with a new mechanical action, retaining the original pipework, with some new ranks of pipes fitting the style of the original 1891 organ. The present instrument consists of two manuals, 20 ranks. For information: www.hupalorepasky.com.

Recordings



Jean-Baptiste Robin

Brilliant Classics announces release of a new CD by **Jean-Baptiste Robin**, *Fantaisie Mécanique: Music with Organ*. The disc (95479) features music of Robin's composition, for organ and other instruments. Instrumentalists include: Romain Leleu, trumpet; François Chaplin, piano; Philippe Cuper, clarinet; Frédéric Champion, organ; and the Orchestre Régional de Normandie, conducted by Jean Deroyer. The featured organ is the Stahlhuth/Jann instrument of Saint-Martin Church, Dudelange, Luxembourg. For information: www.brilliantclassics.com.



Evocations

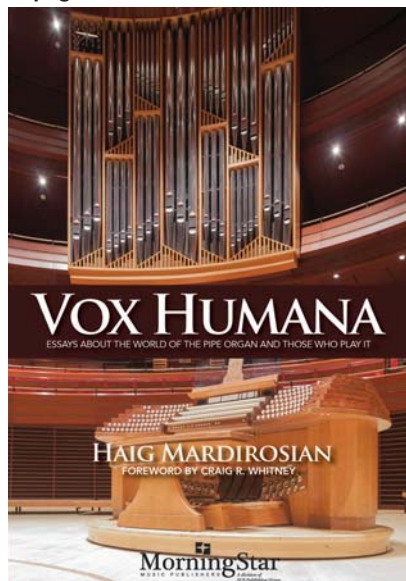
ProOrgano announces the release of a new CD, *Evocations*, featuring **Katelyn Emerson** in her debut recording release playing the 1936 Aeolian-Skinner Opus 940 of the Church in the Advent, Boston, Massachusetts. Emerson is associate organist and choirmaster at the Church of the Advent and is a member of THE DIAPASON's 20 Under 30 Class of 2015. On this disc, Emerson performs works of Nikolaus Bruhns, Johann Sebastian



Létourneau Opus 133, Waldensian Presbyterian Church, Valdese, North Carolina

Waldensian Presbyterian Church, Valdese, North Carolina, has chosen **Orgues Létourneau** of Saint-Hyacinthe, Québec, Canada, as their organbuilder to design, build, and install a new 19-rank pipe organ in their historic church. Létourneau's Opus 133 will be placed in a painted case located in the apse at the front of the church from where it will speak directly down the nave. The organ's two-manual console will be detached and reversed from the organ case and will have mechanical key action. The console's ebony stopknobs will be in terraced stop jams and will operate electrically via a combination action with 100 levels of memory. Completion of the instrument is expected for December 2017. For information: <http://letourneauorgans.com>.

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Vox Humana

MorningStar Publishers announces publication of *Vox Humana: Essays about the World of the Pipe Organ and Those Who Play It*, collected articles by Haig Mardirosian from his column in *The American Organist* magazine from

2003 until 2013. Mardirosian is dean of the College of Arts and Letters at the University of Tampa, Florida, as well as an organist, composer, conductor, and recitalist. The foreword is contributed by Craig R. Whitney. This annotated collection of essays examines the organ and the organist through humor, memory, business, liturgy, and artistry. For information: www.morningstarmusic.com.

Editions Walhall announces new publications, including *Il secondo Libro di Toccate* for harpsichord or organ, by Girolamo Frescobaldi (\$1004, €36), a facsimile of the 1637 edition printed in Rome. Franz Josef Stoiber (b. 1959), *Suite Nun lobet Gott im hohen Thron* for trumpet (flugelhorn) and organ; based on the Dorian mode hymn *Nun lobet Gott im hohen Thron*, this eight-movement suite is suitable for both practiced amateurs and professional musicians; part of *Series Sacri Conventus Ratisbonenses—Reihe geistlicher Musik der Hochschule für katholische Kirchenmusik und Musikpädagogik Regensburg* (EW1014, €13.80). For information: www.edition-walhall.de.

Choir programs

St. James Episcopal Cathedral, Chicago, Illinois, Stephen Buzard, director of music, is establishing the St. James Cathedral Choir School, a new offering in music education for children in Chicago. An after-school program, the

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By Larry Palmer

Celebrating Scott Ross

THE DIAPASON for October 1971 (62nd year, number 11, whole number 743) featured a non-organ event on the front page for the first time in the magazine's venerable history. Under a bold headline that read "Bruges International Harpsichord Competition and Festival," the article was my several-page review of the triennial event that had taken place in Belgium during the previous summer, July 31 through August 6.

The text began: **A First Prize**

At 1 o'clock in the morning, a weary, but exhilarated audience applauded an extraordinary winner: Scott Ross, born 20 years ago in Pittsburgh, Pa., and now a resident of France, became the first harpsichordist ever to be awarded a first prize in the Bruges International Harpsichord Competition. Ross had been an electrifying personality since the opening round, when, playing next-to-last on the third afternoon, he gave flawless and illuminating performances of the Bach *Prelude and Fugue in F-sharp Minor* (WTC II) and of the William Byrd *Fantasy III*. He received so much applause from a heretofore soporific audience that the secretary of the jury had to ring the bell for order.

The seven-member jury for the 1971 competition certainly highlighted the international scope of the event, comprising Kenneth Gilbert (Montreal), Raymond Schroyens and Charles Koenig (Brussels), Colin Tilney (London), Robert Veyron-Lacroix (Paris), Isolde Ahlgrimm (Vienna), and Gustav Leonhardt (Amsterdam). This distinguished panel had selected five finalists and ultimately ranked them in this order: following Ross's triumphant first, second place went to John Whitelaw (Canada), third to Christopher Farr (England), and fifth place to Alexander Sung (Hong Kong). No fourth prize was awarded, but a finalist's honorable mention was presented to the French contestant, Catherine Caumont.

During my long tenure as harpsichord contributing editor, a position to which I was appointed in 1969 by THE DIAPASON's second editor, Frank Cunkle, there have been other issues with non-organ cover art and quite a few featured articles celebrating harpsichords and harpsichordists. Festive issues dedicated to Wanda Landowska (1979) and William Dowd (1992) come to mind most vividly. But in claiming the surprising novelty of a first-ever cover position, I am relying on the historical acumen of Robert Schuneman, the editor who succeeded Mr. Cunkle. Although I have bound copies of each year of THE DIAPASON beginning with 1969 (and some single issues prior to that), I cannot claim that I have perused every one of the magazine's copious publications. If any reader knows of a prior non-organ event that was featured on a first page or cover, I would appreciate being informed.

Scott Ross and a *Prélude Non-Mesuré*

It has been true in many instances that I have learned a great deal from my students, and now that my studio comprises only two adults, each of whom visits for a monthly harpsichord lesson, I am still the beneficiary! One of these delightful individuals surprised me with a two-page unmeasured prelude composed by Scott Ross. Notated entirely in whole notes in the style of a French baroque composition, Ross's short piece was created as a sight-reading exercise for one of the Paris Harpsichord Competitions. As far as we can ascertain, the work has never been published, but there are at least

three performances posted on YouTube, and a computer-generated score may be followed. An Internet friend alerted my student to this work, provided her with his photo-montage of the score, and she generously shared a copy with me.

I am absolutely entranced by this modern adaptation of a French genre in which all the notes are present but grouping and shaping of the musical ideas is entirely up to the performer. In this case Ross's *Préludio all'Imitazione del Sig. Vanieri Tantris Soldei* is a wickedly clever evocation of chromatic harmonies to be found in Wagner's opera *Tristan und Isolde* (as revealed by the acrostic Tantris Soldei, obviously a slight scrambling of the opera's title). This prelude should engender smiles of recognition from any operationally savvy listener, and it gains a most lofty status among clever recital encores, so far as I am concerned.

Not the least of pleasures is that Ross's clever addition to our repertoire brought back such vibrant memories of his Bruges triumph and reminded this writer of what we lost when Scott Ross succumbed to AIDS-related pneumonia and died at his home in France, at the age of 38. The *Prélude* joins Scott's recorded legacy of French *clavecin* pieces and his complete recording of the 500-plus *Keyboard Sonatas* by Domenico Scarlatti to remind us of what was silenced by such an early demise.

From a Letter to the Harpsichord Editor:

Beverly Scheibert comments on the March and April harpsichord columns:

Re the Italian trill: In all Italian sources I have seen, it begins on the main note, except from those who were working abroad (and one of these illustrates in another writing a long trill beginning on the main note). My article in *The Consort* 64 (2008: pp. 90–101, by Beverly Jerold) documents that the upper-note trill was confined primarily to perfect cadences, where it forms a dissonance against the bass. Most other trills are simply an inverted mordent.

Re Couperin's petites notes: You are perfectly right, except that many are to be played on the beat, but with "no value," so that the main note seems to retain its rightful position. I have located six French sources that describe this ornament as having "no value whatever," eight that say it "counts for nothing in the measure," and fourteen that illustrate it as falling before the beat. Because of all the harmonic errors created, D'Anglebert's illustration (and that of his four copiers) cannot be taken literally. Notation standards 300 years ago were not ours, as confirmed by two French (and several German) sources whose explanatory text contradicts their musical example. There is no accurate way to notate a realization of an ornament that has "no value whatever."

Our thanks to Ms. Scheibert for these musicologically supported and eminently sensible observations.

Early Keyboard Journal

Early Keyboard Journal Volume 30 (2013) is available at last. After many publishing delays the intriguing and extensive article, "The Other Mr. Couperin" by Glen Wilson, is finally in print, as is David Schulenberg's "Ornaments, Fingerings, and Authorship: Persistent Questions About English Keyboard Music circa 1600." It is available from the Historical Keyboard Society of North America: <http://historicalkeyboardsociety.org>.

Remembering Isolde Ahlgrimm on her birthday (July 31)

Born in 1914 in Vienna, my first harpsichord teacher Isolde Ahlgrimm



Scott Ross at the Rubio harpsichord, Bruges 1971 (Collection of Larry Palmer)

was truly a citizen of the musical world, which lost a major figure of the harpsichord revival when she died in 1995. However, her legacy lives on, well documented in Peter Watchorn's *Isolde Ahlgrimm, Vienna and the Early Music Revival* (Ashgate Publishing, 2007) as well as in the pedagogical gem *Manuale der Orgel und Cembalotechnik* (Finger Exercises and Etudes, 1571–1760, Vienna: Doblinger, 1982) in which Ahlgrimm presents a collection of useful technique-building examples from the heyday of our instrument. Her descriptive texts are printed in parallel columns of German and English, so there is no need to fear this book if German does not happen to be a comfortable language.

Of particular interest are the pieces I plan to play in celebration of Frau Ahlgrimm's natal day: three single-page fugues (pages 54–56) designed to be played by one hand only (with the choice of right or left to be decided by

the player). These pieces were composed by Philipp Christoph Hartung for his *Musicus-Theoretico-Practicus*, published in Nürnberg in 1749. As the composer wrote, "(These three numbers) are to be played by the right hand or left hand alone. From this one gains an ability which can be put to good use at times when it is necessary to take one hand or the other away from the keyboard." Ahlgrimm always laughed at the suggestion made by some keyboard teachers that Baroque composers did not use exercises. Her levity is proven to be deserved: she made her point with these 78 pages of period examples and her explanations. Those who use the *Manual* will surely be more technically secure for having done so. ■

Comments are always welcome. Address them to: lpalmer@smu.edu or Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

In the wind...

On the road again . . .

What do you get when you play a country song backwards?

—You get your dog back, you get your truck back, you get your wife back . . .

I worked in the shop of Angerstein & Associates in Stoughton, Massachusetts, between 1984 and 1987 with an assortment of coworkers. There was a minister from an obscure sect who spent lunch and coffee breaks reading the King James Bible, a motorcycle mechanic who had run the service department of a Honda dealership, a carpenter who had worked on large construction projects, two conservatory organ major graduates, Dan Angerstein, and his sister, Linda, both educated and cultured people.

There were frequent discussions about what would play on the radio. I preferred solid classical music, a couple co-workers were rock-n-roll devotees, and the minister had cassettes of treacherous inspirational music. Country-Western music was a frequent compromise. Jack, the motorcycle guy, was exceptionally quick witted. Hardly a day passed without some hilarious quip floating across from his workstation, and I was deep in the thrall of puns, a habit that my family still shouts about, but I believe secretly envies.¹ We had a blast making up new lyrics to songs like *All the Girls I've Loved Before* (Willie Nelson and Julio Iglesias), *Better Keep Your Hands Off My Potential New Boyfriend* (Dolly Parton), and *Drop Kick Me, Jesus, Through the Goalposts of Life* (Bobby Bare). Oh boy, those were the days.

Willie Nelson provided another favorite: "On the road again. Just can't wait to get on the road again. The life I love is making music with my friends, and I can't wait to get on the road again." That one really resonated for me, because since my first days in an organ shop in the summer of 1975, I've loved the part of organ building that takes you out of town, loading an organ into trucks and setting off for adventure, camaraderie, mishaps, and triumphs.

There was the delivery of an organ to the chapel of an exclusive island summer community that required three trips on the little ferry to transport the organ across the water.

There was the installation in the chapel of Salvation Army headquarters in Providence, Rhode Island, where the client was providing meals for us. Breakfast and lunch in the headquarters' dining room with the chapter officers, served by ex-con chef Vinnie were fine, but dinner in the line at the Men's Service Center was a lot more colorful.

There was the trip from Oberlin, Ohio, to Oakland, California, to deliver a new harpsichord, where the client's surgeon



Hook & Hastings organ and the Malagasy Army



Organ installation, Tranovato Faravohitra



Historical marker in front of church

husband lectured us about smoking and brought home a smoker's lung in a glass jar to make his point.²

I've driven dozens of rental trucks across the country, one of which wound up on its side. I've been with hundreds of people experiencing the excitement of the delivery of their new organ, squealing with delight as the blower went on for the first time and the first pipes sounded. I've sat in the pews on the first Sunday after the organ case was erected, watching the reactions of the parishioners as they saw it for the first time. One little girl announced at the top of her voice, "I liked the old one better." I've attended the weddings of the daughters of members of the organ committee, and I've ridden an elephant in a jungle in Thailand.

But my trips to Madagascar were as good as adventure gets for an organ guy. In these pages last month, I shared the history of the Hook & Hastings Company, the venerable Boston firm that produced more than 2,600 organs under several different names over a span of a hundred years, and started the tale of my trips to the land of the lemurs. Take a look back at the June issue of THE



Ambassador Andrianarivelo, President Ravalomanana, and John Bishop

DIAPASON and reread the last eight (or so) paragraphs.

Zina Andrianarivelo, Madagascar's ambassador to the United Nations, called me in the spring of 2008. Of course, I thought, you're Madagascar's ambassador to the United Nations. I get calls like this all the time. The ambassador attends the Fifth Avenue Presbyterian Church in New York, and the organist there told him about the Organ Clearing House. He asked if we could meet.

Over a well-oiled lunch in an Italian restaurant near the United Nations headquarters, he told me that the Church of Jesus Christ of Madagascar, the FJKM (which is associated with the Presbyterian Church of the USA), was in the middle of an important anniversary celebration, and he had just been in Madagascar's capital, Antananarivo, for the opening event. The church's national Vice-President, Marc Ravalomanana, who also served as the President of the Federation of Madagascar, was delivering a sermon to a full congregation in the city's central church. From the pulpit, he pointed to the ambassador and said, "Mr. Ambassador, I want you to go back to America and find an organ for this church."

In the middle of the 19th century there was an evil Malagasy (pronounced Malagash) queen who was cured of a horrible disease by healers in her palace. In gratitude, she outlawed Christianity, and 150,000 Christians were put to death during her rule. Her successor invited Christian missionaries back into the country, and four stone churches were built in Antananarivo during the 1860s commemorating four early instances of Christian martyrdom. Each bears the name *Tranovato*, which means stone house. So for example, *FJKM Tranovato Ambonin' Ampamarinina* is the Stone

Church of the Hurling Cliff. *Tranovato Faravohitra* commemorates a martyr who was burned alive. The two sites are a couple miles apart. Legend has it that on the days of the two martyrdoms, a rainbow connected the two sites.

President Ravalomanana grew up in the rural village of Imerinkasinana, about an hour drive from Antananarivo (colloquially contracted to Tananriv, or simply, Tana). As a teenager, he delivered yogurt by bicycle. As a young man, he made a fortune developing a system for delivering dairy products all around the country without refrigeration. And he used that fortune to build a conglomerate of construction companies, television stations, and newspapers; he was one of the wealthiest men in the country. The church had advocated his candidacy, and in turn, he was donating huge sums for the construction of new church buildings and the repair and renovation of older buildings, and he was interested in importing a fleet of organs.

