American Organ Institute
University of Oklahoma
Norman, Oklahoma
Cover feature on pages 22–23
IT’S ALL ABOUT THE ART

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20 Under 30

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

Summer events

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

In this issue

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

Here & There

Marguerite Brooks (photo credit: Robert A. Lisak)

The Yale Institute of Sacred Music, New Haven, Connecticut, announces the retirement of Professor Marguerite L. Brooks at the end of the 2019–2020 academic year. Brooks has led both the program in choral conducting and the Yale Camerata since 1985. As founding conductor of the Yale Camerata, one of Yale’s first campus/city arts collaborations, Brooks has led nearly 200 musical performances featuring wide-ranging programming. The Camerata, and its associated choral choir have performed music from the Middle Ages to the present day. For over thirty years, the Yale Camerata and Choral Clusters have brought together students, faculty, and staff from virtually every department and school at Yale as well as hundreds of Connecticut residents to collaborate as part of the ensemble and with the Yale Glee Club, Yale Schola Cantorum, Yale Phalmarmonium, Yale University Orchestra, Hartford Symphony Orchestra, Yale Concert Band, New Haven Choral, and other groups. They have been featured on National Public Radio’s Performance Today and on local Connecticut Public Radio.

Brooks has long been a champion of women’s justice and women’s rights. She has performed music written about women’s suffrage in the United States and Canada, and her concert career has taken her to festivals and events around the world. Brooks has premiered over forty acoustic and electro-acoustic works. She also serves on the faculty of the North American Carillon School.

The award was created in 2011 by the Office of the Senior Vice Provost in honor of the late Shirley Verrett, who was a James Earl Jones Distinguished University Professor of Voice at the University of Michigan. Verrett earned a master’s degree in organ performance from Eastman School of Music and an artist diploma from the Royal Belgian Carillon School, Mechelen, Belgium. Verrett’s concert career has taken her to festivals and events around the world. In Canada, Australia, and North America, she has performed over forty acoustic and electro-acoustic works. She also serves on the faculty of the North American Carillon School.

The University of Michigan Women of Color in the Academy project presented its eighth annual Shirley Verrett Award to Tiffany Ng on February 21. Ng is assistant professor of church music and university director of music at the University of Michigan, Ann Arbor. She holds a doctorate in musicology and new media studies from the Royal Conservatar School of Music, Calmer, Belgium. Her concert career has taken her to festivals and events around the world. In Canada, Australia, and North America, she has performed over forty acoustic and electro-acoustic works. She also serves on the faculty of the North American Carillon School.

COMPETITIONS


All competitors will participate in the preliminary rounds June 15–19, with the top five competitors competing in the final round on June 22, in the ballroom of Longwood Gardens. Anderson and


gregory zielke and jeannine jordan

Jeanine Jordan, organist and narrator, and David Jordan, mezzo artist, presented their organ and multimedia program, From Sea to Shining Sea, as part of the Performing Arts Series at Tabor College, Hillsboro, Kansas. Their presentation has also been performed in Canada, New Zealand, and South America, and has been performed at events in Europe, Asia, and South America. The event was supported by the American Choral Directors Association, the Women’s Choral Education Network, and the National Alliance for Shiite and Seraphic Fire.

Gregory Zielke has an extensive career as a performer and teacher in the United States, Europe, and Asia. He has appeared as a guest artist and director with Generations, the University of Chicago Glee Club, the Yale Glee Club, and the Yale Symphony Orchestra. He has also appeared as a guest artist with the Yale Glee Club, the University of Michigan, and the Yale University Choral Society. He has performed in recital with the Yale Symphony Orchestra, the Yale Concert Band, and the Yale University Choral Society. He has also performed in recital with the Yale Symphony Orchestra, the Yale Concert Band, and the Yale University Choral Society.

For information: https://www.theslavc.org

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Editor’s Notebook

In “Harpsichord Notes,” Larry Palmer represents various front-cover features of the harpsichord in the history of THE DIAPASON. All of the issues mentioned are presently available at our website (www.thediapason.com), enabling you to learn more about how informative THE DIAPASON has been through the past decades. John Bishop, in “In the Wind...” writes about early electro-pneumatic action organs and their elaborate switching systems. In “On Teaching,” Gavin Black begins a discussion of listening to music. We present our annual list of summer conferences, seminars, workshops, as well as concerts.

Our cover feature is a first for THE DIAPASON—instead of showcasing an organ, we learn about the program of organ, church music, and early music at the College of the University of Oklahoma at Norman. This not your usual organ department, as the program of studies has unique aspects such as the study of theatre organ playing and of organbuilding and maintenance.

“In Organ Projects,” we learn about a Wicks organ that has a new home, and about how informative T

THE DIAPASON • APRIL 2019 • 3

www.thediapason.com
Grants and scholarships

The Ruth and Clarence Mader Memorial Scholarship Fund is pleased to announce the recipients of its 2015 Research Grant Competition and to invite proposals for the 2019 competition. Four research grants were awarded in 2018. Jane Shatwin Hettrick received a grant for her project, “A Newly Discovered Organist Contract from 1824 in the Vienna Lutheran Church,” and Alexander Mesler received funding for his project, “The Organ and Secularized Churches: Church Brewpubs of the Rust Belt Region.” Christopher Holman was awarded a grant to support his work on a recording of Swiss Renaissance organ music. Finally, Damin Spritzer received support for her recording, Rhapsodies & Elegies: English Romantic Organ Music.

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

The deadline for applications is April 16. For information: maderscholarshipfund.org.

Concert management

Concert management www.maderscholarshipfund.org.

Festivals

The British Institute of Organ Studies, the Incorporated Association of Organists, and the Royal College of Organists announce OrganFest, a biennial event to take place September 6–9 in Cardiff, Wales. Recitalists include David Briggs, Robert Court, and Gerard Brooks. Organists featured include an 1887 Willis, 1894 Willis, 1982 Peter Collins, and 2010 Nicholson & Co.

For further information: www.organfest.org.uk.

Publishers


GIA Publications announces new books: Sacred Choral Music Repertoire: Insights for Conductors (G-9615, $24.95). Edited by Cameron LaBarr and John Wykoff, presents a series of interviews with composer, conductor, and teacher Alice Parker, providing a view of her life and music. Subjects include Parker’s philosophies on melody, arranging, singing, music teaching, conducting, and other topics.

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

The Melodic Voice: Conversations with Alice Parker (G-9669, $29.95), by Cameron LaBarr and John Wykoff, features the hymntune prominently; Toccata on St. Theodulph, is a postlude for Palm Sunday; and Suite Ancienne, is the last work for organ by this composer. For information: www.michaelsmusicservice.com.

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

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

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Michael’s Music Service announces new sheet music restorations: April, by Harvey Gaul, is a work that will require some practicing, but is appropriate for use in the spring season. A Moonlight Serenade, by Gordon Balch Nevin, has a melody for Oboe and is not difficult. Toccata on St. Thodelph, by Roland Diggle, is a postlude for Palm Sunday; featuring the hymntune prominently; Suite Ascension, by F.W. Holloway, is the last work for organ by this composer. For information: www.michaelsmusicservice.com.

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Here & There

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

Recordings

Christmas at St. George’s (REGCD533) features the choir of St. George’s Cathedral, Southwark, UK, directed by Norman Harper; Frederick Stocken, organist. This CD includes works by the conductor, Philip Ledger, John Taverner, and James MacMillan. For information: www.regentrecords.com.

Organbuilders

Hochhalter, Inc., Salem, Oregon, has completed a renovation of 1962 Casavant Frères, Limitée, Opus 2680 for the Episcopal Church of the Good Samaritan, Corvallis, Oregon. Work included new façade pipes, all new reeds, including a full-length Pedal 16′ Trombone, console solid-state conversion and switching system, selective revoicing, tonal regulation, and a new Swell 8′ Diapason. The façade was moved forward 12 inches to allow space for the 16′ Trombone and Great 8′ Trumpet. The general character of the flue was retained by request. Nancy Dunn is director of music and organist for the church. For information: www.hochhalter.com.

Noack Organ Company, Inc., Georgetown, Massachusetts, has been chosen to build a new three-manual, 58-stop, mechanical-action instrument for the Cathedral of Saint Paul, Birmingham, Alabama. The cathedral was completed in 1883 to the designs of Chicago, Illinois, architect Adolphus Druiding, who successfully combined Neo-Gothic Victorian lines with eclectic detailing, leading to a sense of grandeur through the proportion of the sanctuary and its intricate decoration.