The ambassador would be traveling to Madagascar in June to participate in an international conference arranged by the president to increase international trade, aimed at improving the life conditions and styles of the poorest Malagasy people. That would be an ideal time for me to visit the country. All arrangements would be taken care of. All I would have to do was get on an airplane.

I went to Madagascar's mission at the United Nations to get a diplomatic visa. At the advice of the State Department, I went to a travel health clinic where I was vaccinated against seven nasty diseases. I was told not to eat raw vegetables if I didn't know how they had been handled. I was given medicine to fight dysentery and to prevent malaria. And I was told not to drink tap water, including ice cubes.

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Hook & Hastings organ on an Army truck, passing a herd of zebu



Tranovato Ampamarinana, "The Church of the Hurling Cliff"

Madagascar was a French colony until 1960, so Air France has scheduled departures from Paris to Tana, but they don't schedule return flights until they could fill a plane. Mine would be a one-way ticket. I got on the plane knowing I'd arrive in Tana around 1:00 a.m., but I didn't know who would meet me, I didn't know where I'd be staying, and I didn't know what I'd be doing once I got there.

When we landed at Ivato International Airport, there were three snazzy young men in white shirts with presidential IDs; one was holding a card with my name. They showed me into a VIP lounge and offered me a drink (gin and tonic). It only took a couple minutes off the plane for me to have my first Malagasy ice cubes. They drove me to the Carlton Hotel in Antananarivo, where the president's name was on my reservation. There was a gift basket and a bottle of wine in my room.

So far, so good. I woke early and went to the hotel dining room for breakfast, wondering what the day would bring. While I was eating, another guy with an ID tag came to my table to tell me that my driver was waiting outside. He took me to Tranovato Faravohitra and there was Zina to greet me, along with a group of church officials he had gathered. They had planned an itinerary that had me visiting 15 churches—some which needed organs, and some which had organs in need of repair. One of these people would be my guide, making the schedule and making contacts with the churches. Richard, who had picked me up at the hotel, would be my driver, and Adolha Vonialahina would be my translator. I had an entourage.

That evening, Zina took me to the annual awards banquet of the Rotary Club, held in a rural country club, about

an hour away from the city. Small talk continued as we found our assigned tables and were ushered to a buffet dinner loaded with things I didn't recognize. Just as I picked up a plate and started surveying the choices, the lights went out.

In the course of a week, I visited 12 churches. One was under construction, the gift of the president, and there were chickens running around the site. One chicken wound up in a pot and became lunch for the workers—no refrigerator, no problem. Several of the churches had organs. One was a terrible junker with no nameplate, but I had to admire the organist who had figured out how to keep it working. I offered to do some tuning. The organist held notes, and it was fun to watch his face light up as each pipe came into tune. I gave Adolha a quick lesson for holding notes, and invited the organist up on the walkboard. I showed him how to use the tuning iron, and he got the knack of it right away.

We arrived at another church where there was a simple organ façade. I opened the fallboard to reveal the classic Cavaillé-Coll logo and burst into tears. I had travelled 8,700 miles to find a Cavaillé-Coll organ in an East African island nation. It didn't look like much, and there were a lot of dead notes, but it had that sound.

As I cavorted around town, Zina was working on getting an appointment for us to talk with President Ravalomanana. A couple times were set and changed, and finally Zina took me to the presidential palace. As I sat in a waiting room while Zina met alone with the president, I thought of Alan Laufman, the founder of the Organ Clearing House. "Alan would have loved this!"

It may have seemed surreal, but it was real. I sat with President Ravalomanana for about 45 minutes. I shared some highlights of my studies with him, and promised a report on all the churches I had visited. He asked if we could bring an organ for Tranovato Faravohitra in time for the anniversary celebration in November, and made it clear he would like to follow up with more projects later.

Bringing a pipe organ from the United States to Madagascar with five months notice seemed like a tall order, but we had a four-rank Hook & Hastings organ³ in Boston that would be easy to move. We would consider it a temporary installation and move it to a smaller church later. The president's office arranged for a shipping container. There would be plenty of extra space, so a clothing drive was organized, and I lined up donations of surplus pianos to be delivered to churches and an orphanage I had visited.

I rented a truck and gathered the pianos in Maine. Approaching the New Hampshire border, I had to stop in a weigh station. The trooper in the booth asked, "What are you carrying?" "Pianos." "Where are you taking them?" I couldn't resist. "Madagascar." "Pull over." The state police went over my truck and papers with a fine-tooth comb. Thankfully, Ryder had not omitted any of the required safety equipment.

A few months later, my colleague Amory Atkins and I flew to Tana. Because the streets of Tana are steep and narrow and festooned with thousands of low-hanging wires, the container could not be trucked directly to the church. Instead, it would be delivered to a presidential campus on the outskirts of the city. The Malagasy Army would provide a flat-bed truck and the manpower to transfer the load. An Army colonel would make the arrangements.

There was a snafu with the container. President Ravalomanana had recently implemented some new import restrictions. His container was in violation and was being held at the dock. The colonel hinted that the president "had to play by his own rules." It took a couple days to sort that out. When the container finally arrived, we transferred it to the Army's truck. Amory was brilliant as a platoon leader!

When we arrived at the church, we learned that steel supports were being added to the structure of the balcony, so there would be further delay. The steel workers were barefooted (a couple were wearing flip-flops), and they were using rechargeable cutting tools. It was obviously going to take a long time. Amory and I tried to help; the cordless tools we had were better than theirs! Finally, we let the colonel know that we wouldn't have time to install the organ before the anniversary service if we couldn't start in 36 hours. A couple hours later, a team of real steel workers arrived, equipped with acetylene torches, welding gear, and steel-toed boots. Problem solved. (They were from one of the president's construction companies.)

The church was full. The regular organist played on a Hammond. The congregation sang hymns. The president preached from the same pulpit where he directed the ambassador eight months



earlier. During the sermon, he introduced me and asked me to play. When I finished, he thanked me and said, "It's good—but we're going to do better. We're bringing a larger organ next year." I thought having the president announce that in public was a great way to seal the next project.

But I was wrong. The following January, Zina and I planned to meet for lunch to discuss the next step. He called to cancel. He sounded panicky. He told me to visit the website, France 24 (International News Headlines). President Ravalomanana was being ousted in a coup d'etat led by high-ranking army officers (I've wondered if it was "my" colonel) and Andry Rajoelina, a 27-year-old former disc jockey who was mayor of Antananarivo. So that was that.

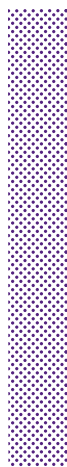
I'm sorry that we didn't get to fulfill the grandiose plans. It would have been fun to help raise the standards of music in the Malagasy Church. I have no idea if the organ we brought is still working or being used. But we sure did have an adventure. The next time an ambassador calls, I'll know what to do. ■

Notes

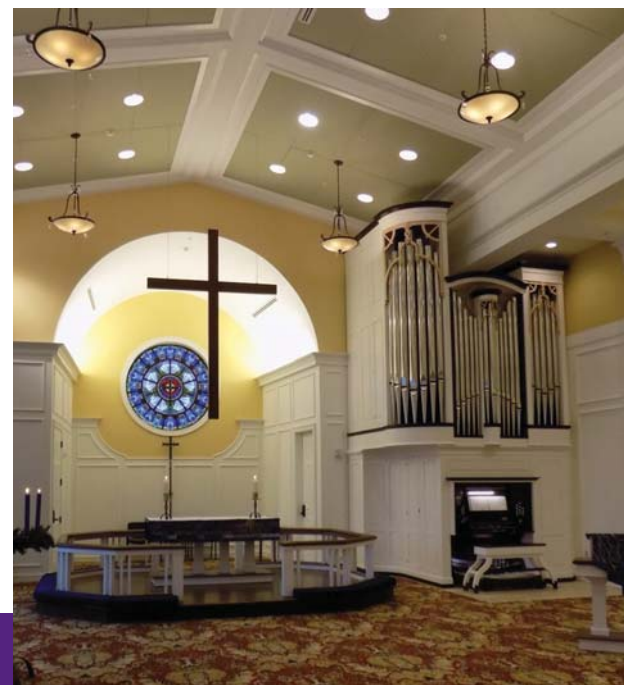
1. I was building tower crowns for a large organ case, which included a run of dental moldings, crenelations that ran between a couple rows of ogees. It was a trick to lay them out so the gaps were symmetrical across mitered joints. I stood staring at a joint I was prepared to cut, ruler and pencil in hand, when Dan walked by and asked what I was doing. I replied, "I'm in a trance of dental meditation."

2. I quit smoking cigarettes on New Year's Eve, 1981, three months before my son Michael was born.

3. Hook & Hastings #2369 (1915). One manual: 8' Open Diapason, 8' Gedeckt, 8' Dolce, 4' Flute Harmonic.



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Helping Students Choose Fingerings III

I continue here the discussion of whether it is better to let students work out their own fingerings or to provide them fingerings to learn. In the former case they “learn by doing.” In the latter case they learn about the art of fingering from having been given and having learned (presumably good) representative fingerings. As I said last month, the “correct” option is likely a combination of both. I should also mention that in referring to each approach in a concise way, there is a danger of caricaturing a bit. When I talk about letting students, even beginning students, work out their own fingerings, I never mean that a teacher would or should just shrug their shoulders and say, “You’re on your own.” I wouldn’t expect any teacher who is inclined to work out fingerings in advance for students to do so with no regard to the student’s own hands or to insist on the student’s using a fingering that, in practice, was manifestly uncomfortable or that was clearly not giving good results. To a certain extent, the differences are those of emphasis.

In last month’s column I looked at some advantages and disadvantages of the first approach. Here I want to start by doing the same with the second, more interventionist approach. To some extent the advantages here mirror the disadvantages of the first approach, and the disadvantages mirror the advantages. But it is interesting to look from the other direction, and some new wrinkles may appear.

Advantages of providing fingerings to students

First, some of the advantages of the approach of largely giving students well worked-out fingerings and expecting them to learn them:

1) The main advantage has to be that the fingerings will be really good. As I wrote last month, I will get to the question of what it means for a fingering to be “good,” regardless of whether it is the teacher or the student who has come up with that fingering. This is a multifaceted concept and one about which there must be a lot of flexibility. It should be a bedrock assumption that any fingering that a teacher writes into the music will be one of the good fingerings for the passage.

2) The student will learn what good fingering is by being led to experience it. Modeling good fingering can teach good fingering. The process resembles the old (joking?) description of learning medical procedures in medical school: “Watch one, do one, teach one.” But it should be much more than one, as it really is in medical school. If a student plays the first passage that he or she works on with a really successful teacher-given fingering, a little bit of what was good about the fingering will rub off on the student’s awareness, consciously or subconsciously. That experience will then predispose the student to get a little bit more of the same from encountering the next such fingering, and so on. The ability to recognize what is successful about a given fingering will grow incrementally.

3) The process can save time. The more experienced a teacher is, he or she should be able to come up with good fingerings quite efficiently. Even though the fingerings have to go through a filter of “How will this work for someone else?”, it should still be a quicker process than the student working everything out from scratch.

4) Related to #3, there may be circumstances in which the teacher thinks it best for the student to focus on some aspect of the piece or of the

learning process other than fingering. It might better clear the decks by letting the teacher largely take over the fingering task while the student concentrates on whatever that aspect is.

5) The teacher can incorporate historical, composer-derived, or otherwise specialized fingerings into the learning process without requiring the student to think about all of the complexities of incorporating historicity or other specialized concerns into the fingering decision-making process. (See below for more about this.)

5) The teacher’s providing fingerings may relieve anxiety for the student. This is sometimes very important, but it is also a bit of a potential trap. In the end the student has to learn not to greet the fingering project with anxiety, or at least to control that anxiety and work through it.

Disadvantages of providing fingerings to students

What are some of the particular disadvantages of the teacher providing fingerings to the student?

1) There is the loss of an opportunity for the student to experience the joys (and anxieties) of autonomy. It is part of the give and take of the learning process for any student to operate with limited autonomy some of the time. The danger is in the student becoming too accustomed to (or addicted to) that state of affairs. Are we moving a student towards being a mid-career player who is still looking for an outside source of fingerings?

2) There is a danger that the student will endow fingerings with too much of the weight of authority. That is, the student will have a permanent, at least mild, nagging feeling that this must be right because it is what I was taught. I suspect that in specific cases students are more reluctant to change, later on, fingering that they were given than fingering that they worked out themselves. But there is also the danger of drawing a wrong, more abstract, conclusion: that this way of approaching fingering must be right because it is what I was taught. This is a different concept to distill from the learning process than “this is how I have learned to understand what is going on with my fingers, this instrument, and this music.” (Note: Am I right to call this a “disadvantage?” That is partly a philosophical matter, and people can and should disagree and debate about it. As a practical matter, I feel pretty sure that any sense of authority behind fingering choices can dispose players, students or former students, to stick for too long to fingerings that are manifestly not successful. I will come back to this in talking both about editorial fingerings and about historical fingering.)

3) The student loses the opportunity to imprint the notes (learn the piece) more solidly by grappling with the logistics of notes and fingers. This mirrors advantage #4 from last month. I wrote then that if the note-learning and piece-learning advantages that come from working out careful fingerings are taken away, they need to be replaced: they are that important. There are general ways in which they can be replaced, other modes of intense study. But a teacher who is providing fingerings should, as much as possible, explain the rationale behind the fingerings to the student. This interacts with the time considerations: a teacher explaining about every fingering is likely to be prohibitively time-consuming. It can be reserved for fingerings that are either particularly tricky or particularly instructive about how to handle a certain situation.

4) The most fundamental disadvantage is that the student doesn’t



An early teaching piece of J. S. Bach with fingering in his own hand

get direct practice in working out fingerings. The question of how much of a disadvantage we think that this is as opposed to the question of whether it is outweighed by advantages depends on what we think about the relative effectiveness of the “work it out yourself” model and the “modeling” concept.

5) Finally, it is a serious problem if the teacher does not take into account any specific individual fingering needs of the student. I would be rather astonished if any teacher consciously attempts to not do this. When I have noticed myself occasionally falling into this trap it has been through inattention or an unconscious desire to save time. (My general preference for letting students work out their own fingerings has saved me from committing this particular error too often, but I have certainly done so from time to time.)

You can probably think of advantages and disadvantages to each approach beyond the ones that I have suggested here. Think it over. Next month I will try to describe where I come down in synthesizing all of this. A “headline” version of that would be something like this: I want to leave as much as possible of the process up to the student, but with absolute certainty that we don’t let any actually harmful fingerings slip by, and with a humane attention to avoiding frustration and anxiety. I will discuss how that approach can be carried out efficiently and with avoidance of pitfalls. I will follow it with some thoughts about how a teacher can guide the student in taking a more interventionist approach, if and when that seems best.

Historical awareness in fingering

It is well known that in different times and places keyboard fingering has been approached in different ways, and there are a number of possible ways of discussing this. It is possible to talk about an overall difference between “early” or “old” fingering and “modern” fingering. It is also possible to talk about the difference between Chopin’s reputed fingering approach, in which each finger was understood to have its own different characteristics and which harkened back to practices that were already old-fashioned, and Liszt’s approach, in which the discipline of requiring each finger to be able to behave just like every other one was crucial and which was a harbinger of the development of piano fingering ever since. We get as specific as we want, and as available information allows, about approaches to fingering in different times and places. Was there a common approach to fingering in Italy in the 1630s and did it differ from the approach in England, say, at that same time? Did it differ from the approach in Italy in the 1670s? How did Brahms’s fingering relate to that of Chopin or Liszt (or Clara Schumann or Anton Rubinstein)? Was there a consistent difference between the way players deployed fingering on the harpsichord

and on the organ in, say, 1720, or between the piano and the organ in 1860?

Were there personal differences between players in the way that they used fingering in all eras (or in any era)? That is, not just between Chopin and Liszt or between different “schools,” but between individuals, even if in some sense they belonged to the same school? Were any of these differences not about fingering as it related to personal logistics or habits, but as it related to the response of instruments? Could this have been about very specific instruments, this or that particular organ or piano, harpsichord, or clavichord? Was there a difference among composer/players as to how much they thought of fingering as influencing interpretation and how much they thought of it as being about personal habit, logistics, or comfort? What did composers who were not players or not accomplished players think about fingering, not just as to details, but at a meta level? Did they have anything to say about it, or did they leave it to the performers?

Were there composers who thought very explicitly and clearly that they wanted every player to use the fingering that they themselves used? Were there composers who specifically thought the opposite?

There are so many questions of this sort that the subject is the basis of many books and articles, and indeed of many research careers. For me, the relevance of it to our subject has two dimensions. First, it seems to me that it is a necessary part of a student’s education about fingering at least to become aware that these sorts of issues exist. It is valid, as a way of getting started and keeping things from becoming overwhelming, to allude to some of the questions about historical fingering with a student, but frankly admit that you will not be suggesting a detailed historical approach for now. (This approach might be most relevant with beginners.) It is also entirely possible to introduce some historical fingerings from the very beginning of even a beginner’s study. There is not likely to be anything intrinsically harder or less suited to the learning process about the fingerings that a composer had in mind than about other fingerings. If this aspect of fingering study is not going to form an integral part of the early stages of learning the instrument or learning how to think about fingering, that is not because the fingerings are somehow less suitable. It is because the layers of different things to think about are complex.

The teacher’s suggesting some fingerings beyond what a student would be able to devise is a valid course of action. It should be remembered that because all these questions are complex, there isn’t necessarily a clear answer to what the “historically correct” fingering is. Sometimes there are possible fairly clear answers, sometimes not. And often a fingering that arises out of considerations of interpretation and of how the instrument responds will converge with fingerings that a composer might have used.



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But the second point is important and interesting. A composer's own fingerings, to whatever extent we know them, acknowledging the complexities about what composers wanted or expected, have a sort or type of authority that fingerings provided by anyone else cannot have. It is up to all players, including teachers and students, to establish some practice about how to receive and react to this authority. Any player's ideas about this will and should evolve. But a composer's fingering is part of the piece, its identity and meaning, in a way that an editor's fingering, any great performer's fingering, my fingering, your fingering, anyone's teacher's fingering, cannot be. I think that it is important for a student to take this idea in as part of the honest intellectual framework for working on fingering.

As I have suggested, I am always concerned that students not feel too much weight of authority. Therefore, I am tempted sometimes to downplay the importance, or even the interest, of knowledge about a composer's own practices. This is in spite of my being in my own performing life an "early music" specialist, and even in a sense an "expert" on some of these matters.

I think it is more fruitful to separate out the different kinds of authority. Recognizing that by definition anything that the composer wanted is part of the piece, while anything that comes from somewhere else is not, enables us to do two important things. First, it allows us to make a conscious decision about how we want to treat that composer's authority. There is nothing illegal or presumably immoral about making an informed

choice to do something that is different from what a composer would have done. But it makes sense to be aware of what we know and what we don't know before we make that decision. Second, an awareness of the proper authority of the composer should enable us to bear the burden of other sorts of authority more lightly. It is to me a pretty clear fork in the road. If I know that some information about a piece comes from the composer, then I want to make a decision about what to do with that information based on that knowledge. If I know that an idea about a piece came from someone else, then I want to feel free to regard that as someone's opinion or idea: maybe an interesting one, maybe a well-informed and well-thought out one, but not by definition part of the meaning of the piece. ■

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Book Reviews

In Their Own Words: Slave Life and the Power of Spirituals, by Eileen Guenther. MorningStar Music, St. Louis, Missouri, 2016. 492 + xv pp., illustrated, softbound, \$28.00. www.morningstarmusic.com.

This is an intensely moving book. In 1774 the Reverend John Wesley in London wrote a letter to abolitionist William Wilberforce, encouraging his efforts to eradicate slavery in Great Britain. In his letter Wesley declared American slavery “the vilest that ever saw the sun.” In 1807 Parliament abolished slave trade in the British Empire, but slaves were not freed until 1833. It took a bloody and devastating Civil War (1861–65) to end slavery in America. Its vile aspect is exposed in Eileen Guenther’s new book as the key motivation in the anonymous creation of Negro Spirituals, which she dubs “among the most powerful music ever created.” Utilizing thousands of primary sources, notably letters by participants and observers and actual interviews in the 1930s with living former slaves in their own words (a project of President Franklin Roosevelt’s Works Progress Administration), she paints a truly devastating picture of the most shameful aspects of American slavery. That picture is indispensable to any authentic understanding of the creation of Spirituals, and it helps explain their disarming poignancy when performed. Underlying the whole experience is the fact that in order to enslave persons they first must be dehumanized, downgraded to the level of animals, particularly if they are to be worked like beasts of burden as farm laborers. The auctioning off into slavery of human family members, resulting in tragic separation and uncontrollable grief, generated a genuine emotional

yearning in the slave songs that forever elevates them above and beyond the mundane neutral category “folk music.”

After an Overview-Introduction setting forth the book’s purpose and method, Guenther proceeds to tell the story, passionately, in three parts. Part I comprises: The Origins of Spirituals (defined and described, Ch. 1); Musical Characteristics and Performance Practice (characteristics, musical styles, improvisation, the “Ring Shout,” Ch. 2); The “Maafa” (Disaster) and History of Slavery (Ch. 3); Antebellum Slave Narratives and Interviews (Ch. 4); Witness Slave Testimonies (Ch. 5); Christian Religion and Slavery (Ch. 6); Slave Religion, the “Tertium Quid” or Third Item (Ch. 7). Part II deals with slave life and work, using some of the research of Dena Epstein in her classic *Sinful Tunes and Spirituals* (1977 and subsequent editions): The Big House and the Master (relationships, food, and clothing, Ch. 8); Life in the Slave Quarter (housing, education, broken promises of freedom, Ch. 9); The Most Vulnerable (women and children, the elderly, families, Mulattos, Ch. 10); Work Conditions and Grinding Routine (Ch. 11); Rituals and Celebrations in Slave Life (Ch. 12); “Sold Down the River” (Auctions, Ch. 13); Control of Slaves (overseers, drivers, patrollers, punishment, infractions and consequences, impunity of the master, Case Law, Ch. 14); Slave Rebellion (Ch. 15) and Escape (Underground Railroad, ingenious and failed escapes, challenges, Ch. 16). Part III encompasses: Spirituals after the Civil War, names the earliest publications and most significant early arrangers of Spirituals: Harry Burleigh, James Weldon Johnson and Rosamund Johnson, R. Nathaniel Dett, John Wesley Work, Jr., Hall Johnson, William Dawson, influence on other musical genres

(Dvorák and Harry Burleigh, leading to Dvorák’s dictum that Spirituals could form the basis of a uniquely American musical language), and Spirituals in the Civil Rights Movement (Ch. 17). A most valuable chapter (18) devoted entirely to the Themes of Spirituals, and a concluding chapter (19), Slavery and Spirituals: a Synopsis, wind down this powerful narrative. Finally, and of highest usefulness to busy church musicians, appear two appendices: A. 100 Spirituals: A Biblical Concordance, and B. 100 Spirituals: A Reverse Concordance. These brief, insightful exegetical comments on the lines of the texts, tie the Spirituals to their biblical roots and enable directors and clergy to make maximum use of this rich heritage in worship and other programming.

Eileen Guenther has provided an authoritative, scholarly, historically informed, and practical resource that no church musician can now afford to be without. To ignore this indisputable treasure of distinctly American music for worship in these times of sporadic racial disharmony is criminal. Though popular, Spirituals are not inappropriate “pop” music. Hall Johnson wrote, “It is always serious music and should be performed seriously, in the spirit of its original conception” (p. 343). Performed that way, they are at home in every denomination’s worship. The book ends with a very thorough bibliography and careful index.

—John M. Bullard
Spartanburg, South Carolina

characteristic motives, it is so altered that I had to look the tune up to remember how it actually moves! The same form, which begins in G major, moves steadily through B-flat major and E major before returning to G. It worked very well for me as a postlude one Sunday.

In my opinion, some of the other pieces do not work quite as well as IN BABILONE. One of these is the soft little toccata on NUN DANKET ALL’. The right hand follows the left hand on a different manual, at the same pitch, exactly one sixteenth note later than the left and the two parts patter around above the tune, which appears slowly in the pedal. It is to be played softly, and I never could quite get the hang of it!

This volume covers a liturgical season in which there are fewer resources available than in some other seasons and is, therefore, a welcome addition to the literature. One handy feature is that Dinda has given more than one English title to many of the pieces so that they may be used in multiple liturgical situations. It is a fine volume to own, and I recommend it.

—Jay Zoller
Newcastle, Maine

New Handbell Music

Holy, Holy, Holy, arranged for 3, 4, 5, or 6 octaves of handbells with optional trumpet(s), brass quintet, or organ, by Jason Krug. SoundForth (a division of The Lorenz Corporation), MSF201969SE, handbell part, \$5.50; MSF201973SE, handbell and organ score, \$7.95; MSF303440, trumpet parts, \$5.95; MSF303441SE, score and parts for brass quintet, \$25.46, Level 3+ (D).

The stirring setting of the familiar tune NICAEA will be the highlight of your next celebratory service or concert. While the arrangement is majestic with handbells alone, options for brass and organ will add even a more festive touch. A variety of ringing techniques have been employed to keep ringers challenged and listeners’ interest engaged.

Amazing Grace, arranged for 3 octaves of handbells or handchimes, by Tyleen Stults. Concordia Publishing House, 97-7718, \$4.25, Level 2 (E+).

Here is a lovely, gentle setting incorporating the tunes O WALY WALY, AWAY IN A MANGER (James R. Murray), and AMAZING GRACE in a creative and inspiring manner. Simply written and adapted, yet hauntingly effective.

—Leon Nelson
Vernon Hills, Illinois

New Organ Music

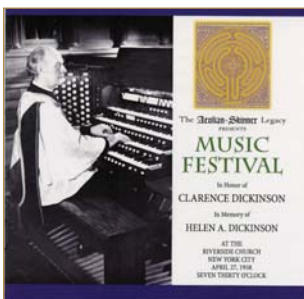
Seasonal Hymn Preludes, Volume 8: Pentecost and Ascension, Robin Dinda. Wayne Leupold Editions, WL600281, \$18.00. Available from www.wayneleupold.com.

Robin Dinda is well known as a composer in many styles, and this volume of Pentecost and Ascension pieces is a welcome addition to his published works. There are settings of eleven hymn tunes, which, in general, are of two to four pages in length each. Although they are not difficult, Dinda employs ostinato figures that can be tricky to keep going at times as he occasionally alters the rhythm of the tune itself to fit the ostinato. The tunes featured in the volume are ST. AGNES, ST. MAGNUS, TRENTHAM, VENI, CREATOR SPIRITUS, MUNICH, MENDON, MORECAMBE, NUN DANKET ALL’, BRYN CALFARIA, HYFRYDOL, and IN BABILONE.

My favorite piece is the final one, IN BABILONE. Set as a trumpet tune, the solo trumpet alternates with the accompaniment and the statement of the melody. Although it has some of the tune’s

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See p. 24 for information.

1863 E. & G. G. Hook Opus 322 Church of the Immaculate Conception Boston, Massachusetts Part 1

By Michael McNeil

Preface

The 1863 E. & G. G. Hook organ, Opus 322, is not only one of the best preserved of the earlier instruments of that firm, it had the good fortune to be placed in the superlative acoustics of the Church of the Immaculate Conception in Boston, Massachusetts. Rooms with long acoustical reverberation are rare in the United States. Rarer still is a room where all frequencies of sound die away cleanly at a similar rate. At Immaculate Conception the clean diffusion of sound without slap echoes was enabled by a profusion of complex cornices and a coffered ceiling with intricate ornamentation; it is a wonderful example of a fusion of form and musical function.

Designed by noted architect Patrick Charles Keely, the classical façade of the church is executed in granite. The organ resided directly behind the windows above the main doors. The Church of the Immaculate Conception is situated in a historic district of Boston. Nearby elegant row houses reflect an age when architectural design valued a balance of form and the texture



Period row houses in the neighborhood of the Church of the Immaculate Conception

that cornices, corbels, and moldings bring to a structure. These classical elements live and reverberate into the new millennium.

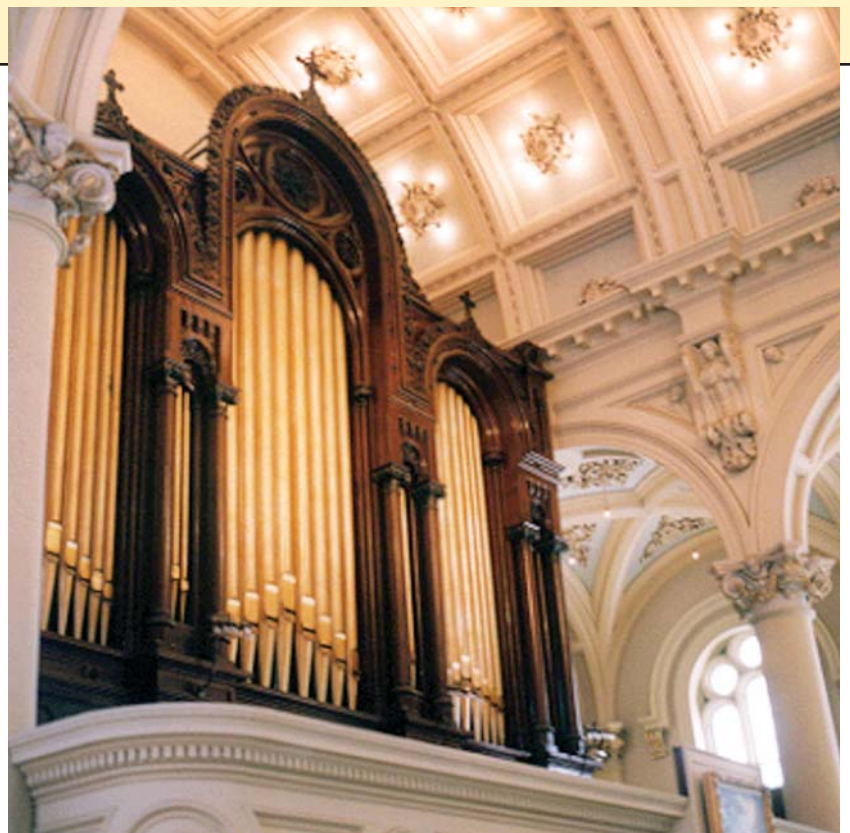
Detailed documentation of such a universally acclaimed organ is important for several reasons. We can learn how the Hooks designed their organ to suit the acoustics. We can make useful comparisons with other organs and learn how this Hook differs from other styles of organ design. And perhaps most importantly, we can document this organ for posterity. Organs are consumed in wars and fires; they are replaced or modified with the changing tastes of time; and they never survive a restoration without changes. In a quirk of fate that makes this documentation all the more valuable, the organ was dismantled in 2008 and placed in storage for Boston College. Plans by developers now exist to convert the Church of the Immaculate Conception into condominiums.

In June of 2000 the Jesuit Urban Center and its director, Fr. Thomas Carroll, SJ, invited the author to reside with them for a week at the Church of the Immaculate Conception with the goal of acquiring detailed data on the Hook organ. The author immersed himself in this work to such a degree that he often lost track of the passage of time. The resident Jesuits would ascend to the organ loft to remind the author that it was time to end a long day of work, promising good conversation and good libations as a reward, to which the author always happily acquiesced. The following study is an analysis of the data taken while a guest of the author's most generous hosts.

The data showed that the Hook organ is in remarkably original condition, primarily the result of its careful maintenance by many generations of the Lahaise family. The data also revealed some crude interventions originating from the repitching of the organ and the 1902 installation of the Solo division, all of which are reversible.