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

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

Wheaton already has a 50-stop Casavant organ, installed in 2003 in Edman Memorial Chapel, a 2,400-seat concert hall. It is a French-inspired, eclectic instrument that can perform a wide range of organ literature. The Taylor and Boody, by contrast, is planned to speak in a distinctly Germanic voice. The instrument will have 31 stops on two manuals and pedal with suspended mechanical key and stop action. The organ case will be based on Werkprinzip concepts of Hauptwerk 8’ Principal, Rückpositiv 4’ Präludant, and Pedal Principal in façade. Hand pumping will be possible with three wedge levers and pedal with a traditional pedal board.

The Sound of Pipe Organs

M. McNeil
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"St. Joseph selected a new Rudy Lucente Designer Series Three-Manual 66 Stop custom pipe and digital Allen Organ to replace their existing 1980 Allen Organ. 18 ranks of pipes were added to substitute or add to the current stop list. This new instrument incorporates all current Allen technologies available, as well as the capability for future expansion.

I am very excited to play our new Allen. The pipe and digital organ with GeniSys™ Voices allows me to access a vast selection of varying timbres, and having these features allows me the opportunity to enhance my repertoire selections. St. Joseph's music program is currently on a growth curve, and the addition of this new instrument will not only enhance playing the music for Mass, but it will also add a new dimension for those who attend Mass.

The custom hardwood console is a beautiful work-of-art! The color of the console was chosen to complement our newly renovated choir loft, and match the wood of the church interior. Allen's numerous organ speakers emit the clean and accurate digital pipe organ sound, making it extremely difficult to tell the difference between the pipes and the digital voices! The advancements in Allen's sound technology are astounding!"

I particularly enjoy having so many options available. The ability to add or substitute pipes, use GeniSys Voices, and have MIDI capabilities creates endless combinations. We are very much looking forward to Easter, when we will be able to experience the richness of our new organ and brass!"

Frederick J. Locker, Minister of Music
Here & There

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

The Naperville Millennium Carillon is housed in a striking freestanding tower on the Riverwalk at Rotary Hill in downtown Naperville, Illinois, a suburb of Chicago. The Moser Tower and Millennium Carillon project was a true community effort, having drawn support from many local donors, whose names decorate the bells, as well as businesses, the Naperville Park District, the Millennium Carillon Foundation, and the City of Naperville. Begin as a celebration of the new millennium, the entire project, including adjacent visitor center, was completed in 2007. The grand carillon, so called because it spans down to G2, has 72 bells, making it the fourth largest in North America by the number of bells. The Royal Eijisbouts Bell Foundry cast them in 2000. The bells can also be played with external hammers via computer control.

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

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

Live performances on the Millennium Carillon can be heard Saturdays at noon and Sunday afternoons, April through December. June through August, district also runs an instruction program for new and experienced carillonneurs.

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

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

In 1949 he married Irene Davidson, and they moved to the Oberlin, Ohio, where he studied at Oberlin Conservatory of Music, earning a Master of Music degree. After graduation, the Giffords returned to Massachusetts and settled in Hingham. He became organist and music director at the Old Ship Church, Hingham, and worked as a pipe maker and voicer for C. B. Fisk, Inc., Gloucester, Massachusetts, and served as organist at Newburyport Presbyterian Church. After retirement, the Giffords moved to Charlestown, Massachusetts, and David Gifford became organist for St. John’s Episcopal Church in Ashfield, Massachusetts. After his wife’s death in 1999, he moved to Cumming, Massachusetts, and was organist at the Village Congregational Church. Eventually Gifford retired from active organ playing and moved to Williamsburg and then to Northampton, Massachusetts.

David Gifford is survived by his son Ralph Gifford and wife Amy of Westfield, New Jersey, and daughter Anne Dodge and husband Richard of Barrington, Connecticut. A memorial service was held February 16 at St. John’s Episcopal Church, Ashfield. Memorial contributions may be made to The Gifford School, 177 Boston Post Rd., Westport, MA 02893.

Robert “Robby” Anthony Giroir, Jr., 59, of Baton Rouge, Louisiana, died December 23, 2018, after a brief illness. He earned a Bachelor of Music degree in music education from Louisiana State University and in 1983 became organist and director of music at St. Joseph Catholic Cathedral, Baton Rouge, as well as director of choral studies at Baton Rouge Magnet High School.

During Giroir’s tenure, the choirs at the school consistently earned superior ratings at district and state levels. He is survived by his brother, Margaret Giroir, in Weston, Massachusetts; teaching, he returned to organbuilding and became a pipe maker and reed voicer for C. B. Fisk, Inc., Gloucester, Massachusetts, and served as organist at Newburyport Presbyterian Church. After retirement, the Giffords moved to Hingham, Massachusetts, and David Gifford became organist for St. John’s Episcopal Church in Ashfield, Massachusetts. After his wife’s death in 1999, he moved to Cumming, Massachusetts, and was organist at the Village Congregational Church. Eventually Gifford retired from active organ playing and moved to Williamsburg and then to Northampton, Massachusetts.

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

Noel Rawsthorne, 89, died January 28. Born December 24, 1929, he studied with Harold Davie at Royal Manchester College of Music (now Royal Northern College of Music), after which he studied with Fernando Germani in Italy and Marcel Dupré in France. Rawsthorne was organist of Liverpool Cathedral, UK, from 1955 until 1990, when he was named organer emeritus. From 1980 until 1984 he was also organist of St. George’s Hall, Liverpool. As a recitalist, he performed throughout the UK, Europe, and the former Soviet Republic. In 1994, the University of Liverpool awarded him an honorary doctorate of music. A memorial service was held March 3 at Liverpool Cathedral.
The Ecclesia offers a solution for every church

The Ecclesia has been specifically designed to fill the corners of every church with powerful, high-quality sound. Thanks to these characteristics, the Ecclesia has become a favorite for churches and concert halls around the world.

It is available in five different models, starting out with the two-manual T-170 and adding extensive extra options to culminate in the four-manual D-570, with eighty stops.

The Ecclesia is an outstanding organ for the smallest church hall to the largest cathedral. The organist has all the tools necessary to take congregational singing to a higher level.

Saturated with musical tradition
One of the striking features of the Ecclesia is its magnificent sound, saturated with a musical tradition spanning the entire spectrum from Baroque, Romantic, and Symphonic styles to classical organ literature.

Johannus believes in the authenticity of each individual tone produced by the pipe organ, which is why we record the sounds tone by tone, to maintain that authentic pipe organ sound.

Balanced audio system delivers a powerful sound
The organ is based on a state-of-the-art audio system and features multiple amplifiers, subwoofers and loudspeakers. The D-570, for example, is equipped with an 18.3 audio system, which channels the authentic pipe organ sound superbly. This powerful sound - a feature of all five Ecclesia organs - makes the organ the ultimate instrument for accompanying both choral and congregational singing.

The church organ that doesn’t compromise
The Ecclesia organ is so attractive because it can be adapted to suit individual needs. For example, solo stops can be added, alternative side panels can be chosen, and wood finish colors can be selected. The only way Ecclesia compromises is by combining the ultimate quality of Johannus with the wish to create the organ that best suits the needs of the church. In all other respects, the Ecclesia is the church organ that doesn’t compromise.
Students' Listening I

The form of this column's existence, much of what I wrote about was practical, specific material regarding teaching—what I often refer to as nitty-gritty teaching, such as teaching pedal playing, hand distribution, practice techniques, registration, etc. I would often go through pieces in great detail, suggesting how to put pieces together.

However, over the last year or so, I have found myself interested in writing in a more general vein, turning to ideas from outside formal or informal lessons.

I am also aware that there is some limit to how much there is to say about the teaching process, there will be a limitless number of approaches to pedal psychology, but there is a limit to how much one person should go on saying it! There are good reasons that methods books are not as long as encyclopedias.

When I started the column, and for a while thereafter, I was typically writing about things that I knew about before the column—such as how to approach a particular piece, it will be an actual account of my own grappling with the work of learning a piece. Be sure to watch for it in the May issue of THE DIAPASON.

In the next several months, I will write about things that I learned from my formal teaching process is perhaps more distant or indirect. Now what I want to do is revisit someday. The distinction has suggestions for something that might be interesting to write about the “nitty-gritty” again.