Current stoplist

- Great**
- 16' Open Diapason
 - 8' Open Diapason Forte
 - 8' Open Diapason Mezzo
 - 8' Viola da Gamba
 - 8' Clarabella
 - 4' Octave
 - 4' Flute Harmonique



The façade of the 1863 E. & G. G. Hook Opus 322 in the former Church of the Immaculate Conception, Boston, Massachusetts (photo credit: Peg Newman, by permission of the Jesuit Urban Center)

- 3' Twelfth
 - 2' Fifteenth
 - III Mixture
 - V Mixture
 - VII Cymbal
 - 16' Trumpet
 - 8' Trumpet
 - 4' Clarion
- Swell**
- 16' Bourdon
 - 8' Open Diapason
 - 8' Stopped Diapason
 - 8' Viol di Amour
 - 8' Voix Celeste
 - 8' Quintadena
 - 4' Octave
 - 4' Violina
 - 4' Flauto Traverso
 - 2' Flautino
 - V Mixture
 - 16' Contra Fagot
 - 8' Cornopean
 - 8' Oboe
 - 8' Vox Humana
 - 4' Clarion
- 8' Melodia
 - 8' Gedeckt
 - 8' Viola
 - 8' Dulciana
 - 4' Octave
 - 4' Fugara
 - 4' Hohlpipeife
 - 4' Flauto Traverso
 - 2' Piccolo
 - 8' Clarinet

- Pedal**
- 32' Contra Bourdon
 - 16' Open Diapason
 - 16' Violone
 - 16' Bourdon
 - 12' Quint Floete
 - 8' Violoncello
 - 8' Flute
 - 16' Trombone
 - 8' Trumpet

- Solo**
- 8' Open Diapason
 - 8' Concert Flute
 - 4' Flute Harmonique
 - 8' Tuba Mirabilis
 - 8' Orchestral Oboe
 - 8' Orchestral Clarinet
 - 4' Tuba Octave

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Pipe organ documentation

Casework and façade

Built in 1863, the Hook organ casework is constructed of pine, not a hardwood. Perhaps the Civil War took its toll on the availability of materials. The case façade was designed by the church architect, Patrick C. Keely.¹ Although it employs extreme over-lengths in the façade pipes, the case and nave are a successful fusion of the architectural style.



The nave of the former Church of the Immaculate Conception (by permission of The Jesuit Urban Center)

There are seven flats of pipes in the façade. The flats at the extreme sides contain three dummy pipes each. The Hooks utilized bass pipes from both the 16' Open Diapason and the 8' Open Diapason Forte in the façade. A few bass pipes that would normally be a continuous part of the façade were placed just behind the façade on offset boards in an effort to keep a normal progression of widths when using the pipes of two different stops. This resulted in some very large overlengths with many cutouts at the back of some pipes. Here is the order of speaking case pipes, facing the case, from left to right:

- 9 pipes: 8' F#, 8' E, 8' D, 8' C, 16' G#, 16' c, 16' d, 16' e, 16' f#;
- 3 pipes: 16' c', 16' a#, 8' A#;
- 9 pipes: 16' A#, 16' F#, 16' E, 16' D, 16' C, 16' C#, 16' D#, 16' F, 16' A;
- 3 pipes: 8' B, 16' a, 16' b;
- 9 pipes: 8' G, 16' d#, 16' c#, 16' B, 16' G, 8' C#, 8' D#, 8' F, 16' f.

The form and presentation of the data

Pipe measurements, which include enough data to reconstruct the voicing, were taken on selected pipes of the principal chorus of the Great division. Measurements taken by the author were entered into a laptop computer with the gracious help of Paul Murray, a volunteer at the church. The computer was set up within the expansive casework to make efficient use of time.

A total of 25 measurements and notes were taken on each of the selected pipes of the principal chorus; 34 measurements and notes were taken on a Clarion reed pipe. While this may seem excessive by normal practice, the standard for this type of documentation was pioneered by Pierre Chéron in his classic work on the Isnard organ at St. Maximin, *L'Orgue de Jean-Esprit et Joseph Isnard dans la Basilique de la Madeleine à Saint-Maximin, France*.



The computer is set up in the organ interior to take data on pipe measurements.

The scaling sheets devised by Mr. Chéron were adapted by the author to a spreadsheet.² Analysis of that data enabled a detailed understanding of the changes made to the 1863 organ. The missing gaps in the data reflect the inability to gain easy access without risk of damage to some pipes, along with the limitations of time.

The author has shown how this data can be portrayed to advantage in his book, *The Sound of Pipe Organs*, published in 2012.³ This book describes models which can be used to intuitively compare the scaling and voicing of different organs, allowing us to visualize and understand the differences. The reader is referred to this book for a deeper understanding of the models which are presented in this study of the Hook.

The basic data set to describe scaling and voicing must include, at a minimum, pipe diameters, widths of mouths, heights of mouths ("cutups"), diameters of foot toe holes, depths of mouth flueways, and treatment of the languids. The data in

Normal Scale Charts

Pipe Diameters, Normal Scale, in millimeters

H.T.	note	32'	16'	8'	4'	2'	1'	1/2'	1/4'	1/8'	H.T.
C		439.7	261.5	155.5	92.2	54.9	32.6	19.3	11.5	6.8	12
-1	C#	421.2	250.4	148.9	88.5	52.6	31.3	18.6	11.0	6.5	11
-2	D	403.2	239.8	142.6	84.7	50.4	29.9	17.8	10.5	6.3	10
-3	D#	386.2	229.6	136.5	81.1	48.2	28.4	16.9	10.1	6.0	9
-4	E	369.9	219.9	130.7	77.7	46.2	27.4	16.3	9.7	5.7	8
-5	F	354.1	210.6	125.2	74.4	44.2	26.3	15.6	9.3	5.5	7
-6	F#	339.1	201.6	119.9	71.3	42.3	25.2	14.9	8.8	5.2	6
-7	G	324.7	193.1	114.8	68.2	40.5	24.1	14.3	8.5	5.0	5
-8	G#	311.0	184.9	109.9	65.3	38.8	23.1	13.7	8.1	4.8	4
-9	A	297.8	177.4	105.3	62.6	37.2	22.1	13.1	7.8	4.6	3
-10	A#	285.2	169.5	100.8	59.9	35.6	21.1	12.6	7.4	4.4	2
-11	B	273.1	162.3	96.5	57.4	34.1	20.2	12.0	7.1	4.2	1

Mouth Width, Normal Scale, in millimeters (circumference/4)

H.T.	note	32'	16'	8'	4'	2'	1'	1/2'	1/4'	1/8'	H.T.
C		345.3	205.4	122.1	72.4	43.1	25.6	15.2	9.0	5.3	12
-1	C#	330.8	196.7	116.9	69.5	41.3	24.6	14.6	8.6	5.1	11
-2	D	316.7	188.3	112.0	66.5	39.6	23.5	14.0	8.2	4.9	10
-3	D#	303.3	180.3	107.2	63.7	37.9	22.3	13.3	7.9	4.7	9
-4	E	290.5	172.7	102.7	61.0	36.3	21.5	12.8	7.6	4.5	8
-5	F	278.1	165.4	98.3	58.4	34.7	20.7	12.3	7.3	4.3	7
-6	F#	266.3	158.3	94.2	56.0	33.2	19.8	11.7	6.9	4.1	6
-7	G	255.0	151.7	90.2	53.6	31.8	18.9	11.2	6.7	3.9	5
-8	G#	244.3	145.2	86.3	51.3	30.5	18.1	10.8	6.4	3.8	4
-9	A	233.9	139.3	82.7	49.2	29.2	17.4	10.3	6.1	3.6	3
-10	A#	224.0	133.1	79.2	47.0	28.0	16.6	9.9	5.8	3.5	2
-11	B	214.5	127.5	75.8	45.1	26.8	15.9	9.4	5.6	3.3	1

Mouth Height, Normal Scale, in millimeters (mouth width/4)

H.T.	note	32'	16'	8'	4'	2'	1'	1/2'	1/4'	1/8'	H.T.
C		86.3	51.3	30.5	18.1	10.8	6.4	3.8	2.3	1.3	12
-1	C#	82.7	49.2	29.2	17.4	10.3	6.1	3.7	2.2	1.3	11
-2	D	79.2	47.1	28.0	16.6	9.9	5.9	3.5	2.1	1.2	10
-3	D#	75.8	45.1	26.8	15.9	9.5	5.6	3.3	2.0	1.2	9
-4	E	72.6	43.2	25.7	15.3	9.1	5.4	3.2	1.9	1.1	8
-5	F	69.5	41.4	24.6	14.6	8.7	5.2	3.1	1.8	1.1	7
-6	F#	66.6	39.6	23.5	14.0	8.3	4.9	2.9	1.7	1.0	6
-7	G	63.8	37.9	22.5	13.4	8.0	4.7	2.8	1.7	1.0	5
-8	G#	61.1	36.3	21.6	12.8	7.6	4.5	2.7	1.6	0.9	4
-9	A	58.5	34.8	20.7	12.3	7.3	4.3	2.6	1.5	0.9	3
-10	A#	56.0	33.3	19.8	11.8	7.0	4.1	2.5	1.5	0.9	2
-11	B	53.6	31.9	18.9	11.3	6.7	4.0	2.4	1.4	0.8	1

Figure 1

this study of the Hook principal chorus is graphically presented side-by-side with a graphical reduction of the data compiled by Chéron from the famous Isnard organ at St. Maximin, France. This is an instructive comparison. The two organs are of similar size and were designed for similar acoustics, but they represent very different tonal ideals ranging from the

late 18th-century French Classical traditions of the Isnards to the fully Romantic middle 19th-century traditions of the American Hooks.

Normalized data is presented for inside pipe diameters, mouth widths, and mouth heights (cutups). The tables in Figure 1 show how the raw data was converted into normalized data.

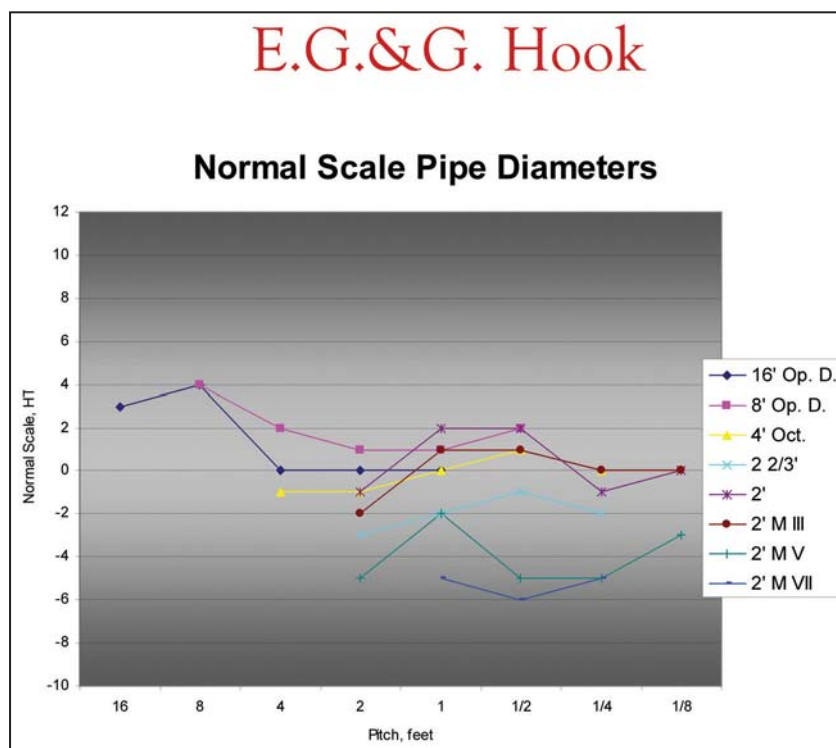


Figure 2

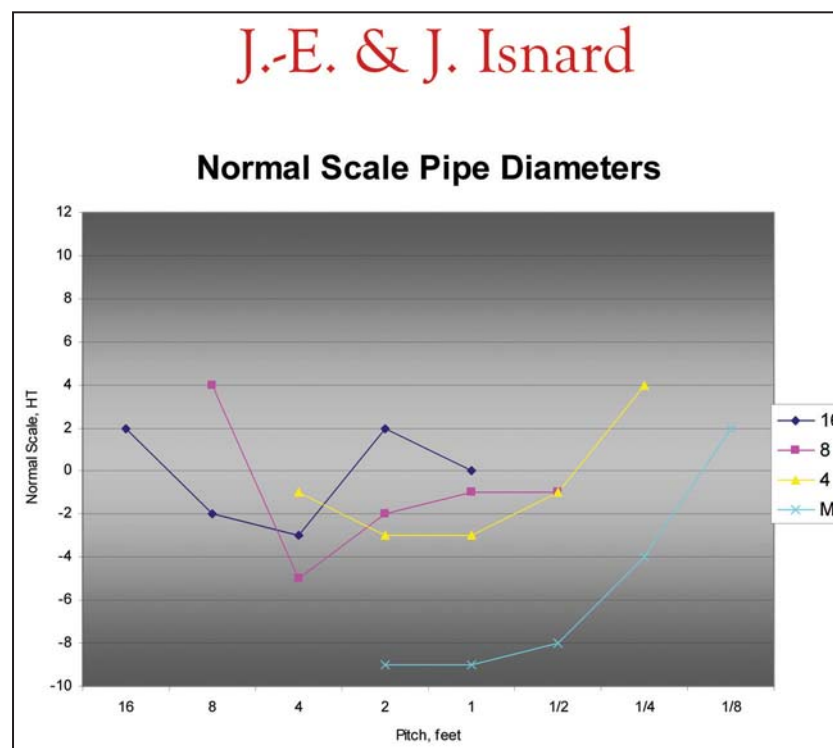


Figure 3

E.G.&G. Hook

Normal Scale Mouth Widths

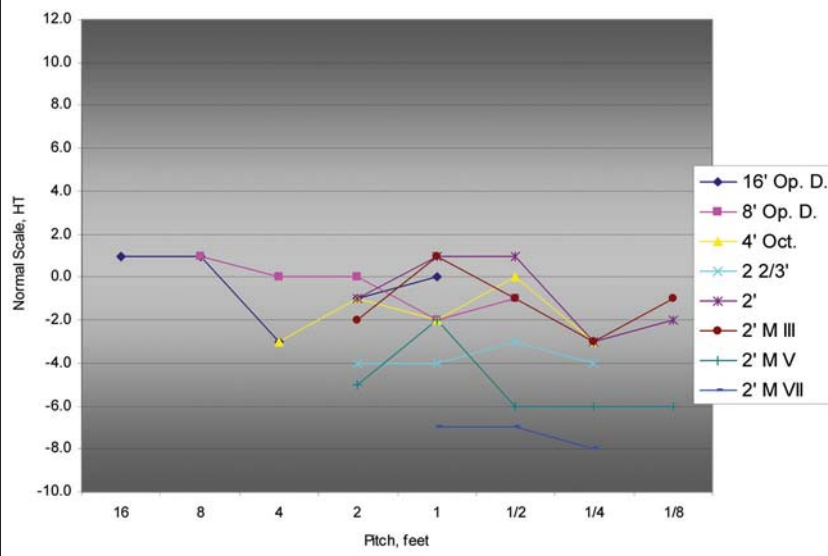


Figure 4

Scaling and voicing

Pipe diameters

The Normal Scale of pipe diameters is a way to visualize relative power, where a flat line from bass to treble will produce relatively constant power. Pipes with data extending higher in the graph will produce more power. Each half tone on the vertical scale represents 0.5 dB of power. Interested readers can refer to *The Sound of Pipe Organs*, pp. 8–32 for a discussion of the underlying theory.

With the exception of the narrower Mixture V and Cymbal VII, the chorus of the Hook organ in **Figure 2** is compressed, i.e., the foundation and upperwork stops have a similar, or “constant,” scale, and the trebles are relatively flat in scaling. In stark contrast in **Figure 3**, the Isnard scales become narrower as the pitch of the stops ascend, while the 4’ and Mixture scales widen dramatically in the treble.

Wind pressure has a very large effect on power, but fortunately the wind pressure of the Hook organ at 76 mm water column is close to that of the Isnard organ at 83 mm. Power balance differences in these two organs result from differences in the pipe construction (pipe diameters and mouth widths) and differences in the voicing parameters (toe hole diameters and flueway depths).

Mouth widths

The Normal Scale of mouth widths operates just like the pipe diameters, where a flat line from bass to treble will produce relatively constant power. Pipes extending higher in the graph will produce more power. Each half tone on the vertical scale again represents 0.5 dB of power.

Mouth widths are often a better indicator of power balances than pipe diameters, simply because mouth widths can be designed to vary within the same diameter of a pipe. Narrower mouths

will produce less power, even if the pipe diameters are wide.

The chorus of the Hook organ in **Figure 4** is again compressed, much like the pipe diameters in **Figure 2**. The Mixture III is scaled as wide as the foundation stops. Note how the Cymbal VII and the Mixture V are the only narrow upperwork stops. Furthermore, the mouth scales of those two mixtures actually descend from bass to treble. The Cymbal VII was made and installed in 1870 by William A. Johnson,⁴ and it is representative of his typical chorus scaling with wide foundations and much narrower upperwork.

In **Figure 5** the scales of the 4’ and Mixtures on the Isnard organ ascend dramatically from 1’ pitch to 1/8’ pitch. Isnard’s intent here is two-fold: the upperwork not only ascends in scale for an ascending treble, it is also scaled to compensate for the losses of power due to the atmospheric absorption of sound over long distances at higher frequencies. Interested readers can refer to *The Sound of Pipe Organs*, pp. 13–14, for a discussion of the foundations of this very important scaling principle.

These two graphs show the basic differences in the tonal balances of these organs, where the Isnard exhibits

a well-balanced full spectrum of frequencies, while the Hook is tailored for warm and powerful foundations with a restrained full frequency spectrum. ■

Notes and Credits

All photographs, tables, graphs, and data are by the author except as noted.

1. Owen, Barbara. “A Landmark within a Landmark: The 1863 Hook Organ,” undated typescript.

2. Excel files with all raw data taken on the Hook and the spreadsheets that produced the graphs and tables may be obtained at no charge by e-mailing the author at: mmeneil@k2cable.net.

3. McNeil, Michael. *The Sound of Pipe Organs* (Mead, Colorado: CC&A), 2012, 191 pp., Amazon.com.

4. Huntington, Scot L., Barbara Owen, Stephen L. Pinel, Martin R. Walsh, *Johnson Organs 1844–1898* (Richmond, Virginia: OHS Press), pp. 17–18.

To be continued.

Michael McNeil has designed, constructed, and researched pipe organs since 1973. He was also a research engineer in the disk drive industry with 27 patents. He has authored four hardbound books, among them *The Sound of Pipe Organs*, several e-publications, and many journal articles.



The former Church of the Immaculate Conception, Boston, Massachusetts

J.-E. & J. Isnard

Normal Scale Mouth Widths

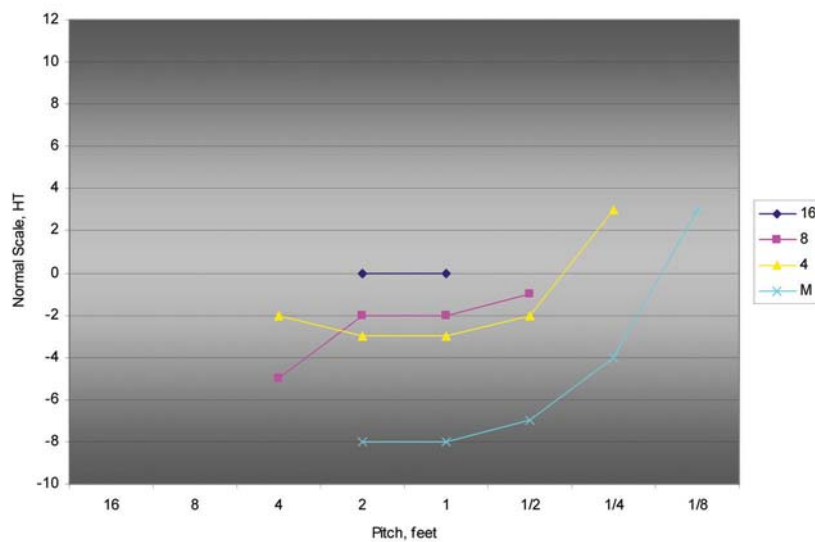


Figure 5

Scattered leaves ... from our Sketchbook



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Pipe Organs of La Grange, Illinois, and the Architectural Edifices That House Them

Part 3: Cossitt Avenue Elementary School and First Baptist Church

By Stephen Schnurr

This article is a continuation of a feature in the August 2015 and June 2016 issues of THE DIAPASON. This essay was delivered as a lecture for the Midwinter Pipe Organ Conclave on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed.

Cossitt Avenue Elementary School

Named for Franklin Cossitt, a founder of La Grange, the first school building was constructed in 1883 of native stone on the present property. The present edifice of brick with stone trim with Gothic influence dates from 1921. This building featured a tiled swimming pool and a kindergarten with a fountain, fireplace, and birds in cages. An auditorium was equipped with opera seating chairs, stage lighting, a projector and screen, elaborate decorative ceiling tiles, and, of course, a pipe organ.

The Skinner Organ Company of Boston, Massachusetts, was commissioned to install its Opus 405, a three-manual, 24-rank organ in chambers in the auditorium in 1923. This was an era when there was a nationwide effort to install pipe organs in public school auditoriums.

The organ was sold and removed in the 1980s and was eventually installed in Sacred Heart Catholic Church of Whiting, Indiana. There, the organ was doubled in size with pipework of various sources.

The contract for Opus 405 was signed on March 7, 1923, by the donor, Mrs. Ross H. (May B.) Kidston of La Grange, at a cost of \$15,765. An addendum to the contract provided for installation of the Chimes and Harp at a cost of \$1,760 (\$800 for the Harp, \$960 for the Chimes). Construction of the organ commenced on May 7, and pipework was completed on May 11. Of eight Skinner organs installed in public schools, this was the only one in an elementary school.

1923 Skinner Organ Company Opus 405

Great (Manual II)

- 8' Diapason (scale 42, leathered, metal—73 pipes)
- 8' Clarabella (73 pipes)
- 8' Erzähler (“usual,” metal—73 pipes)
- 4' Octave (“medium,” scale 58, metal—73 pipes)
- 8' French Horn (“#2,” in Swell, metal—61 pipes)
- Chimes (in Swell, 20 tubes)

Swell (Manual III, Enclosed)

- 16' Bourdon (“common,” wood—73 pipes)
- 8' Diapason (“big,” scale 43, metal—73 pipes)
- 8' Gedeckt (“common,” wood—73 pipes)
- 8' Salicional (“common,” scale 64, metal—73 pipes)
- 8' Voix Celeste (“common,” scale 64, metal—73 pipes)
- 8' Aeoline (scale 60, metal—73 pipes)
- 4' Flute (“common,” harmonic from tenor C, metal—73 pipes)

- III Mixture (mounted, metal, 15-19-22—183 pipes)
- 8' Cornopean (5” scale, metal—73 pipes)
- 8' Flügel Horn (“common,” metal—73 pipes)
- 8' Vox Humana (“common,” mounted, metal—61 pipes)
- Tremolo

Choir (Manual I, Enclosed)

- 8' Concert Flute (“#1,” wood and metal—61 pipes)
- 8' Dulciana (“little more stringy in treble,” scale 56, metal—61 pipes)
- 4' Flute Harmonique (“common,” metal—61 pipes)
- 8' Clarinet (“common,” metal—61 pipes)
- Tremolo
- Harp (TC—61 tubes)
- Celesta (Harp)

Pedal

- 16' Diapason (wood—44 pipes)
- 16' Bourdon (“common,” wood—44 pipes)
- 16' Echo Bourdon (Swell, 16' Bourdon)
- 8' Octave (extension, 16' Diapason)
- 8' Bourdon (extension, 16' Bourdon)
- 8' Still Gedeckt (Swell, 16' Bourdon)
- Chimes (Great, Chimes)

Couplers

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Great to Great 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Choir to Choir 16
- Choir to Choir 4
- Swell to Choir 8
- Swell to Swell 16
- Swell to Swell 4

Accessories

- 4 Great pistons (thumb)
- 6 Swell pistons (thumb)
- 3 Choir pistons (thumb)
- 4 Pedal pistons (toe)
- General Cancel (thumb)
- Pedal to Great Manual Combination on/off (thumb)
- Pedal to Swell Manual Combination on/off (thumb)
- Pedal to Choir Manual Combination on/off (thumb)
- Great to Pedal reversible (toe)
- Balanced Swell expression shoe
- Balanced Choir expression shoe
- Balanced Crescendo shoe (with indicator light)
- Sforzando reversible (toe, with indicator light)

First Baptist Church

The First Baptist Church of La Grange was founded in 1884 during a meeting in the residence of Myron T. Baldwin. The first pastor was the Reverend Joshua E. Ambrose. The cornerstone of the first frame church was laid in 1886. Additions were made to the building in 1893 and 1906.

The congregation laid the cornerstone for its present edifice in 1924. The building is of Greendale brick with Bedford stone trim of English Gothic influence. Construction cost was about \$60,000. In 1947, a stained glass window was installed above the chancel, called the “Laborers



Cossitt Avenue Elementary School



First Baptist Church

with Christ” window. It is now framed by sections of the present pipe organ.

The original church was outfitted for other uses and retained until it was demolished in 1948 to make way for a 1950 addition that featured a chapel, fellowship hall, classrooms, and kitchen, at a cost of \$125,000. The present education and administration building was dedicated in 1964.

The origins of the first pipe organ for this congregation are not known. It may have been a second-hand instrument by M. P. Möller of Hagerstown, Maryland. At some point, likely in the 1960s, some alterations were made to the instrument, including addition of a Positiv division. By 1973, the instrument, cobbled together of many disparate parts, was practically unplayable.

The present instrument was built by the Berghaus Organ Company of Bellwood, Illinois, between 1976 and 1978, retaining the Möller console, the Positiv division, two ranks in the Pedal division, the blower, and a few other parts. New slider chests were provided for the Swell, Great, and Pedal divisions. The Great, Positiv, and Pedal divisions are visible above the chancel floor, with the Great to the left, the Positiv in the center, and the Pedal to the right. The Swell division

is in a chamber to the right. Wind pressure is 2¼ inches. The completed organ was dedicated in service on Sunday, November 19, 1978. In 2006, the combination action was replaced by a Peterson ICS-4000 system.

Berghaus Organ Company

Great (Manual II)

- 8' Principal (5 zinc basses, remainder 50% tin—61 pipes)
- 8' Gedackt (wood—61 pipes)
- 4' Octave (5 zinc basses, remainder spotted metal—61 pipes)
- 4' Waldflöte (5 zinc basses, remainder spotted metal—61 pipes)
- 2' Spitzflöte (spotted metal—61 pipes)
- IV Mixture (spotted metal—244 pipes)
- 8' Trumpet (spotted metal—61 pipes)
- Great 16
- Great Unison Off
- Great 4
- 8' Solo Trumpet (prepared)
- Chimes (from tenor A—21 tubes)

Positiv (Manual I)

- 8' Holz Gedackt (wood—61 pipes)
- 4' Koppelflöte (spotted metal—61 pipes)
- 2' Klein Principal (spotted metal—61 pipes)
- 1½' Quinte (from 2' Klein Principal)
- 1' Octave (from 2' Klein Principal)
- 8' Holzregal (mahogany—61 pipes)
- Tremolo
- Positiv 16
- Positiv Unison Off



First Baptist Church, Berghaus organ

Vintage postcard view of First Baptist Church

- Positiv 4
- 8' Solo Trumpet (prepared)
- Zimbelstern
- Swell (Manual III, enclosed)**
- 8' Rohrflöte (12 zinc basses, remainder spotted metal—61 pipes)
- 8' Gemshorn (12 zinc basses, remainder spotted metal—61 pipes)
- 8' Celeste (from tenor C, spotted metal—49 pipes)
- 4' Principal (5 zinc basses, remainder spotted metal—61 pipes)
- 4' Spillflöte (5 zinc basses, remainder spotted metal—61 pipes)
- 2 3/4' Nasat (spotted metal—61 pipes)
- 2' Blockflöte (spotted metal—61 pipes)
- 1 3/4' Terz (breaks at C#5, spotted metal—61 pipes)
- IV Scharf (spotted metal—244 pipes)
- 16' Holzdulzian (mahogany—61 pipes)
- 8' Schalmey (spotted metal—61 pipes)
- Tremolo
- Swell 16
- Swell Unison Off
- Swell 4
- 8' Solo Trumpet (prepared)
- Choir (Manual I, prepared)**
- 8' Holzflöte
- 8' Violen
- 8' Violen Celeste
- 4' Fugara
- 4' Traversflöte
- 2' Zaubrerflöte
- II Sesquialtera
- 8' Trumpet
- 8' Vox Humana
- Tremolo
- Echo (prepared)**
- 8' Metalgedackt
- 4' Flachflöte
- 2' Klein Principal
- II Rauschquinte
- Pedal**
- 32' Resultant (from 16' Subbass)
- 16' Principal (prepared)
- 16' Subbass (wood—32 pipes)
- 8' Octave (12 zinc basses, remainder spotted metal—32 pipes)
- 8' Gedackt (wood—32 pipes)
- 4' Choralbass (5 zinc basses, remainder spotted metal—32 pipes)
- III Mixture (spotted metal—96 pipes)
- 16' Fagott (7 zinc basses, remainder spotted metal—32 pipes)
- 4' Rohrschalmey (brass and spotted metal—32 pipes)

- 6 Swell pistons (thumb)
- 6 Positiv and Choir pistons (thumb)
- 3 Echo pistons (thumb)
- 4 Pedal pistons (thumb)
- Great to Pedal reversible (thumb and toe)
- Swell to Pedal reversible (thumb)
- Choir to Pedal reversible (thumb)
- Cancel (thumb)
- Set (thumb)
- Chimes dial (5 volumes and off)
- Zimbelstern dials: Delay, Speed, Volume
- Auto Pedal (thumb)

- Auto Solo (thumb)
- Balanced Swell expression shoe
- Balanced Choir expression shoe
- Balanced Echo expression shoe
- Balanced Crescendo shoe (green indicator light)
- Sfz. Reversible (thumb and toe, with red indicator light)
- Wind indicator (yellow light)

music for St. Paul Catholic Church, Valparaiso, Indiana, and adjunct instructor in organ for Valparaiso University. His most recent book, *Organs of Oberlin*, was published in 2013 by Chauncey Park Press (www.organsofoberlin.com). He has authored several other books and journal articles, principally on pipe organ history in the Great Lakes region.

Stephen Schurr is editor and publisher of THE DIAPASON, director of

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- Choir to Pedal 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Positiv to Great 16
- Positiv to Great 8
- Positiv to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Echo to Great 8
- Swell to Positiv 16
- Swell to Positiv 8
- Swell to Positiv 4
- Echo to Positiv 8
- Echo to Swell 8

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- 12 General pistons (thumb and toe)
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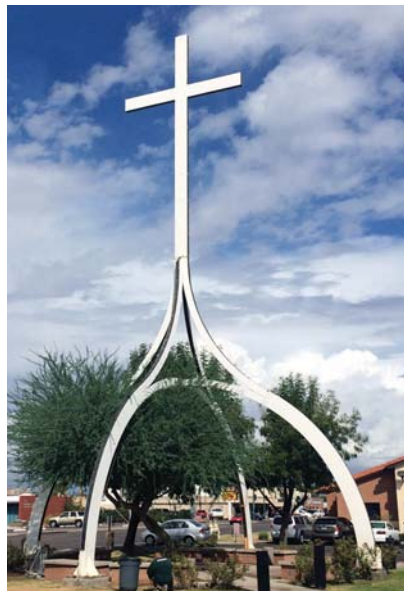
Peragallo Opus 743, Cathedral of Ss. Simon and Jude, Phoenix, Arizona



Frank Peragallo tuning the chamade



Frank and Anthony Peragallo regulating the Recit reeds



Cross from visit to Sun Devil Stadium by Pope John Paul II

Sisters have faithfully served the Diocese of Phoenix since 1954.

After four months of engineering and planning and six months of fabrication, the organ was fully assembled at the factory in Paterson, New Jersey. An open house was held for the community before it was disassembled and loaded onto the truck for the four-day journey to Arizona.

Ten Peragallo employees flew to Phoenix for six weeks of installation of the new organ. Each morning the crew drove from their outpost in northern Phoenix to the cathedral, passing dozens of hot air balloons and witnessing the priceless morning sunrises of the greater Phoenix valley. It took only one week to rebuild the massive organ casework and chambers in the balcony. The console

was placed on display on the main floor of the cathedral so parishioners could have a chance to view it before it was raised up to the balcony.

One week later, the initial sounds were heard and the four-week voicing process began. This culminated with the blessing of the organ by Bishop Thomas Olmsted, shepherd of the Diocese of Phoenix, on November 21, 2016.

This installation in Phoenix is our family's first instrument west of the Mississippi River since John Peragallo, Sr., took the American Master Organ Company Opus 3 by rail to the Rialto Theatre in Butte, Montana, in 1917. One hundred years and 743 organs later, four members of the Peragallo family and ten craftsmen on our dedicated staff headed out across

the country once more. We are proud to extend our tradition and look forward to building more instruments and reaching more parishes across the country in the years to come.

We are grateful for the support of the Most Reverend Thomas James Olmsted, Bishop of Phoenix; the Very Reverend John Lankeit, Cathedral Rector; Matthew J. Meloche, director of sacred music; Mark Husey, consultant; Pam Lambros, parish stewardship and communications coordinator; the Cathedral Organ Committee; and all those that supported the cathedral music initiatives and this project.