But more recently, a lot of what I have learned about my own work outside formal or informal lessons. It has nothing to do with thinking about music, or about things that I knew about before I want to do. It is not that I want to think about the question, it is, what is the role of listening to music in my life? I am trying to understand it as an intense, and primary; now that relationship to that experience is framed by the level of exposure.

That is abundantly useful and good. It is profoundly exciting. It process exposes everything, the exposure process of trying to evolve as a teacher and thinker about music and teaching.

In the next several months, I will write about issues that are either directly about speaking directly to different categories of music. That and the following part of this column falls into that latter category. In subsequent articles, I will systematically explore my own current project as an organ player and teacher, examining and performing J. S. Bach’s The Art of the Fugue. Rather than being a detailed and systematic set of suggestions to help develop an approach to approaching a particular piece, it will be an actual account of my own grappling with the work of learning a piece. Be sure to watch for it in the May issue of THE DIAPASON.

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AN IDEAL ORGAN
FOR CHURCH OR CONCERT

Rodgers is proud to present the new Inspire Series 343: An ideal organ for worship and performance.

The new Inspire Series 343 has a total of 235stops spread over 43 illuminated stop tabs. The organ features four organ styles: a Variant Library and 18 orchestral selections equipped with three velocity-sensitive manuals, a 32-note AGO pedal board, and an internal 2.1 audio system with the option of expanding to a 5.2 plus 2-channel multi-channel audio system.

The Inspire Series 343 is a state-of-the-art church and concert organ with unending flexibility.

FOUR ORGAN STYLES
In addition to the standard stoplist – American Classic – stops can be selected from the English Cathedral, French Romantic and German Baroque styles. The Variant Library consists of over 100 stops to choose as desired. The organ is not limited to stops from only one style; all are available instantly. For those who appreciate a large variety of sounds, the Inspire 343 is an ideal choice.

ANTIPHONAL SWITCHING
A particularly convenient feature of the Inspire Series 343 is antiphonal switching. This enables the organ to transport congregational worship in larger spaces where the congregation may be at some physical distance from the main organ’s sound.

For rapson effects, the organist can transmute the organ sound with the push of a button for multi-directional sound, or sound from only the rear or the front of the worship space.

VARIETY OF DESIGNS
The Inspire Series 343 console is made of traditional wood veneer with a deluxe wood finish. The organ is available in rich, medium and dark oak veneer versions.
The front page sported a two-column-wide facsimile of the first page of Armand-Louis Couspern’s *Simфонia de Clavecinis*. Fuller's comprehensive traversal of this most interesting topic continued on pages 6 and 7, illustrated with a diagram of knee levers, two further musical manuscript examples by C. P. E. Bach, and a useful bibliography for further study of this topic. As an additional bit of nostalgia, page 7 also had an advertisement for Richard Kingston harpsichords; at this time, Richard was still in his first decade of building fine instruments in his Dallas, Texas, shop.

Front page #4 Editor Lawrence closed my ‘Affectionate Remembrance’ of the late E. Power Biggs for the cover feature of March 1973’s journal, replete with a large photograph of the master organist and his pedal harpsichord. I just happened to be at harpsichord maker John Challen’s home one afternoon during the 1969 American Guild of Organists national convention in Detroit. I was playing some Bach on Challen’s prototype pedal harpsichord when EPB arrived to try the instrument. Removing his shoes, he sat down to try it. The result, of course, became harpsichord history. Biggs ordered one on the spot and subsequently recorded several discs, ranging from popular musical favorites such as Saint-Saëns’s *The Swan* to a full set of six Bach trio sonatas on the newly acquired instrument.

Front page #5 In July 1979 there was much international celebration of Wanda Landowska’s centenary. Editor Arthur Lawrence agreed that we should join that observance, and that we needed to contact Landowska’s long-time companion and current resident of the pioneering harpsichordist’s last home in Lakeville, Connecticut, to ascertain if she might write a feature article for us. Denise Restout responded favorably, but informed us that she would need to be reimbursed for such a task. Since no contributors to *The Diapason* were at that point in its history, Arthur and I each contributed her fee from our own funds, and the magazine was well served! Ms. Restout not only provided the feature article for the front page (continued on pages 13-15), but she also contributed an extensive article about the two Landowska-inspired harpsichord concerts by Falla and Poulenc (pages 9-11) and the introduction on page 2 (“Happy Birthday, Wanda”). The result: Landowska was celebrated on thirteen of the twenty-four pages in our July publication.

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

Front page #7 A true festschrift to celebrate the seventieth birthday of master harpsichord builder William Dowd appeared in February 1992. By this time *The Diapason* sported actual front covers, which in this case featured a montage of four Dowd harpsichords (German, French, and Franco-Flemish doubles and a French single), with the builder’s King David and his harp logo in the middle of the very attractive layout approved by Editor Jerome Butera.

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

All these varied glimpses into Dowd’s life and legacy are fascinating, and they comprise a major contribution to the modern history of the American (and Parianian) development of harpsichords based on historic models. The last two, however, provide unique offerings from...
The February 1992 issue celebrating the seventieth birthday of William Dowd

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

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

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

Dowland and Purcell choosing their texts with William Dowd in mind

O how happy’s he, who from business free
Music for a while (‘tis, a very good while,—since 1949).
While bolts and bars my days controll[d]
(‘The last two letters added by the editor make constant superfuous.)
From silent nght (‘Only since acquiring a
telephone answering machine)
If my complaints could passions move
(‘Deliver them at No. 100)
If music be the food of love (Eat on)
Flow my tears (For good launfdication)
Lachmair (The same, for another kind of
customer) . . .


Comments and questions are welcome. Address them to tpalmer@smu.

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Reviews

New Recordings


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

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

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

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

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

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

—John L. Speller
Port Huron, Michigan
Connectivity

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

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

I suppose I will want to renew the Wi-Fi connection sooner or later, but as I only paid $125 for the printer, I may just buy another one rather than spend more time trouble-shooting. Wendy’s just bought another one rather than spend the time to repair her old one.

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

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

In the wind...

In the wind...

In the wind...

In the wind...

In the wind...

In the wind...

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

That was quite a revolution. It took barely a generation to move from tracker action, proven to be reliable for over five hundred years, to electro-pneumatic action—that new-fangled, up-and-coming creation that provided organists with combination actions, comfortable ergonomic consoles (decades before the invention of the word ergonomic), myriad gadgets to aid registration, and, perhaps most important, unlimited wind supplies.

Many organists were skeptical of the new actions, thinking that because they were not direct they could not be musical.

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

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

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multiple windchests for each division, and unifed stops around the edges, one note of the Great keyboard might have as many as twenty contacts in various forms. Sometimes you see that many contacts physically mounted on each key, with miniscule spacing, and tiny dots of silver placed at the opposite end. Split a cup of coffee into that keyboard, and your organ technician will spend scores of hours in your organ. One organ I worked on for years was in fact two. The organ(s) at Trinity Church in Boston included a three-manual instrument in the chancel and a four-manual job in the rear gallery. Of course, both had pedal divisions. The console functioned as a remote-control device, its keyboards, stopboxes, pistons, and expression pedals operated a complex relay in a basement room directly below the organ, and the relays were mounted vertically, when a contact broke, it would fall and lodge across its wires from chamber to console. We followed the directions meticulously, made all the connections carefully, crossed our fingers, and turned it on. Some smoke came out. It took us a couple hours to sort out the problem, and we had to wait a few days for replacement parts, but the second time it worked perfectly. I do not believe we were very sure of what we had done, but we sure were pleased.

In around 1987, I became curator of the marvelous Aeolian-Skinner organ (Opus 1202, 1951) at the First Church of Christ, Scientist (The Mother Church) in Boston. With over 2,200 rank and 13,000 pipes, the instrument had heaps of electro-pneumatic-mechanical relays. As I came onboard, wire contacts had started to break at a rapid rate, and as the switches were mounted vertically, when a contact broke, it would fall and lodge across its neighbors causing cluster ciphers. Ronald Paul of Salt Lake City, Utah, had been contracted to install a new solid-state switching system, and I was on hand to help him with many details. I was assuming the care of the organ from Jason McKown who had worked personally with Ernest Skinner at the Skinner Organ Company and cared for the Mother Church organ since its installation. Jason was in his eighties and still climbed the hundreds of rungs and steps involved in reaching the far reaches of that massive organ. Jason looked over all the shiny gear, bristling with rows of pins and fitted with those fiberglass cards covered with yes/no buttons, shook his head, and said, “this is for you young fellows.”

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

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

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

When I think of a wireless connection between the console and chambers of a large pipe organ, I imagine sweeping onto the bench, robes a-flutter, turning on the organ, pushing a piston, and garage doors throughout the neighborhood randomly opening and closing Swing wide the gates. I’m coming home.
February 14 - 21, 2018

By Cicely Winter

Each IOHIO (Instituto de Órganos Históricos de Oaxaca, A.C.) Festival builds on the success of its predecessors, making sure to surpass the previous year in every way. It was the most extensive, since the restored organ in Jalatlaco could be included in the festival for the first time.

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

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

• Six young Mexican organ students and one organbuilder received scholarships to participate in the festival, and our five live organists and students were delivered to the festival.

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

February 14 (Wednesday)

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

That evening Cicely Winter and Valentín Hernández presented the first concert of the Festival of Oaxaca Folk Music with music transcribed for organ and percussion in the Basílica de la Soledad.

February 15 (Thursday)

Registration took place throughout the day in the Oaxaca Phallatec Museum (MUF), giving us a chance to finally meet the people we had been corresponding with and greet old friends from past festivals. The inauguration of the festival that afternoon began with a presentation by Cicely Winter, director of the IOHIO, about the activities and goals of the festival. José Vásquez, project coordinator of the IOHIO, spoke about our teaching project and our success in having organs played at Mass despite the austere times. It was a better view of the artists and see the action in the choir loft, particularly how a better view of the artists and see the action in the choir loft.

A collection of pre-Hispanic origin, this delicious foamy drink is made with ground cacao, cornmeal, and the seed of the mamey fruit and the flower of a tree (rosita de cacao), which grows only in or near Huayapam.

This charming church has one of the most beautiful Baroque altarpieces in Oaxaca, whose intricately carved golden columns are referred to as “gilded lace.”

February 16 (Friday)

The day started with a bilingual welcoming reception, with the participation of San Andrés Huayapam, located on the outskirts of Oaxaca City. And the room was filled to the brim with the large and signed permission came through just days before the visit.

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

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February 17 (Saturday)

This year marked the festival debut of the “Instituto del Órgano Hispanico,” and it was probably originally unpainted, then painted bright yellow, still seen back the keyboard, and eventually repainted sober maroon in the twentieth century. In Huayapam we savored the trip of many Masses that are painted on small tin plaques. The church’s size, large for the small town, is nearly intact with its original keyboard and pipes. It is simply carved, a style we refer to as “a country organ,” and was probably originally unpainted, then painted bright yellow, still seen back the keyboard, and eventually repainted sober maroon in the twentieth century.

During free time between the Huayapam concert and the evening concert, some went to see the famous tree in Santa María de Tule, while visiting organists and students had a chance to play the large and signed permission came through just days before the visit.

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This charming church has one of the most beautiful Baroque altarpieces in Oaxaca, whose intricately carved golden columns are referred to as “gilded lace.”

During free time between the Huayapam concert and the evening concert, some went to see the famous tree in Santa María de Tule, while visiting organists and students had a chance to play the large and signed permission came through just days before the visit.

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in fifty years, is completely intact and still grunts and wheezes when one of the bellows located in the loft above is pumped. Unfortunately because of the reduced population and remote location of the town, a restoration would not be practical. One example was in the lovely Baroque church of San Andrés Sinaxtla. The case of the organ built in 1791 combines both Baroque and neo-Classic case design elements. The construction is idiosyncratic, since it is the only instrument of this size with direct suspended mechanical action, i.e., no rollerboard. Of particular interest is the inscription across the façade including the name of the donor, the date of construction, and the cost of the organ, but, as is typical, omitting the name of the organbuilder. Just down the road from Sinaxtla sits the most majestic complexes of Baroque art. The fourth concert of the festival took place in Santo Domingo Yanhuitlán, the sixteenth-century Dominican stronghold in the Mixteca Alta region. With its soaring stone vault supported by lateral flying buttresses and its magnificent altarpieces, it is one of Mexico’s most majestic complexes of Baroque art. Organist David Soto and clarinetist Lorenzo Meza, both from near Mexico City, thrilled the audience with a program that reverberated throughout the immense nave. This organ, located on a side balcony, was built around 1690–1700 and restored/rebuilt in France in 1999. Its case is one of the most elaborately decorated of all Mexican organs, with Dominican symbols and fantastic swirling imagery, similar to the Soledad organ case, and fine leather faces on the façade pipes. Because of earthquake damage to the main altarpiece (retablo), we could sit only in the front half of the church. The day culminated with the traditional pre-concert festivities in San Andrés Zautla. We were received in the atrium of the church by the local band with fireworks, plenty of mezcal, necklaces of bugambilias, dancing, and finally a delicious meal of estofado de pollo (chicken stewed in almond sauce), served in the municipal library across the street from the church. After dinner, we crowded into the church where many people from the community were already waiting for the fifth concert of the festival. This was the first of three collective concerts, whose goal has been to offer the opportunity to play the organs to as many organists and students as possible. Roberto Ramirez, Andre Lash, Andres Cea, Willem Jansen, Laura Carrasco, and Christoph Hammer presented wonderfully contrasting pieces to top off such a busy and exciting day. We were honored to have with us José Miguel Quintana from Mexico City whose association “Organos Históricos de México” financed the restoration of the Zautla organ in 1998. The case of this 4′ table organ (1726) is exquisitely carved, gilded, and painted with images of saints and angels. A
The organ was built sometime between 1735 and restored in 1991. The façade bowls embedded into the bell towers in San Miguel del Valle at the foothills of the Sierra Juarez. The 4′ table organ is uniformly in good condition, particularly affected the Mixteca region. Ongoing negotiations with the priest and the INAH allowed us access to the first half of the church and the organ balcony, which unfortunately no plaster had fallen from the ceiling. The 2′ table organ dating from approximately 1720–1730 is situated in a high balcony overlooking the soaring nave of the church and is exquisitely decorated with images of saints and angel musicians. The case and bellows are original, but the pipes, keyboard, and interior components were refurbished in 1990. The church has one of the most magnificent Baroque altarpieces in all Mexico and includes paintings by the renowned sixteenth-century Spanish painter Andrés de Concha. The second organ in this church, an imposing 8′ instrument, faces the small organ from the left balcony. Built in Oaxaca in 1840 by a member of the renowned Martínez Bonavides organbuilding family, it was once a magnificent instrument and is largely intact except for the loss of nearly all its pipes; only the five largest remain in the façade.

We then proceeded to the neighboring church of Santiago Teotongo, rich enough in eighteenth-century Baroque art to stand as a museum in its own right. The magnificent case of this 8′ organ, though empty, is integrated stylistically with the opulent altarpieces, and statues of angels once stood atop its towers, singing through their O-shaped mouths via pipes passing through their bodies. The organ was stripped of its pipes, keyboard, and more during the Mexican Revolution, and its date is unknown, but the organ’s profile closely resembles that of San Mateo Yucucuí (1743). An added attraction was the eighteenth-century painted armoire in the sacristy, decorated with period figures engaged in their daily activities. The tour continued with a visit to the sixteenth-century church of Santiago Tepojpan, which could also stand as a museum of colonial religious art in this culturally rich area of the Mixteca Alta. The luxuriously painted organ case (1748) was the last Oaxacan organ with religious imagery. Portraits of the donor and his wife being blessed by his patron saint, Saint Nicholas, are depicted on one side and Santiago on horseback on the other, both unfortunately obscured by layers of grime. Another special feature is the ornamental painting on two decorative metal latches on the façade, which include the name of the donor, the cost of the organ, and the date of construction, although as in Sinaxtla, omitting the name of the organbuilder. Afterward
we were treated to a talk about the Mixtec ball game (*pelota mixteca*).

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

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

**February 20 (Tuesday)**

Participants divided into two groups. Many chose to visit the late pre-Classic and Classic (400 BC–500 AD) Mixtec archeological site and the community museum of San Martín Huamelulpan with Marcus Winter of the INAH. Most of the organists and students opted to stay behind to play the ‘Mixteco organ and had great fun trying out their pieces and helping each other with the registers.