—John Peragallo, IV
Architectural Designer

From the Consultant

Environments of congregations that support professional musical excellence in America seem as rare and delicately balanced as ecosystems of planets that can support intelligent life in the known universe. The alchemical blend of visionary leadership, talent pool, and patronage all need to be in alignment for music of a professional standard to be the norm, and typically manifest after many years of careful cultivation. The Cathedral of Ss. Simon and Jude in Phoenix was built as a parish church in 1965 and elevated to a cathedral in 1969. While an exhaustive history of the cathedral's sacred music program is mercurial and fascinating, that is not my story to tell; Matthew Meloche's appointment as director of music in November of 2013 has produced an exceptionally well-trained professional choir that sings unaccompanied chants and polyphony for a weekly Solemn Choral Mass broadcast on television and

archived on YouTube. At his initiative and through the support of cathedral clergy and an exceptionally generous donor, Peragallo Opus 743 was built as this cathedral's first pipe organ, replacing two electronic instruments in various stages of decay.

While the cathedral's richly celebrated choral Masses include a wealth of unaccompanied choral music, the liturgy's psalm, hymns, voluntaries, and improvisations demand an instrument with a diverse tonal palette capable of dramatic dynamic flexibility, attributes that undoubtedly come into play should the instrument find itself exploring the breadth of accompanied choral repertoire. The three independent principal choruses (two of them enclosed) on the main organ contrast brilliantly in terraced dynamics when played alone and when coupled form a sumptuous plenum.

The addition of the 32' on the Grand Orgue provides for a most unusual, subtle gravitas that makes for a spectacular Grand Plein Jeu for French Classic repertoire. A most colorful battery of reed stops is available, complete with a powerful enclosed Solo Tromba in an "air-tight" swell box, which goes from a comfortable forte when played against a modest combination of stops, to a thrilling stentorian tone that rivals the glory of Peragallo's signature chamades. The duplexing and unification that form the instrument's Solo division might elicit an arched eyebrow from some purists (as it did from me, who am anything but). I would extend some of the liberties afforded to Isnard's 1772 Resonance division at St. Maximin-en-Var in Provence, though I realize this is a stretch. While the Solo division has only one rank to call its own, its Grand Montre, Flauto Venezia, and

Cathedral of Ss. Simon and Jude, Phoenix, Arizona

Solo – Manual IV		Solo Muet		8' Octavbasse	12 wps	8' Flute doux	Récit
8' Grande Montre III G.O. composite		Solo 4'		8' Bourdon	12 wps	4' Doublette (ext 8' Oct)	12 pipes
8' Flûte majeure II G.O. composite		Antiphonale – Floating		4' Flûte couverte	32 wps	4' Flûte octavante	Grand Orgue
8' Cor de Violes VII Récit composite		8' Montre	61 wps	8' Cor d'orchestre	Ant.	IV Fourniture	composite
8' Flauto Veneziano Céleste II		8' Flûte angelique	61 wps	4' Cor d'orchestre	Ant.	32' Contre Bombarde	32 wps
4' Flûte magique G.O. fr. 8' Fl har	Récit composite	8' Viole angelorum	61 wps	Pédale Tremulant		16' Bombarde	32 pipes
V Grande Comet G.O. composite		8' Voix seraphique	61 wps	Pédale		16' Contre Trompette	Grand Orgue
VIII Comet à la neuvième Réc composite		8' Unda maris II	122 wps	32' Flûte ouverte	32 wps	16' Basson	Récit
16' Cor di bassetto	Récit	4' Prestant	61 wps	32' Contre bourdon	32 wps	8' Bombarde (ext 16')	12 pipes
8' Cromorne	Positif	4' Flûte bouchée	61 wps	32' Flûte conique	32 wps	8' Trompette en chamade	Solo
8' Trompette en chamade	49 pipes	2' Doublette	61 wps	16' Contrebasse	32 wps	8' Tromba magna	Positif
8' Chalumeau à cheminée	Positif	8' Cor d'orchestre	61 wps	16' Montre	32 pipes	4' Cromorne	Positif
8' Cor anglais	Positif	Tremulant		16' Violone	Grand Orgue	Campanile Cathédrale	Solo
16' Tuba magna (1–12 wps)	Positif	Antiphonal Octave Célestes		16' Flûte conique	Positif	Étoile Sonora	
8' Tromba magna	Positif	Antiphonale Pédale		16' Bourdon	32 wps		
4' Clairon magna	Positif	16' Contrebasse	32 wps	16' Bourdon doux	Récit		
Tremulant		16' Bourdon	32 wps	8' Octavbasse	32 pipes		
Clochettes	37 wps			8' Bourdon	12 wps		
Solo 16'							

wps = Walker pipe sample

Four manuals and pedal, 51 ranks



Day 1: the many pieces of the cathedral organ

Cornet stops are laudable composites that yield breathtaking results and must be heard to be fully appreciated. The judicious use of digital voices also should be mentioned: the expanded repertory that can be explored through their use, and the versatility afforded to their voicing and balance, is considerable. In summary, this instrument is what it is and does what it does without apology: brilliantly.

I played Peragallo Opus 643 at St. Peter's Catholic Church in Columbia, South Carolina, for ten years, and the success of that instrument in leading sung worship is documented on over 700 videos with nearly four million views as of this writing. I am proud to have introduced the Peragallo family to the good people of Ss. Simon and Jude. I applaud Matthew Meloche, his clergy, and their patrons for blazing new trails in organ building while upholding the best of Catholic musical orthodoxy, providing a broken world with beauty and hope when we need it most. I predict that Peragallo Opus 743 will likewise inspire subsequent renewal in sacred music on a local as well as global scale. *Ad majorem Dei gloriam.*

—Mark Husey

From the Director of Sacred Music

It has been a great pleasure of mine, since 2013, to continue the good work of my predecessor Adam Bartlett in promoting legitimate Catholic sacred music at the Cathedral of Ss. Simon and Jude, the Mother Church of the Diocese of Phoenix, Arizona. Perhaps the most quoted liturgy document of the past 50 years has been *Sacrosanctum Concilium*, the Constitution on the Sacred Liturgy promulgated by the Second Vatican Council. In that rather broad document a few specific musical items are mentioned: chant, polyphony, and the pipe organ.

Though the cathedral's history with Gregorian chant long predates myself and my immediate predecessor (the 11:00 a.m. Solemn Mass has had the authentic Gregorian Introit sung at it for a decade or more), it was under Bartlett and then my watch that polyphony—especially that of

Palestrina, Byrd, and even of modern composers—began being promoted and used extensively. The final piece of the puzzle for the cathedral was to move the choir from the north transept where they were relocated several decades back to the choir loft and the installation of a pipe organ.

The pipe organ design put forth by the Peragallo's and the tonal specifications put together over many months pushed beyond the cathedral's initial vision. With time and the advice of great musicians (Mark Husey, Dr. Daniel Page, Ryan Dingess, Bruce Ludwick, among others), a wonderful instrument came forth. The many tonal colors of the organ make it an ideal instrument for creative improvisations on Gregorian chant themes, and many of its ranks seem to be made to accompany congregational settings of the chanted Ordinary of the Mass.

The dedication series of six concerts (played by Dr. Paul Weber, Dr. Skye Hart, Dr. Emma Whitten, Dr. Meaghan King, Mr. Mark Husey, and Mr. Jonathan Ryan) was eye opening to many cathedral parishioners and visitors from around the diocese. The pipe organ is used to accompany congregational music regularly at the Diocese of Phoenix televised Mass, which is viewed by over 60,000 people each Sunday. His Excellency, Bishop Thomas J. Olmsted, in his homily during the Vespers service at which he blessed the pipe organ, joyfully celebrated this instrument and the inspiration it would bring to parishioners and Catholics from around Arizona. It is my hope that this instrument will begin a resurgence in the Diocese of Phoenix and be the first of many pipe organs to find its way into Catholic parishes here that may have never had one.

—Matthew J. Meloche

See time lapse video of week one of the organ being built at: www.youtube.com/watch?v=579Rc0svbbg.

Photo credits: John Peragallo, unless otherwise indicated

Cover photo: Billy Hardiman

Allendale, Michigan
Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 2, Open Tower, Julianne Vanden Wyngaard, host
July 9, James Fackenthal
July 16, Sharon Hettinger
July 23, Dave Johnson
July 30, Laura Ellis
August 6, Sue Bergren
August 20, Julianne Vanden Wyngaard

Bloomfield Hills, Michigan
Christ Church Cranbrook
Sundays at 4 pm
July 2, Carol Lens
July 9, Gordon Slater
July 16, James Fackenthal
July 23, Julie Ford
July 30, Jonathan Lehrer

Kirk in the Hills Presbyterian Church
Sundays at 10 am & noon
July 9, Gordon Slater
July 16, James Fackenthal
July 23, Julie Ford
July 30, Jonathan Lehrer

St. Hugo of the Hills Catholic Church
Thursdays at 7 pm
July 6, Gordon Slater
July 13, James Fackenthal
July 20, Sharon Hettinger
July 27, Julie Ford

Centralia, Illinois
Centralia Carillon
Saturdays at 4 pm
July 15, Lisa Lonie & Janet Tebbel
July 22, Elizabeth Berghout
July 29, John Gouwens
August 5, Tiffany Ng
August 26, Jeremy Chesman
September 2, Roy Kroezen with handbell choir
September 9, Roy Kroezen with Little Egypt Brass

Chicago, Illinois
University of Chicago, Rockefeller Chapel
Sundays at 5 pm
July 23, Jonathan Lehrer
July 30, Parker Ludwig
August 6, Lynnli Wang
August 13, Roy Kroezen
August 20, Linda Dzuris

Cohasset, Massachusetts
St. Stephen's Episcopal Church
Sundays at 6 pm
July 2, George Matthew, Jr.
July 4, Open Tower & Book Reading: "Rosie Meets the Carillon" (2:15 pm)
July 4, Christina Meyer & Lee B. Leach (3 pm)
July 9, Thomas Lee
July 16, Michael Solotke & Tiffany Lin
July 23, Nikita Grachev
July 30, Gordon Slater
August 6, Margaret Pan
August 13, John Whiteside

Culver, Indiana
Culver Academies
Saturdays at 4 pm
July 1, John Gouwens
July 8, John Gouwens
July 15, John Gouwens
July 22, Jonathan Lehrer
September 2, John Gouwens
September 30, John Gouwens

Danbury, Connecticut
St. James Episcopal Church
Wednesdays at 12:30 pm
July 5, Kristin O'Connor
July 12, George Matthew, Jr.
July 19, David Katz
July 26, Carolyn Bolden
August 2, Tatiana Lukyanova

Denver, Colorado
University of Denver, Williams Carillon
Sundays at 7 pm
July 23, Parker Ludwig
August 6, Carolyn Bolden
August 20, Carol Jickling Lens

East Lansing, Michigan
Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 5, Carol Jickling Lens
July 12, James Fackenthal
July 19, Julianne Vanden Wyngaard
July 26, Jonathan Lehrer
August 2, Ray McLellan

Erie, Pennsylvania
Penn State University, Behrend Campus, Smith Chapel
Thursdays at 7 pm
July 13, John Widmann
July 20, Tatiana Lukyanova
July 27, Janet Tebbel
August 3, Linda Dzuris

Fort Washington, Pennsylvania
St. Thomas Church, Whitemarsh
Tuesdays at 7 pm
July 4, James Fackenthal
July 11, Lisa Lonie
July 18, Wesley Arai
July 25, Thomas Lee

Frederick, Maryland
Baker Park
First and third Fridays at 12:30 pm
John Widmann, City Carillonneur

Gainesville, Florida
University of Florida, Century Tower
Sundays at 3 pm
July 16, University Carillon Studio
August 20, Laura Ellis

Glencoe, Illinois
Chicago Botanic Garden, Mondays at 7 pm
July 3, Mark Lee
July 10, Hunter Chase
July 17, Wylie Crawford
July 24, Jonathan Lehrer
July 31, Parker Ludwig
August 7, Lynnli Wang
August 14, Roy Kroezen
August 21, Linda Dzuris
August 28, Brandon Blazo
September 4, Sue Bergren

Grand Rapids, Michigan
Grand Valley State University
Wednesdays at noon
July 5, Carol Lens
July 12, James Fackenthal
July 19, Helen Hawley
July 26, Jonathan Lehrer
August 5, Julianne Vanden Wyngaard

Middlebury, Vermont
Middlebury College, Fridays at 5 pm
July 14, Nikita Grachev
July 21, Elena Sadina
July 28, David Maker
August 4, Margaret Pan
August 11, Linda Dzuris
August 18, George Matthew, Jr. (3 pm)

Minneapolis, Minnesota
Central Lutheran Church
Sundays at 11:30 am
July 9, Julianne Vanden Wyngaard & George Gregory
July 16, Jonathan Lehrer
July 30, Tin-shi Tam
August 6, Kipp Cortez

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
July 11, Hunter Chase
July 18, Wylie Crawford
July 25, Jonathan Lehrer
August 1, Parker Ludwig
August 8, Lynnli Wang
August 15, Roy Kroezen
August 22, Linda Dzuris

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 1, Tatiana Lukyanova
July 8, George Matthew, Jr.
July 15, Nikita Grachev
July 22, Elena Sadina
July 29, Gordon Slater

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
July 3, George Matthew, Jr.
July 10, Thomas Lee
July 17, Michael Solotke & Tiffany Lin
July 24, Nikita Grachev
July 31, Gordon Slater
August 7, Margaret Pan
August 14, John Whiteside

Ottawa, Ontario
Peace Tower Carillon
July & August, weekdays at 11 am
Andrea McCrady, Carillonneur
July 1, Andrea McCrady (10 am)
July 11, Andrée-Anne Doane (11 am)
July 18, Gordon Slater (11 am)
July 25, Jonathan Hebert (11 am)

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 7, James Fackenthal
July 14, Kipp Cortez
July 21, Lisa Lonie & Janet Tebbel
July 28, Thomas Lee

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 2, James Fackenthal
July 9, Kipp Cortez
July 16, Wesley Arai

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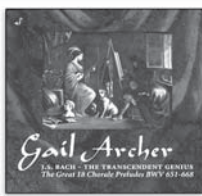
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July 23, Thomas Lee
July 30, Lynnl Wang
August 6, Lisa Lonie
August 13, Lisa Lonie & Janet Tebbel
August 20, Tatiana Lukyanova
August 27, Andy Zhang
September 3, Joey Cotruvo

Spokane, Washington
Cathedral of St. John the Evangelist
July 4, Wesley Arai, 9 pm

Stamford, Connecticut
First Presbyterian Church
Thursdays at 7 pm
July 6, Tatiana Lukyanova
July 13, George Matthew, Jr.
July 20, Charles Semowich
July 27, Marietta Douglas

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 5, James Fackenthal
July 12, Kipp Cortez
July 19, Wesley Arai
July 26, Thomas Lee
August 2, Lynnl Wang
August 9, John Widmann
August 16, Doug Gefvert with Irish Thunder Pipes & Drums
August 23, Tatiana Lukyanova
August 30, Doug Gefvert

Rochester, Michigan
Oakland University, Elliott Carillon
Fridays at 6 pm
July 7, Julie Ford
July 14, James Fackenthal
July 21, Dennis Curry
July 28, Jonathan Lehrer

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Dave Johnson
July 9, Julianne Vanden Wyngaard & George Gregory
July 16, Jonathan Lehrer
July 30, Tin-shi Tam
August 6, Kipp Cortez
August 13, Dave Johnson

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

16 JULY
Jeanne Kohn; St. Paul Cathedral, Pittsburgh, PA 4 pm
Robert Chapman & Baxter Jennings; Broad Street Christian, Martinsville, VA 4 pm
Stigall Scholar Recital; Providence Baptist, Charlotte, NC 7 pm
Michael Hey, with orchestra; Cathedral of St. John the Evangelist, Milwaukee, WI 2 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Bryan Dunnewald; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm
Jan Kraybill; Loyola University, Chicago, IL 3 pm

18 JULY
Keith Reas; First Parish UCC, Brunswick, ME 12:15 pm
Stephen Rumpf; Old West Church, Boston, MA 8 pm
Wilma Jensen; The Riverside Church, New York, NY 7 pm
Matthew Brown; Myers Park Presbyterian, Charlotte, NC 7 pm

19 JULY
Leo Abbott; Methuen Memorial Music Hall, Methuen, MA 8 pm
Mark Sudeith; Christ Church, Michigan City, IN 12:15 pm
Naomi Rowley; First Congregational, Appleton, WI 12:15 pm
Robert Zanca; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