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

Our final church and organ visit was in Santa María Tiltipepe, for the crowning visual experience of the field trips. Located in the Dominican sphere of Yanhuitlán and built atop a pre-Hispanic temple, this sixteenth-century church has long been appreciated by art historians for its richly carved asymmetrical façade and stone interior arches. The unrestored 4’ organ, situated on a side balcony, is one of Oaxaca’s oldest (1705) and often elicits a gasp of astonishment when seen for the first time. Unfortunately nothing is known about its history to explain its idiosyncrasies of construction and decoration, and if it did not have the characteristic Oaxacan hips on the sides of the case, we might wonder if it were imported.

We proceeded to the Hacienda Santa Marta in San Sebastián Elta on the outskirts of Oaxaca City for our farewell dinner. A scrumptious buffet awaited us with plenty of mezcals and a guitar duo serenaded us with numerous Oaxacan folk songs. Toasts and sentimental reminiscences created a special connection with old and new friends who had shared this unique Oaxaca organ adventure.
William Albright, Whistler (1834–1903): Three Nocturnes

By Sarah Mahler Kraaz


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

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

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

To begin to understand and appreciate the music, one must first get a grip on the visual art that was the inspiration for the music. A twofold process—researching Whistler’s esthetics, including why he chose musical titles for his pieces, and looking long and carefully at images of the three paintings—was the starting point for Albright. Charles Whistler was an American expat who spent most of his life in Europe, specifically London, although he also lived in Venice for a time. He modeled his art from the 1870s upon Albright’s technique carefully before

The bell towers and castles are massive vertical structures built from chord clusters in the pedal up through the extreme treble on the manuals, but the work is an impressive tour de force (the lowest dynamic marking is forte).

Burns of thirty-second notes punctuate the sound mass and thick downward arpeggiated chords suggest bells. At the very end of the movement two handbells ring simultaneously, they are the last sound heard.

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

One artist painted on the organ, the other on canvas. The result is a great dramatic contrast. Whistler’s adventurous exploration of color, form, and technique with Albright’s music and audience is a unique, complex work that demands the concentration of the performer and audience; eyes, ears, intellect, and imagination are essential. The music makes technical demands on the organist—palm glissandi, tremolando, chord clusters, coordination with an assistant, and improvisation—that are challenging but not impossible. Although Albright did not mention projecting Whistler’s images during a performance, doing so seems almost essential given the close connection between the paintings and the music. A pre-concert talk by an art historian might also be appropriate.

The bell towers and castles are massive vertical structures built from chord clusters in the pedal up through the extreme treble on the manuals, but the work is an impressive tour de force (the lowest dynamic marking is forte). Hundreds of thirty-second notes punctuate the sound mass and thick downward arpeggiated chords suggest bells.

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

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

By Eva Moreda

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

Officially, though, it was indeed the latter: the first International Late Medieval and Renaissance Course (the latest addition to the San Marino International Music Summer Courses series), taught entirely by Cristina Alís Raurich, one of the most exciting portative organ performers of our day. While I will not go as far as claiming that the portative organ—first documented in the thirteenth century and disappeared, after a long decline, in the sixteenth century—is making a comeback, interest is certainly on the rise. Medieval and Renaissance music had seen in the previous two centuries. Working in pairs with portative organs on pieces originally intended to be sung by the female voices of the Las Huelgas monastery allowed us to work on phrasing and expressivity, paying close attention to the text and to each other. There followed two lesser-known pieces by Flemish composer Guillaume Dufay, dating from approximately a century later than Las Huelgas. Here, Dufay alternating the original Gregorian chant with interpolations of three-part polyphony: complex counterpoint that took the whole group many hours to put together with instruments and voices, and lots of food for thought on the relationship (musical, textual, rhetorical) between the traditional monophonic chant and the more recent polyphonic glories.

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

Working on the sequentiary provided one further example of Raurich’s sensitivity as a teacher: instead of holding formal lectures, she chose to introduce a range of theoretical topics pertinent to the history and performance practice of medieval music in a way that never took us far away from the music-making. Certainly, this was the best possible start to the International Late Medieval and Renaissance Music Course in San Marino, and here’s to it becoming established as one of the top summer schools for keen performers of medieval music worldwide.

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

Course website: www.sanmarinoartist.com
A revolution in Norman: how a visionary idea transformed the organ industry
American Organ Institute
University of Oklahoma
Norman, Oklahoma

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

In December 2017, I spent several days on campus at the AOI and conducted a series of interviews with faculty and staff. It held the people at the AOI in the highest esteem. I was nevertheless deeply touched by the fervent passion with which they approached their discipline, the goal of the institute were shared among all. From the director of the program to students just beginning their musical journey, there was a unanimity of purpose and understanding that the AOI offers something truly exceptional, the opportunity to be part of a family that, by its very nature, is far-reaching and all-inclusive. Educational experience to its students, is helping to transform the organ world.

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

In 2005, Dr. Schwandt, then comfortably ensconced in a faculty position at Indiana University, became aware of a unique opportunity at the University of Oklahoma. The university's president, David Boren, had expressed a desire to create an organ program within the school of music, and Dr. Schwandt seized the opportunity. Among his most important purposes, Dr. Schwandt wanted to unite the organ programs, which were heretofore unconnected, including concert and symphonic organ playing, theatre organ styling and silent film accompanying.

Among his most important purposes, Dr. Schwandt wanted to unite the organ programs, which were heretofore unconnected, including concert and symphonic organ playing, theatre organ styling and silent film accompanying. He believed that the students, with the addition of the AOI, could become leaders of the organ industry. The plans were admittedly ambitious, but, in Dr. Schwandt's words, "why not?"

In 2007, shortly after the AOI opened its doors, the vision of integrating a fully functioning organ shop into the curriculum of the institute became a reality. Shop director John Riester describes the shop as an "education laboratory" with its primary purpose to provide students with projects and opportunities for broad understanding of the mechanical and technical aspects of a pipe organ. This includes work in the shop as well as regular opportunities to work in the surrounding community with service organizations.

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

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

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

Work at the shop is complemented by a comprehensive course of study, focused not only on sacred music and classical organ performance, but also on organ technology. Students attend courses that will set them up for life—whether preparing for a career in the organ industry or skilled enough to serve as regular opportunities to work in the surrounding community with service organizations.

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

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

In addition to the ATOS collection, the archive houses other significant materials that have been donated to the institute, including the Mildred Andrews Boggess collection, the papers of Dr. Larry Smith (including materials from his teachers Arthur Poister and Russell Saunders), and the complete collection of Möller master player rolls. In 2012, Bailey Hoffner became one of the first graduate assistants to work with the collections, and in October of 2016, she returned to serve as the full-time curator and archivist. She projects a discernible passion for outreach and encourages anyone with questions about the materials to contact the archives and library. In Ms. Hoffner's words, "you don't have to be a researcher" to take advantage of these special collections, and the wide range of research requests, from students in the program to organ enthusiasts around the world, is testament to that.

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

In the years since the AOI welcomed its first students, there has been tremendous growth. Since 2006, the number of students has increased from five to twenty-six, with a current count of eighteen majors (four are doctoral candidates) and eight non-majors. Faculty and staff positions have grown to accommodate the students, with the addition of...
assistant professor of organ, Dr. Damin Spritzer, and three full-time shop staff. Along with that growth, has blossomed a shared passion that the vision of the AOI is helping to ensure that future generations have a thriving organ industry within which to practice.

The AOI has its own goals for the future, and two to three times each year the faculty participate in retreats to review the one-year and five-year strategic plans, always with the aim of ensuring that everything they do is for the betterment of the students. This includes continued expansion and evolution of the curriculum to address the needs of students in the broadest way possible. The AOI shop looks to continue to expand its education of students on the technology of the organ through apprenticeship programs and through pedagogically significant projects. The archive will continue to preserve, catalogue, and strategically digitize as many parts of the collection as possible, not only to protect the material but also to ensure access to those materials for generations to come.

“Technology is not dying,” observed shop manager and instructor of organ technology Fredrick Bahr. “People are coming along with the same passions that we had, and that generations before us had.” The key is to ensure that our educational institutions are equipped to give students the skills they need to thrive in today’s often-changing musical world. That is, indeed, the true vision of the AOI, and I am grateful to have had the opportunity to experience that vision first-hand through the eyes of the students, faculty, and staff. My visit left me both grateful and inspired. It was clear that the future of the organ industry was in capable hands, both with the talented faculty and staff and exceptional students. But I was also inspired by the talent, camaraderie, and supportive atmosphere that pervaded all aspects of the AOI experience.