20 JULY
Mike Logtenberg, with choir; St. John's Catholic Church, Bangor, ME 7:30 pm

22 JULY
Choral concert; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

23 JULY
Gail Henry; St. Paul Cathedral, Pittsburgh, PA 4 pm
Ronn Lowe; First Baptist, Martinsville, VA 4 pm
Elizabeth Lenti; St. Peter's Episcopal, Charlotte, NC 7 pm

25 JULY
Mike Logtenberg; First Parish UCC, Brunswick, ME 12:15 pm
David von Behren; Old West Church, Boston, MA 8 pm
Michael Britt; The Riverside Church, New York, NY 7 pm
Isabelle Demers, masterclass; Longwood Gardens, Kennett Square, PA 9 am

26 JULY
Jennifer McPherson; Methuen Memorial Music Hall, Methuen, MA 8 pm
Katelyn Emerson; Christ Episcopal, Charlottesville, VA 7 pm
Kent Jager; Christ Church, Michigan City, IN 12:15 pm
Derek Nickels; Zion Lutheran, Appleton, WI 12:15 pm

27 JULY
Mike Logtenberg; St. John's Catholic Church, Bangor, ME 7:30 pm

30 JULY
Joseph Balistreri; St. Paul Cathedral, Pittsburgh, PA 4 pm
Matthew Cates; First United Methodist, Martinsville, VA 4 pm
Monty Bennett; Park Road Baptist, Charlotte, NC 7 pm
Weston Jennings; Interlochen Center for the Arts, Interlochen, MI 5 pm
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

1 AUGUST
Harold Stover; First Parish UCC, Brunswick, ME 12:15 pm
Monica Czausz; Merrill Auditorium, Portland, ME 7:30 pm
Khrstian Erich Bauer-Rowe; Old West Church, Boston, MA 8 pm
Katelyn Emerson; Riverside Church, New York, NY 7 pm

2 AUGUST
Jeremy Bruns; Methuen Memorial Music Hall, Methuen, MA 8 pm
Jeremy Kiobassa; Christ Church, Michigan City, IN 12:15 pm
Jared Stellmacher; St. Mary's Catholic Church, Menasha, WI 12:15 pm
David Jonies; Sinsinawa Mound, Sinsinawa, WI 7 pm

3 AUGUST
Permelia Sears; St. John's Catholic Church, Bangor, ME 7:30 pm

4 AUGUST
Chelsea Chen; First Congregational UCC, Rhinelander, WI 7 pm

5 AUGUST
++**James Hammann**; First Congregational UCC, Menomonie, WI 1:15 pm
++**Rhonda Sider Edgington**; First Baptist, Hudson, WI 3:20 pm
++**Justin LaVoie**; Phipps Center for the Arts, Hudson, WI 7 pm

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20 UNDER 30

Calendar

6 AUGUST

Katelyn Emerson; Church on the Cape, Cape Porpoise, ME 7 pm
Nicholas Will; St. Paul Cathedral, Pittsburgh, PA 4 pm
Alden Wright; Sardis Presbyterian, Charlotte, NC 7 pm

7 AUGUST

David Jonies; St. Joseph Catholic Church, Homewood, IL 7 pm
++John Schwandt; Mount Olive Lutheran, Minneapolis, MN 9:40 am
++Daniel Schwandt, with violin; Prospect Park United Methodist, Minneapolis, MN 11:25 am & 12:30 pm
++Greg Zelek; Holy Cross Lutheran, Minneapolis, MN 2:10 pm
++John Ferguson; Central Lutheran, Minneapolis, MN 3:30 pm
++Nathan Laube; Basilica of St. Mary, Minneapolis, MN 7:30 pm

8 AUGUST

Ray Cornils; First Parish UCC, Brunswick, ME 12:15 pm
Richard Elliott; Merrill Auditorium, Portland, ME 7:30 pm
Thomas Sheehan; Old West Church, Boston, MA 8 pm
Christopher Johnson; The Riverside Church, New York, NY 7 pm

9 AUGUST

Kevin Birch; Methuen Memorial Music Hall, Methuen, MA 8 pm
Lee Meyer; Christ Church, Michigan City, IN 12:15 pm
Don VerKuilen; First United Methodist, Appleton, WI 7 pm
Scott Montgomery; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

10 AUGUST

Abraham Ross; St. John's Catholic Church, Bangor, ME 7:30 pm
Sarah Kraaz; St. Paul Lutheran, Neenah, WI 12:15 pm

11 AUGUST

James Welch; St. Mary Catholic Cathedral, Gaylord, MI 7 pm

13 AUGUST

Karen Beaumont; St. Patrick's Cathedral, New York, NY 4 pm
Christopher Berry; St. Paul Cathedral, Pittsburgh, PA 4 pm
Stephen Gourley; Myers Park Baptist, Charlotte, NC 7 pm
Thomas Fielding; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

15 AUGUST

Alan Saggerson; First Parish UCC, Brunswick, ME 12:15 pm
Nathan Avakian; Merrill Auditorium, Portland, ME 7:30 pm
Katelyn Emerson; St. Kieran Community Center for the Arts, Berlin, NH 7 pm
Gigi Mitchell-Velasco; Old West Church, Boston, MA 8 pm

16 AUGUST

Katie Minion; Methuen Memorial Music Hall, Methuen, MA 8 pm
Duo MusArt Barcelona (Raúl Prieto Ramírez, organ; Maria Teresa Sierra, piano); Grace Covenant Presbyterian, Richmond, VA 7 pm
Stephen Buzard; Christ Church, Michigan City, IN 12:15 pm
Matthew Buller; First English Lutheran, Appleton, WI 12:15 pm
Karen Black; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

17 AUGUST

George Bozeman; St. John's Catholic Church, Bangor, ME 7:30 pm
Samuel Buse; Lawrence University, Appleton, WI 12:15 pm

20 AUGUST

Don Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm
Lester Ackerman; St. Mark's Lutheran, Charlotte, NC 7 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
David Hurd; Loyola University, Chicago, IL 3 pm

22 AUGUST

Ray Cornils, with brass; Merrill Auditorium, Portland, ME 7:30 pm
Emerson Fang & Laura Gullett; Old West Church, Boston, MA 8 pm

23 AUGUST

Andrew Sheranian; Methuen Memorial Music Hall, Methuen, MA 8 pm
Vashni Seitzer; St. Joseph Catholic Church, Appleton, WI 12:15 pm
Stephen Steely; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

24 AUGUST

Kevin Birch; St. John's Catholic Church, Bangor, ME 7:30 pm

27 AUGUST

The Chenault Duo; Myers Park United Methodist, Charlotte, NC 7 pm

29 AUGUST

Clara Gerdes; Old West Church, Boston, MA 8 pm

30 AUGUST

Jacques Boucher; Methuen Memorial Music Hall, Methuen, MA 8 pm
Ralph & Marilyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Peter Szeibel; Sinsinawa Mound Center, Sinsinawa, WI 7 pm

31 AUGUST

Margaret Harper; St. John's Catholic Church, Bangor, ME 7:30 pm

UNITED STATES

West of the Mississippi

15 JULY

James Welch, with soprano; Oakland Temple Visitors' Center, Oakland, CA 7 pm

16 JULY

Mark Babcock; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Etienne Walhain; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

17 JULY

Isabelle Demers; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

23 JULY

James Welch, with soprano; Ensign LDS Stake Center, Salt Lake City, UT 7:30 pm
Norman Paskowsky; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

25 JULY

Tom Trenney, worship service; Christ Episcopal, Little Rock, AR 11:15 am

26 JULY

Tom Trenney, worship service; First United Methodist, Little Rock, AR 8 pm
James Welch; Mt. Angel Abbey, St. Benedict, OR 6 pm

27 JULY

Tom Trenney, worship service; Christ Episcopal, Little Rock, AR 11:15 am
James Welch; Mt. Angel Abbey, St. Benedict, OR 6 pm

28 JULY

Tom Trenney, silent film, *One Week*; St. James United Methodist, Little Rock, AR 7:30 pm

Renée Anne Louprette; St. James Cathedral, Seattle, WA 7:30 pm

30 JULY

Paul Stubbings; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 JULY

Ken Cowan; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

5 AUGUST

James Gerber, Vierne, *Symphonie I*; Catalina United Methodist, Tucson AZ 12 noon

6 AUGUST

++Jessica Park; St. Clement Episcopal, St. Paul, MN 1 pm

Calendar

++Fran Linhart; James J. Hill residence, St. Paul, MN 1 pm
++Fred Graham; Assumption Catholic Church, St. Paul, MN 1 pm
++Jennifer Anderson; Central Presbyterian, St. Paul, MN 1 pm
++Brian Carson; Church of St. Louis, King of France, St. Paul, MN 1:30 pm
++Choral Evensong; St. John the Evangelist Episcopal, St. Paul, MN 4 pm
++Ken Cowan; Cathedral of St. Paul, St. Paul, MN 7:30 pm
Dominic Pang; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

7 AUGUST
Christian Lane; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

8 AUGUST
++Jonathan Gregoire; First Lutheran, St. Peter, MN 10:30 am
++Peter Crisafulli; Bernadotte Lutheran, Lafayette, MN 2 pm
++Isaac Drewes; St. George Catholic Church, New Ulm, MN 3:25 pm
++Chelsea Chen; Our Lady of Good Counsel Chapel, Mankato, MN 7 pm

9 AUGUST
++Gregory Crowell; St. Wendelin Catholic Church, Augusta, MN 10:25 am
++Joseph Ripka; St. Joseph's University, Collegeville, MN 11:50 am
++Christopher Stroh; Sacred Heart Catholic Church, Freeport, MN 2:45 pm
++Mark Anthony Rodriguez; Ss. Peter & Paul Catholic Church, Richmond, MN 4:20 pm
++Monica Czausz; St. Boniface Catholic Church, Coldspring, MN 7 pm

10 AUGUST
++Aaron David Miller & Robert Vickery; House of Hope Presbyterian, St. Paul, MN 9:45 am
++Nicole Simental; Jehovah Lutheran, St. Paul, MN 11:35 am
++Grant Wareham; First Baptist, St. Paul, MN 2:05 pm
++Rosalind Mohnsen; St. Mary's Catholic Church, St. Paul, MN 3:15 pm
++Bill Chouinard; St. Andrew's Lutheran, Mahtomedi, MN 8 pm

11 AUGUST
++Isabelle Demers & Jillian Gardner; First Lutheran, Duluth, MN 11:35 am & 2 pm
++Jillian Gardner; Masonic Lodge, Duluth, MN 1:30 pm
++David Tryggstad; St. Mary Star of the Sea Catholic Church, Duluth, MN 3:15 pm
++Bruce Bengtson; Sacred Heart Music Center, Duluth, MN 4:15 pm

13 AUGUST
Stefan Donner; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

16 AUGUST
James Welch; Brigham Young University, Provo, UT 7 pm

20 AUGUST
James Hammann, with clarinet; St. Matthew's By-the-Bridge Episcopal, Iowa Falls, IA 4 pm
Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

23 AUGUST
David Jonies; Basilica of St. Mary, Minneapolis, MN 7 pm

27 AUGUST
Jonathan Ryan; Cathedral of the Holy Trinity, New Ulm, MN 1 pm
Jason Jia; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

15 JULY
Gunnar Schmid, Harald Schuberth, Ulrich Theißen, & Herbert Weiß; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm
Mario Duella, with sopranos; San Martino, Camburzano, Italy 9 pm

16 JULY
Philip Crozier; Friedenskirche, Siek, Germany 5 pm
Lynne Davis; Cathedral, Chartres, France 4:15 pm
Gail Archer; Methodist Central Hall, London, UK 3 pm
Iain Quinn; Westminster Abbey, London, UK 5:45 pm

18 JULY
Mark Keane; St. Lawrence Jewry, London, UK 1 pm
Ghislaine Reece-Trapp; St. George's Hanover Square, London, UK 1:10 pm

19 JULY
Jean-Baptiste Monnot; Frauenkirche, Dresden, Germany 8 pm
David Enlow; St. David's Cathedral, St. David's, Wales, UK 7:30 pm

20 JULY
Jonjoo Park; Dom St. Petri, Bremen, Germany 7 pm
Lionel Rogg; St. Margaret Lothbury, London, UK 1:10 pm

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Calendar

21 JULY

David Enlow; Ingelheimer Kaiserpfalz, Ingelheim (Frankfurt), Germany 7:30 pm
Judith Zöhrer, with violin; Stadtkirche, Bad Hersfeld, Germany 7:30 pm

22 JULY

David Jonies; St. Margaret, Munich, Germany 11:30 am

23 JULY

Philip Crozier; Wallfahrkirche, An-dechs, Germany 5 pm
David Enlow; Stadtkirche, Bad Cannstatt, Stuttgart, Germany 8 pm
Loreto Aramendi; Cathedral, Chartres, France 4:15 pm
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

25 JULY

Richard Hobson; Grosvenor Chapel, London, UK 1:10 pm

26 JULY

Mark Steinbach; Cathedral, Dresden, Germany 8 pm

27 JULY

Olga Papykina; Dom St. Petri, Bremen, Germany 7 pm

28 JULY

Philip Crozier; Sankt Nikolai, Kiel, Germany 8 pm
Sandro Canelos; Santa Maria Vergine Assunta, Viverone, Italy 9 pm
David Enlow; Heiliggeistkirche, Bern, Switzerland 12:30 pm

29 JULY

Sandro Canelos; Basilica Antica, Orapa, Italy 9 pm
Isabelle Demers, works of Vierne; St. John the Evangelist, London, UK 7:30 pm

30 JULY

Sandro Canelos; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

David Enlow; Pfarrkirche St. Erasmus, Steinach-am-Brenner, Austria 8:30 pm

Philip Crozier; Klosterkirche, Riddags-hausen, Germany 5 pm
Pascale Mélis; Cathedral, Chartres, France 4:15 pm
Simon Morley; Westminster Abbey, London, UK 5:45 pm

31 JULY

Sandro Canelos; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

2 AUGUST

Peter van de Velde; Kreuzkirche, Dresden, Germany 8 pm
Renato Negri; Chiesa di S. Giovanni Battista, Sabbia, Italy 9 pm

3 AUGUST

Philip Crozier; Stadtpfarrkirche, Möd-ling, Austria 8 pm
Alexander Weimann, harpsichord, works of Bach; Christ Church Cathedral, Vancouver, BC, Canada 7:30 pm

4 AUGUST

Roland Möhle; Stadtkirche, Bad Hersfeld, Germany 7:30 pm
Thomas Scardoni; Collegiata di S. Gaudenzio, Verallo, Italy 4 pm
Thomas Scardoni; Chiesa di S. Maria delle Grazie, Verallo, Italy 9 pm

5 AUGUST

Mario Duella, with flute; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

6 AUGUST

David Enlow; Cathedral, Graz, Austria 8 pm
Stephen Tharp; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Luca Lavuri; Chiesa di S. Stefano, Pioda, Italy 9 pm
Coralie Amedjkane; Cathedral, Chartres, France 4:15 pm

Philip Crozier; Église Saint-Georges, Cacouna, Québec, Canada 2 pm

7 AUGUST

Luca Lavuri; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

8 AUGUST

Adam Sadowski, with trombone; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm

9 AUGUST

Adam Sadowski, with trombone; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm

10 AUGUST

Bálint Karosi; Dom St. Petri, Bremen, Germany 7 pm
Adam Sadowski, with trombone; Parrocchia di Brugaro, Cravagliana, Italy 9 pm

11 AUGUST

Sebastian Bethge; Stadtkirche, Bad Hersfeld, Germany 7:30 pm
Eugenio Maria Fagiani; Chiesa di S. Lorenzo, Crevola, Italy 9 pm
 Bach, *St. John Passion*; Chan Centre, Vancouver, BC, Canada 7:30 pm

12 AUGUST

Eugenio Maria Fagiani; San Sebastiano, Trivero/Bulliana, Italy 9 pm

13 AUGUST

Roberto Meylougan; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Mario Duella, with soprano; San Lorenzo, Sostegno, Italy 9 pm
Patrick Delabre; Cathedral, Chartres, France 4:15 pm
Paul Griffiths; Westminster Abbey, London, UK 5:45 pm

14 AUGUST

Mario Duella, with soprano; Chiesa di Santa Croce, Rassa, Italy 9 pm

15 AUGUST

Monteverdi, *Marienvesper*; Klosterkirche, Fürstenfeld, Germany 5 pm
Markéta Schley Reindlová & Ulrich Theißen; Stadtpfarrkirche St. Martin, Bamberg, Germany 5:30 pm