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

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

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

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

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

Website: www.ou.edu/aoi. Interested individuals should contact aoi@ou.edu for more information on audition dates, visits, etc.

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

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

Notes
2. organarchive@ou.edu.
Wicks Opus 5809 in its new home, the Basilica and National Shrine of Our Lady of Lebanon, North Jackson, Ohio

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

Wicks Opus 5809 was originally built for Trinity Evangelical Free Church, Holdrege, Nebraska. It was designed by their guest organist, Leon Nelson, in Holdrege, Nebraska. It was designed to Wicks Organ Company, “The instrument makes a truly grand sound and fills the Basilica with wonderful music to praise Almighty God.” —Lynn Dermdy

Builder's website: www.wicksorgan.com
Shrine website: www.ourladyoflebanonshrine.com

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

University of Florida Sacred Music Workshop
May 5-7, Gainesville, FL
Hymn festival, organ and canticle recital, chamber workshops, Laura Ellis.
Contact: https://arts.ufl.edu/in-the-loop/events/ufl-sacred-music-workshop-14390/

RSCM Course for Young People
May 30–June 2, Melbourne, Devonshire, UK
Intensive training for young singers; Simon Rosenberg.
Contact: www.rscm.com/ourcourses/spring-course-for-young-people-skedaddle-house/

American Guild of Organists Regional Conventions
June 1–12, Myrtle Beach, SC
June 16–19, Milwaukee, WI
June 20–July 3, Cherry Hill, NJ
June 20–July 3, Grand Rapids, MI
July 1–4, Buffalo, NY
July 1–7, Deseret, CO
Recitals, concerts, lectures, workshops, worship.
Contact: www.agohq.org

Singing Gregorian Chant and Renaissance Polyphony
June 1–11, New York, NY
For church music directors, choir directors, and singers wishing to gain a stronger foundation in early music; discussion: Michael Alan Anderson.
Contact: https://summer.eem.rochester.edu/course/singing-gregorian-chant-and-renaissance-polyphony/new-york-city/

Guild of Carillonneurs in North America Annual Congress 2019
June 10–14, Lake Wales, FL
Geert D’Hollander, Laura Ellis, others.
Contact: www.gna.org

Mo-Ranch/PAM Worship and Music Conference
June 10–24, Hunt, TX
Lectures, workshops, concerts; Tom Trenney, Anne Wilson, Beth Judl, others.
Contact: 906-269-9128, www.prebymusic.org

Montreat Conferences on Worship and Music
June 16–21, 23–28, Montreat Conference Center, Montreat, NC
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Nicole Smitmal, Adam Tice, Jenny McDevitt, others.
Contact: Presbyterian Association of Musician
www.pampress.org

Baroque Performance Institute
June 16–20, Oberlin Conservatory of Music, Oberlin, OH
“Music of the Enemies of Louis XIV,” coaching, masterclasses; Oberlin Baroque Ensemble.
www.oberlin.edu/summer-programs/bpi

Westminster Choir College Choral Conducting Intensive
June 17–21, Princeton, NJ
Intensive study sessions, Alexander Technical, conducting; James Jordan and Meade Andrews.
Contact: www.rivdr.edu/summerarts

RSCM-America Gulf Coast Course
June 17–23, Houston, TX
Course for girls 10–18 (choristers and two organists); individual and group instruction; Walden Moore.
Contact: www.rscmgulfoast.org

Organ Festival Holland
June 20–29, Almarn, Holland
Lessons, masterclasses, workshops, concerts, and excursions; Pieter van Dijk and Frank van Vlij."Contact: https://orgelfestivalholland.nl/en/academy/7625"

The Fellowship of United Methodists in Music and Worship Arts (FUMWMA) Music and Worship Arts Week
June 20–24, Lake Junaluska, NC
Handbells, organ, and choral workshops, Led by Mark Illuminated, Andrea Walkley, Mark Miller, others.
Contact: www.sunmeflows.org

Berkeley Choral Festival
July 4–14, Richmond, VA; August 4–11, Prague, Czech Republic.
Rehearsals, classes, lectures, concerts; Erin Friesen, Tom Hall, Heinz Fetscher.
Contact: berkhirechoficial.org

Lutheran Summer Music Academy
June 23–July 22, Valparaiso, IN
Lessons, masterclasses, lectures for high school students; Chad Forreger, David Chilton, Nancy Merkl, others.
Contact: www.lsumacademy.org

Summer Chant Intensive
June 24–28, Duquesne University, Pittsburgh, PA
Contact: musicinacoma.com

Interlochen Adult Choir Camp
June 24–28, Interlochen, MI
Vocal master-classes, sectional rehearsals, with public performance; Jerry Blackstone, Scott Van Ornum.
Contact: college.interlochen.org/adultchoir

United Church of Christ Musicians’ Association Biennial Conference
June 25–29, Madison, WI
Workshops, recitals, exhibits, hymn festival.
Contact: https://changingtides2019.ca

Association of Anglican Musicians 2019 Conference
June 30–July 4, Boston, MA
Workshops, seminars, liturgies, choral and organ concerts; Richard Webster, Barbara Burns, Stuart Frost, Jo Lynn.
Contact: www.aamboston2019.com

American Theatre Organ Society Annual Convention
June 30–July 5, Rochester, NY
David Gray, Mark Herman, Clark Wilson, others.
Contact: www.atos.org

Church Music Association of America Sacred Music Colloquium
July 1–4, Philadelphia, PA
Instruction in chant and Catholic sacred music tradition, participation in chant choir, lectures, performances.
Contact: http://musicinacoma.com

French Organ Music Seminar
Playing time and instruction on organs of each region; Daniel Roth, Yannick Merlin, Beatrice Preilet, and others.
Contact: info@fmsmns.com

Royal Canadian College of Organists Annual Convention 2019
July 7–11, Philadelphia, PA.
Workshops, recitals, exhibits, hymn festival.
Contact: https://changingtides2019.ca

Association of Disciple Musicians 2019 National Annual Convention
July 7–13, Alkmaar, Holland.
Lessons, organ crawls, masterclasses in organ and choral training; Matthew Lewis, Eric Pfitz.
Contact: www.rivdr.edu/summerarts

Westminster Choir College High School Organ Institute
July 7–20, Princeton, NJ.
Lessons, organ crawls, masterclasses in organ and choral training; Matthew Lewis, Eric Pfitz.
Contact: www.rivdr.edu/summerarts

Oregon Bach Festival Organ Institute
July 8–12, Eugene, OR.
Masterclasses, seminars, organ crawls, performance; Paul Jacobs.
Contact: www.oreganchoralefestival.org/ organ-institute

69th Sewanee Church Music Conference
July 8–14, Monteagle, TN.
Organists, organ students, organ and choral music; Huw Lewis, Jack Mitchener.
Contact: www.sewaneeconf.com

Oundle for Organists Summer School
July 8–14, Oundle, Northamptonshire, UK.
Course for young organists including keyboard skills, improvisation; Tim Allen, Dr. Simon Snart, St. John’s, Cambridge.
Contact: oundlefororganists.org.uk

Westminster Choir College Choral Institute at Oxford
July 9–15, Oxford, UK.
Choral conducting lessons and master classes; James Jordan and James Whitham, co-directors.
Contact: www.rivdr.edu/summerarts
Summer Institutes, Workshops, & Conferences

Hymn Society Annual Conference
July 14–19, Dallas, TX.
Lectures, hymn festival, masterclass; Jan Kraybill, John Thornburg, Marina Glynn.
Contact: www.thymusociety.org

Organ Historical Society Convention
July 14–19, Dallas, TX.
Kimberly Marshall, Scott Dettin, Darrin Spritzer, Renée Anne Loogrette, many others.
Contact: www.orgsoc.org

Fellowship of American Baptist Musicians Conference 2019
July 14–20, Green Lake, WI.
Workshops, ensembles, and concerts; Sarah Mahler Krauz, Jane Holstein, Gene Peterson, others.
Contact: www.fabm.com

Cours d’Interprétation et Improvisation de Romainmôtier
July 14–20, Romainmôtier, Switzerland.
Classes on Jehan Alain, improvisation, J. S. Bach, and German Romanticism; Oliver Latrey, Guy Bovet, Michel Jordan, others.
Contact: www.jehanala.in

Eastman Summer Academy for High School Organists
July 15–17, Rochester, NY.
Faculty includes David Higgs, Nathan Laube, William Porter, Stephen Kennedy.
Contact: https://summer.esm.rochester.edu/course/summer-organ-academy/