16 AUGUST

Johann Vexo; Cathedral, Dresden, Germany 8 pm

17 AUGUST

Ulfert Smidt; Dom St. Petri, Bremen, Germany 7 pm

Christian Schmitt; St. Justinus Höchst, Frankfurt am Main, Germany 5 pm

18 AUGUST

Emma Gibbins; St. Stephen Walbrook, London, UK 12:30 pm

20 AUGUST

Winfried Bönig; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Françoise Dornier; Cathedral, Chartres, France 4:15 pm
Peter King; Methodist Central Hall, London, UK 3 pm
Alexander Hamilton; Westminster Abbey, London, UK 5:45 pm

23 AUGUST

Kerry Beaumont; Kreuzkirche, Dresden, Germany 8 pm

24 AUGUST

Christoph Kuhlmann; Dom St. Petri, Bremen, Germany 7 pm

25 AUGUST

Krzysztof Urbaniak; St. Nicolai Kirche, Cuxhaven-Altenbruch, Germany 5 pm
Jérôme Mondésert; St. Jacobi Kirche, Cuxhaven-Lüdingworth, Germany 8 pm

26 AUGUST

Pieter van Dijk; Ss. Peter und Paul Kirche, Cappel, Germany 7 pm

27 AUGUST

Andreas Jetter; Klosterkirche, Fürstenfeld, Germany 12:10 pm
Christian Schmitt; St. Justinus Kirche, Frankfurt, Germany 5 pm
Stephen Tharp; Liebfrauenkirche, Hamm, Germany 5 pm
Véronique Leguen; Cathedral, Chartres, France 4:15 pm
David Higgs; Der Aa-Kirche, Groningen, the Netherlands 8 pm
Matthew Jorysz; Westminster Abbey, London, UK 5:45 pm

28 AUGUST

Francis Jacob; Ss. Cyprian und Cornelius Kirche, Ganderkesee, Germany 7 pm

29 AUGUST

Stephanie Burgoyne; St. Paul's Anglican, Stratford, ON, Canada 12:15 pm

30 AUGUST

Willibald Guggenmoos; Frauenkirche, Dresden, Germany 8 pm

31 AUGUST

Stephan Leuthold; Dom St. Petri, Bremen, Germany 7 pm

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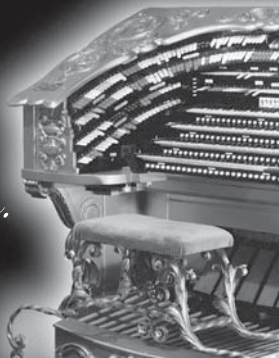
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MONTY BENNETT, Haifa University, Haifa, Israel, February 24: *Fantasy and Fugue on My Lord, What a Morning*, Simpson; *Solemn Processional*, Harris; *Nigerian Suite No. 1*, Sadoh; *Go Down, Moses, Soon I Will Be Done (Five Spirituals for Organ)*, Taylor; *Reverie*, Still; *Joshua Fit de Battle ob Jericho*, Sowande; *Impromptu in F, Impromptu in C, Impromptu in a*, Coleridge-Taylor; *Lotus*, Strayhorn, arr. Wyton; *First Sonata*, Price.

FRÉDÉRIC CHAMPION, Dormition Abbey, Jerusalem, Israel, December 17: *Magnificat secundi toni*, Weckmann; *Danse Lente*, op. 6, Duruflé, transcr. Champion; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Lord of the Lights (Laudes)*, op. 5), Florentz; *Vom Himmel hoch da komm ich her*, BWV 769, Bach; *Cinq images sur le choral Vom Himmel Hoch*, Rolland; *Prelude and Fugue in C*, BWV 545, Bach.

CHELSEA CHEN, Trinity Lutheran Church, Des Plaines, IL, February 10: *Sinfonietta*, Gjeilo; *First Peer Gynt Suite*, op. 46, Grieg, arr. Gaul; *Chorale-Prelude on Bethold, Taiwanese Suite*, Chen; *An Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in D*, BWV 532, Bach; *Finale (Symphony No. 3)*, Saint-Saëns, transcr. Briggs.

ENNIO COMINETTI, Cathedral of St. Philip, Atlanta, GA, March 12: *Fantasia and Fugue in c*, BWV 537, Bach; *Choral No. 3 in a*, Franck; *Stunde der Weihe (Five Organ Pieces)*, op. 132), Bossi.

JOEY FALA, Washington National Cathedral, Washington, DC, February 26: *Choral No. 1 in E*, Franck; *Cinq versets sur le Victimae Paschali*, Escaich; *Rhapsody No. 2 in e-flat*, op. 17, Howkley; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

JEREMY FILSELL, Washington National Cathedral, Washington, DC, February 12: *Toccatina and Fugue in F*, BWV 540, Bach; *Impromptu (24 Pièces de Fantaisie, Troisième Suite)*, op. 54), Vieme; *Prélude*, Messiaen; *Les Cloches de Hinckley (24 Pièces de Fantaisie, Deuxième Suite)*, op. 53), Vieme; *Three Pieces*, Pott.

THOMAS GOUWENS, Fourth Presbyterian Church, Chicago, IL, February 10: *Toccatina Undecima*, Muffat; *Choral III in a*, Franck; *So-*

nata para Cimbalo, Elias; *Prelude and Fugue on the Name of Alain*, op. 7, Duruflé; *Rhosymdre (Three Preludes Founded on Welsh Hymn Tunes)*, Vaughan Williams; *Toccatina in b-flat (24 Pièces de Fantaisie, op. 53)*, Vieme.

MYLES HAYDEN, Valparaiso University, Valparaiso, IN, February 26: *Ciacona in c*, BuxWV 159, Buxtehude; *Toccatina*, op. 80, no. 11, Reger; *Prelude and Fugue in e*, BWV 548, Bach; *Les bergers (La Nativité du Seigneur)*, Messiaen; *Choral No. 3 in a*, Franck; *What a Friend We Have in Jesus*, Bolcom.

CHRISTOPHER HENLEY, St. Thomas Church Fifth Avenue, New York, NY, February 12: *Praeludium festivum (Sonata I)*, Becker; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Wie schön leuchtet der Morgenstern*, J. C. Bach; *Wie schön leuchtet der Morgenstern*, Pachelbel; *Wie schön leuchtet der Morgenstern*, BuxWV 223, *Praeludium in d*, BuxWV 140, Buxtehude.

CHRISTOPHER HOULIHAN, Fordham University Church, Bronx, NY, November 6: *Carillon de Westminster (24 Pièces de Fantaisie, Troisième Suite)*, op. 54, no. 6), Vieme; *Choral No. 2 in b*, Franck; *Variations de Concert*, op. 1, Bonnet; *Alléluia sereins*, Transports de joie (*L'Ascension*), Messiaen; *Suite*, op. 5, Duruflé.

DANIEL HYDE, St. Thomas Church Fifth Avenue, New York, NY, February 26: *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Sonata in D*, C. P. E. Bach; *Allein Gott in der Höh sei Ehr*, BWV 715, 711, and 717, Bach; *Concerto del Signor Vivaldi*, Walther.

DAVID JONIES, Cathedral of the Holy Name, Chicago, IL, November 27: *Prelude, Macht hoch die Tür, Es kommt ein Schiff (3 verses)*, *Toccatina on O Heiland, reiss die Himmel auf, Gott, heil'ger Schöpfer aller Stern*, *Wachet auf, ruft uns die Stimme (The Holy Year)*, Ahrens; *Chorale Prelude on Nun komm der Heiden Heiland*, op. 67, Reger; *Plein Jeu*, Trio, Basse et Dessus de Trompette, Flûtes, Dialogue (*Magnificat in D*), Dandrieu.

SCOTT LAMLEIN, St. John's Episcopal Church, West Hartford, CT, February 5: *Prelude in E-flat*, BWV 552i, Bach; *Hommage à Pachelbel: Variations on St. Anne*, Rakich;

Partita on Amazing Grace, Niedmann; *Fugue in E-flat*, BWV 552ii, Bach.

VAUGHN MAUREN, Washington National Cathedral, Washington, DC, February 19: *Sonata in E-flat*, Bairstow; *Symphonie III in f-sharp*, op. 28, Vieme.

KATHERINE MELOAN, Cathedral of St. Philip, Atlanta, GA, January 22: *Introduktion und Passacaglia in d*, Reger; *Canonic Variations on Vom Himmel Hoch*, BWV 769, Bach; *Prelude für Orgel*, Mendelssohn Hensel; *Final (Symphonie III in f-sharp)*, op. 28), Vieme.

GRANT NILL, Loyola University, Chicago, IL, February 19: *Prelude and Fugue in C*, BWV 531, Bach; *Nun freut euch, lieben Christen g'mein*, Walcha; *Vom Himmel hoch, da komm ich her*, op. 67, no. 40, Reger; *O Traurigkeit, O Herzeleid*, Smythe; *Christ ist erstanden*, BWV 627, Bach; *Ich dank dir, lieber Herre*, BuxWV 194, Buxtehude; *Sonata V in D*, op. 65, no. 5, Mendelssohn.

WILLIAM PETERSON, Pomona College, Claremont, CA, February 5: *Prelude in E-flat*, BWV 552i, *Dies sind die heiligen zehn Gebot*, BWV 678, BWV 679, *Christ, unser Herr; zum Jordan kam*, BWV 684, BWV 685, *Aus tiefer Not schrei ich zu dir*, BWV 686, BWV 687, *Duetto III*, BWV 804, *Fugue in E-flat*, BWV 552ii, Bach.

BENJAMIN SHEEN, St. Thomas Church Fifth Avenue, New York, NY, January 29: *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Christ unser Herr; zum Jordan kam*, BWV 684, Bach; *Fantasia in f*, K. 608, Mozart; *Christ unser Herr; zum Jordan kam*, BuxWV 180, Buxtehude; *Fantasia in g*, BWV 542i, *Wenn wir in höchsten Nöten sein*, BWV 641, *Fugue in g*, BWV 542ii, Bach.

JOHN SHERER, Fourth Presbyterian Church, Chicago, IL, December 23: *What Star Is This, with Beams So Bright*, Miller; *La Nativité*, Langlais; *Noël*, Balbastre; *Noël*, Miller; *Noël*, Archer; *What Child Is This*, Vaughan Williams; *Lo, How a Rose E'er Blooming*, Brahms; *What Is That Goodly Fragrance*, Oxley; *Carol*, Finzi; *A Christmas Carol Suite*, Wagner; *Variations on Rudolph the Red-nosed Reindeer*, Hughes.

T. JARED STELLMACHER, Ironwood Wesley United Methodist Church, Ironwood, MI, February 17: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Rhapsody in D-flat*, op. 17, no. 1, Howells; *Boléro de concert*, op. 166, Lefébure-Wély; *Triptych on Lauda anima*, Fishell; *The Peace May Be Exchanged (Rubrics)*, Locklair; *Allegro vivace*, *Final (Symphony I in d)*, op.14), Vieme.

FREDERICK SWANN, DAVID GOODE, JAEON HWANG, & CHRISTOPH BULL, First Congregational Church, Los Angeles, CA, February 12: *Introduction, Passacaglia, and Fugue*, Willan; *Concert Study Waldes-rauschen*, Liszt, arr. Goode; *Prelude 'One Thing I Ask'*, Goode; *Chaconne in d*, BWV 1004, Bach; *Paeon*, Leighton; *Aria*, Peeters; *Résurrection (Symphonie-Passion)*, op. 23), Dupré; *Prelude in E-flat*, BWV 552i, *Wer nur den lieben Gott lässt walten*, BWV 647, *O Mensch, beweine dein Sünde groß*, BWV 622, *Fugue in E-flat*, BWV 552ii, Bach.

IAN TOMESCH, St. Thomas Church Fifth Avenue, New York, NY, February 19: *Toccatina tertia*, Muffat; *Fantasia sopra Freu dich sehr, o meine Seele*, Krebs; *Ricercar*, Sweelinck; *Sonata in C*, BWV 529, *Prelude and Fugue in e*, BWV 548, Bach.

JAMES WELCH, St. Mark's Episcopal Church, Palo Alto, CA, December 31: *Allegro (Concerto in C)*, BWV 594), *Prelude and Fugue in D*, BWV 532, *Canonic Variations on Vom Himmel hoch*, BWV 769, *Das alte Jahr vergangen ist, In dulci jubilo*, *Der Tag, der ist so freudenreich, In dir ist Freude*, *Prelude and Fugue in c*, BWV 546, Bach.

TODD WILSON, Rollins College, Winter Park, FL, February 17: *Passacaglia in c*, BWV 582, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Variations sur un Noël*, op. 20, Dupré; *Lobe den Herren*, Grand Isle, Ar Hyd Y Nos (*Three Cincinnati Improvisations*), Hancock, transcr. Wilson; *Sonata on the 94th Psalm*, Reubke; *Improvisation on a submitted theme*.

ANDREW YEARGIN, Cathedral of St. Philip, Atlanta, GA, January 15: *Symphonie III in f-sharp*, op. 28, Vieme.

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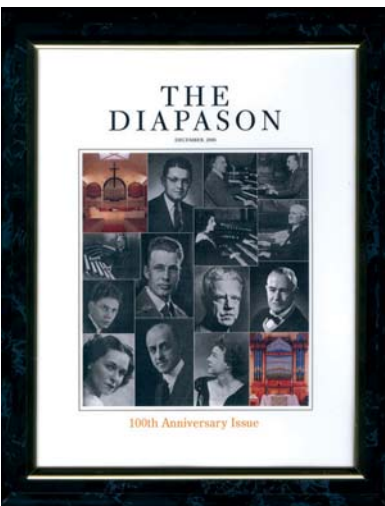
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Fruhauf Music Publications is currently offering a complimentary online download of Johann Sebastian Bach's *Chromatic Fantasia and Fugue*, S. 903, transcribed for organ with pedal; the PDF letter-sized booklet includes informative notes and sources, along with 17 pages of music. Also of note is the online publication of one of four variations on *Ein Feste Burg* (from the publisher), drawn from *A Baroque Partita for Organ*. The Bach score marks a 300-year anniversary, and the Martin Luther hymn tune setting celebrates a 500-year anniversary. Please visit www.frumuspub.net and scroll down to the Bulletin Board for access to both files.

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Grant Peace, We Pray, a new choral work by David Herman, is available as a free download. Luther's text, with its 16th-century melody, is set for SAB choir and organ and was written to commemorate the 2017 Reformation anniversary. Available from the composer at herman@udel.edu.

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

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

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

PUBLICATIONS / RECORDINGS

Avant Garde Organ Music on a Raven CD, "Light and Dark and In Between:" Diane Luchese plays works by Messiaen, Jean-Louis Florentz, Keith Carpenter, John Cage, Pozzi Escot, Sofia Gubaidulina, Arvo Pärt, Robert Cogan, Maruicio Kagel, and Györgi Ligeti. Four organs in Baltimore: 2007 Schantz, Cathedral of Mary Our Queen; 1931 Skinner, Brown Memorial Presbyterian; 2007 Andover, Christ Lutheran; 1961 Andover/Fisk, Mount Calvary. Raven OAR-964. \$15.98 each, postpaid. Raven, Box 25111, Richmond, VA 23261, 804/355-6386, RavenCD.com

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

Organs of Oberlin chronicles the rich history of organs at Oberlin College, the Conservatory of Music, and the town of Oberlin, Ohio. The hard-bound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8½" x 11" and features a dust jacket with colorful illustrations not found in the book. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie; photographs by William T. Van Pelt, Trevor Dodd, Halbert Gober, as well as rare vintage examples. \$50, plus \$5 shipping. Visit www.organsofoberlin.com.



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Diane Meredith Belcher



Michel Bouvard*



Stephen Buzard



Chelsea Chen



Katelyn Emerson
 2016 AGO National
 Competition Winner
 Available 2016-2019



Douglas Cleveland



Ken Cowan



Monica Czausz



Scott Dettra



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Stefan Engels*



David Baskeyfield
 Canadian International
 Organ Competition Winner
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David Higgs



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Christian Lane



Olivier Latry*



Nathan Laube



Alan Morrison



James O'Donnell*

Choir

**The Choir of
 Saint Thomas Church
 New York City**
 Daniel Hyde, Director



Thomas Ospital*



Jane Parker-Smith*



Daryl Robinson



Daniel Roth*



Jonathan Ryan

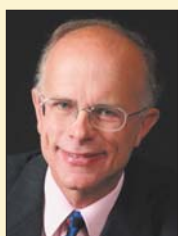


Tom Trenney

*= Artists based outside
 the U.S.A.



Thomas Trotter*



Todd Wilson



Christopher Young

**Celebrating
 Our 96th
 Season!**