Massachusetts Boys Choir Course
July 13–21, Groton, MA.
Contact: www.mibcsusa.com

Choral Conducting Summer Symposium
July 15–21, University of Michigan, Ann Arbor.
Masterclasses; score study, rehearsal techniques, reading sessions; Scott Hanston, Eugene Rogers, Lucinda Curver.
Contact: www.music.umich.edu/special-programs/summer-choral-conducting.htm

National Association of Pastoral Musicians and American Guild 2019
July 16–19, Raleigh, NC.
Handbell festival, ensembles, choral, organ, and music direction clinics, residencies.
Contact: www.npm.org

Baylor Alleluia Conference
July 16–19, Waco, TX.
Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions; Mark Barrows, Hart Morris, Heather Sorenson, Jerry McCoy, others.
Contact: www.baylor.edu/alleluia

London Organ Improvisation Course
Improvisation lessons and workshops on historic and modern instruments; Franz Danko, Susan Goodson, Duncan Mckidd, and Gerald Brooks.
Contact: https://boc.org.uk

Handbell Musicians of America National Seminar 2019
July 18–21, St. Louis, MO.
Classes, performances, ensembles, handbell notation conferences; Lamo, Chamber Ringers, Rainbow, Timbre, others.
Contact: www.handbellmusicians.org

Sing Your Faith—Refresh Your Spirit: A Choral and Spiritual Retreat in the Midwest
July 19–21, First-Plymouth Church, Lincoln, NE.
July 24–28, St. Andrews, UK.
Contact: https://www.rscm.com/learn-with-rscm

Choral Artistry
July 24–25, Eastman School, Rochester, NY.
Conducting, vocal pedagogy, musicianship; Kathryn Goodrick, Monica Dale, others.
Contact: http://summer.esm.rochester.edu/course/choral-artistry-conducting-vocal-pedagogy-musicianship/

Smarano Academy
July 25–August 4, Smarano, Italy.
Fantasia and its historical development; Joel Speerstra, William Porter, Malcolm Bilson, Edoardo Bellotti, others.
Contact: www.smaranacademy.com/organ

St. Andrews Organ Week 2019
July 25–August 3, St. Andrews, UK.
Lessons, masterclasses, workshops on organ of Bach and of France; Christopher Mantoux, Katelyn Emerson, Henry Fairs, others.
Contact: https://bit.ly/2IDqz2Y

Liturgy and Music Institute
July 25–August 2, Huntington, New York.
Lessons, masterclasses, workshops; Anne Marsden Thomas, Simon Williams, others.
Contact: www.liturgymusicstitute.org

Royal College of Organists Summer Course
July 25–August 3, London, UK.
Lessons, masterclasses, services, and performance; Anne Marston Thomas, Simon White, others.
Contact: www.rco.org.uk/events/summer-course-2019

RSCM Residency Choir for Adults
July 28–August 4, Coventry, England.
Sing choral services for a week under the direction of Silas Wollston, including vocal coaching.
Contact: https://www.rscm.com/learn-within-residency-program

Royal School of Church Music Internship Program Summer School
August 5–11, Norfolk, UK.
Choral workshops; Silas Wollston, Cecilia McDowell, Joel Payne, others.
Contact: www.rcsm.org.uk

BYU Organ Workshop
August 5–9, Brigham Young University, Provo, UT.
Organ skill-building for all levels; Don Cook, Bonnie Gooldie, Seth Bott, others.
Contact: https://organ.byu.edu

Musicus Antica et Magna
August 9–18, Maggiano, Italy.
Choralchior, orfeo, organ, harpsichord, musicology; Bernard Brancati, Georges Kiss, Norberto Galiano.
Contact: http://summer-esm-rochester.edu/course/choral-masterworks-handels-messiah-style-and-structure/

Delbert Dissingworth
Professor Emeritus
University of Iowa—Iowa City

Susan Goodson
Emmanuel United Church of Christ
Manchester, Michigan

Michael J. Batcho
Director of Music
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eglers@cmich.edu

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New York

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University of Minnesota
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Harvard University
www.carsancooman.com

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Bert Adams, FAG
Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano / Johannus Midwest
Bloomington, IL

Gavin Black
New York City
Hamilton

Summer Institutes, Workshops, & Conferences

Indiana University Jacobs Organ Academy
July 21–26, Bloomington, IN.
For pre-college and collegiate organists or keyboardists; program includes daily lessons, classes, practice, and access to campus instruments, including organs. Handel, Bach, J.S. Bach.
Contact: http://music.indiana.edu/precollege/summer/jacobs-organ-academy/index.shtml

Choirs Guild Institute
July 22–26, Fort Worth, TX.
Gala performance for director of young singers in churches and schools; Michael Bui Khalid, Andrea Baxter, Emily Floyd, and others.
Contact: www.choirsguild.org

Mississippi Conference on Church Music and Liturgy 2019 Conference
July 23–25, Canton, MS.
Workshops, reading sessions; Michael Smith, Kyle Ritter, Rev. Brian Owen.
Contact: www.mississippiorganconference.org

Royal College of Organists Organ Student Experience
July 23–25, Cambridge, UK.
Lessons, masterclasses, and lectures for young students; Daniel Moss, Sarah Ballock, Henry Fairs, Simon Williams, others.
Contact: https://www.rco.org.uk/events/TONE

St. Andrews Bach Choral Course
July 24–29, St. Andrews, UK.
Rehearsals, masterclasses, lecture, performance; Andrew Parrott, Jonathan May, John Butt
Contact: www.st-andrews.ac.uk/music/perform/shortcourses/choralcourse/

Choral Artistry
July 25–29, Eastman School, Rochester, NY.
Conducting, vocal pedagogy, musicianship; Kathryn Goodrick, Monica Dale, others.
Contact: http://summer.esm.rochester.edu/course/choral-artistry-conducting-vocal-pedagogy-musicianship/

Smarano Academy
July 25–August 4, Smarano, Italy.
Fantasia and its historical development; Joel Speerstra, William Porter, Malcolm Bilson, Edoardo Bellotti, others.
Contact: www.smaranacademy.com/organ

St. Andrews Organ Week 2019
July 25–August 3, St. Andrews, UK.
Lessons, masterclasses, workshops on organ of Bach and of France; Christopher Mantoux, Katelyn Emerson, Henry Fairs, others.
Contact: https://bit.ly/2IDqz2Y

Liturgy and Music Institute
July 25–August 2, Huntington, New York.
Skills and plenum workshops in music, liturgy, and theology; Frank Crosio, John J. Hanen, tophe Mantoux, Katelyn Emerson, Henry Fairs, others.
Contact: www.liturgymusicstitute.org

Royal College of Organists Summer Course
July 25–August 3, London, UK.
Lessons, masterclasses, services, and performance; Anne Marston Thomas, Simon White, others.
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Contact: www.rcsm.org.uk

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Contact: http://summer-esm-rochester.edu/course/choral-masterworks-handels-messiah-style-and-structure/
THE DIAPASON announces...

20 Under 30 Class of 2019

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

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

Stay up to date on all of the latest industry news and events. Visit TheDiapason.com regularly.

Summer Institutes, Workshops, & Conferences

> page 25

Eva Kiss, Luca Taccardi, Alberto Galazano. Contact: www.muscicaTanzaniano.com.

Chamber Choir and Choral Conducting Workshop
August 11–18, Norfolk, Connecticut.
For advanced singers and choral conductors; Simon Carrington.
Contact: www.norfolkchoir.com

RSCM Summer Course for Young People
August 18–25, Bath, UK.
Course for singers age 14–24; choral training, musical leadership skills, services.
Contact: www.rscm.com/courses/summer-course-for-young-people/

Incorporated Association of Organists and Directors of Music
September 8–9, Chicago, IL.

Lectures, masterclasses, recitals; David Briggs, Gerard Brooks, David Pipe; others. Contact: www.organfest.org.uk

Sacred Music Symposium
September 11–13, Tabernacle Presbyterian Church, Indianapolis, IN.
Workshops for organists, choral directors; and handbell conductors; Mark Hayes and others.
Contact: talpares.org/sacredmusic

Norwegian Organ Festival
September 12–15, Masaunger, Norway.
Concerts, lectures, seminars; masterclasses: Edvard Bellotti, Magnus Anderson, others.
Contact: http://orgelestival.no

46th Annual Convention of the American Institute of Organbuilders
October 6–9, Exhiconal, VA.
Contact: www.pipeorgan.org

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. + = AGO chapter event; ++ = RCO centre event; 0 = organ dedication; +++ = GHS event.

Information cannot be accepted unless it specifies artist name, date, location, duration and hour in writing. Multiple listings should be in chronological order. Please do not send duplicate listings.

THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES
East of the Mississippi

15 APRIL
- Yale Repertory Chorus; Marquard Chapel, Yale University, New Haven, CT 6 pm
- Ryan Kennedy & Chase Loomer; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
- Fauré; Requiem; Christ Church Cathedral, Lexington, KY 4 pm

16 APRIL
- Mauder; Olivet to Calvary; Grace Church, New York, NY 7 pm

17 APRIL
- Ken Cowan; Dupré, Stations of the Cross; Princeton University Chapel, Princeton, NJ 8 pm

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

19 APRIL
- Bach; St. John Passion; Fourth Presbyterian, Chicago, IL 7:30 pm

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

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

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

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

26 APRIL
- Glen High School & North Davidson High School Choirs; St. Patrick’s Cathedral, New York, NY 1:45 pm
- Choir concert; Grace Church, New York, NY 4 pm
- Barnard-Columbia Chorus, Haydn; The Creation; Church of the Ascension, New York, NY 11 pm
- John Walker; Shadyside Presbyterian, Pittsburgh, PA 7:30 pm
- Elizabeth Lerdal; Emmanuel Church, Chester Parish, Chestertown, MD 7 pm
- George Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
- Nicholas Schmelter; First Presbyterian, Caro, MI 12 noon
- John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
- Lakeside Singers; Fourth Presbyterian, Chicago, IL 7:30 pm

27 APRIL
- Aaron Tan; Dwight Chapel, Yale University, New Haven, CT 2 pm
- Grant Ward; Christ Church, New Haven, CT 5 pm

28 APRIL
- George Baker; Church of the Transfiguration, Orleans, MA 3:30 pm
- Choral Evensong; St. John’s Episcopal, West Hartford, CT 5 pm
- Preston Smith; St. Patrick’s Cathedral, New York, NY 3:15 pm
- Robert McCormick; St. Thomas Church Fifth Avenue, New York, NY 6:15 pm
- Alan Morrison, with Ursinus College Choir; Ursinus College, Collegeville, PA 4 pm
- Nathan Laube; St. Ann’s Church, Washington, DC 3 pm
- Chelsea Chen; Stambaugh Auditorium, Youngstown, OH 4 pm
- The Chenault Duo; First Presbyterian, Tuscaloosa, AL 4 pm
- Sr. Catherine Duenne, OSB; First Presbyterian, Evansville, IN 1 pm
- Mozart, Coronation Mass; Church of St. Agnes, St. Paul, MN 10 am
- Aaron David Miller; House of Hope Presbyterian, St. Paul, MN 4 pm
- Palestrina Choir of Dublin; Cathedral of St. Paul, St. Paul, MN 7:30 pm

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

30 APRIL
- Raymond Johnston; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm
- 1 MAY
- Jacob Reed; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
- Andrew Van Varick; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
- Su-Ryeon Ji; Peachtree Road United Methodist, Atlanta, GA 12 noon
Calendar

3 MAY
Yale Schola Cantorum & Julliard415; Wozzisey Hall, Yale University, New Haven, CT 7:30 pm
Stefan Donner; Lutheran Church of Times Square, New York, NY 1 pm
Stefan Donner; St. Malachi’s Catholic Church, New York, NY 6:30 pm
Nathan Laube; St. Bridget Catholic Church, Richmond, VA 7:30 pm
Nicholas Schmelter; First Presbyterian, Caro, MI 6:30 pm
Jihye Choi; First Presbyterian, Evansville, IN 7 pm

5 MAY
Cranke School Orchestra and Chorus, Mozart, Mass in C Minor; SUNY Potsdam, Potsdam, NY 7:30 pm
Yale Schola Cantorum & Julliard415; Alice Tully Hall, Lincoln Center, New York, NY 7:30 pm
Quire Cleveland; Lakewood Congregational, Lakewood, OH 7:30 pm
Festival of Hymns, Psalms, and Spiritual Songs; Cathedral Church of the Advent, Birmingham, AL 3 pm
- Craig Cramer, workshop on Bukhethude; Zion Lutheran, Wausau, WI 9 am

30 MAY
Jackson Merrill; St. John’s Episcopal, West Hartford, CT 12:15 pm
GMChorale; Bruckner, Mass in e; Midletown High School, Middletown, CT 4 pm
David von Behren; Wozzisey Hall, Yale University, New Haven, CT 7:30 pm
New York City Children’s Chorus; Madison Avenue Presbyterian, New York, NY 3 pm
Jen Richardson; Cathedral of St. John the Divine, New York, NY 5 pm
Peter Stoltzfus Berton; St. Thomas Church Fifth Avenue, New York, NY 9:15 pm
Richard Spotts; Washington National Cathedral, Washington, DC 6:15 pm
Kimberly Marshall; Holy Trinity Lutheran, Lynchburg, VA 4 pm
Amanda Mole; Advent Lutheran, Melborne, FL 3 pm
Nathan Laube; St. Boniface Episcopal, Sarasota, FL 6 pm
Katelyn Emerson; First Evangelical Lutheran, Lorain, OH 3:45 pm
Quire Cleveland; St. Peter Catholic Church, Cleveland, OH 4 pm
Craig Cramer; Zion Lutheran, Wausau, WI 9 pm
Mozart, Credo Mass in C; Church of St. Agnes, St. Paul, MN 10 am

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

- Ken Cowan; St. Chrysostom’s Episcopai, Chicago, IL 7:30 pm
- Chelsea Chen; Hamline United Methodist, St. Paul, MN 7:30 pm

8 MAY
Timothy Wissler; Peachtree Road Unit ed Methodist, Atlanta, GA 12 noon

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

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

11 MAY
Choir concert: St. Luke’s Episcopal, Evanston, IL 4 pm

12 MAY
Conte & Ennis Duo (Peter Richard Conte, organ, & Andrew Ennis, fugelhorn & organ); Old St. Joseph’s Catholic Church, Philadelphia, PA 9 pm

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

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

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

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

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

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- Rosalind Mohsen; Trinity Episcopal, Boston, MA 12:15 pm

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- United Depots Christian Church, Richland, TX
- josephschleff@att.net

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- Hauester, Iowa 77022

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- University of Oklahoma
- aoii.ou.edu

- Joe Utterback
- www.jazzmuzue.com
- 203 386 9992

- Kevin Walters
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- Rye, New York

- Alan G Woolley
- Musical Instrument Research
- Edinburgh

- John Paul Moore
- Christ Church
- Short Hills

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- leon nelson
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- Arlington Heights, IL 60005

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- Gaileston

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- RONALD WYATT
- Trinity Church
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## Calendar

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<thead>
<tr>
<th>Date</th>
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<tr>
<td>9 MAY</td>
<td><strong>Fourth Generation Builder</strong></td>
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FATHER RICHARD CONTE, Plafield United Methodist Church, Plainfield, IN, October 28: Toccat a and Fugue in d, Bach; Funeral March for a Monarchette, Gounod, transcr. Conte; Grand Choeur avec Toun- nerce, Corrette; Graceful Ghost, Boleson, transcr. Conte; Night on Bald Mountain, Mussorgsky, transcr. Conte; In the Hall of the Mountain King, Grieg, transcr. Conte; Effie, Bemelmans (Klavierbühne), Sulli- van, transcr. Conte.

STEPHEN HAMILTON, Eglise St. Vincent de la Daubade, Toulouse, France, October 1: Fantaisie et Fugue sur le Choral Ad Nos, ad salutarem undandantem, Liszt.

CHRISTOPHER HOULIHAN, Christ Church, Nidaros Cathedral, Trondheim, Norway, October 5: Prelude and Fugue in G, BWV 599; Bach; Consolation No. 4 in D-flat, Liszt, transcr. Henderson; Piedalina, op. 26, no. 7, Sibelli, transcr. Fricker.

CHRISTOPHER HULIAN, Christ Evangelical Lutheran Church, Athens, OH, October 3: Prelude and Fugue in c, BWV 562; Bach; Scherzo (Symphonie op. 20), Romance (Symphonie op. 32), Toccata (24 Stücke von Fantasie, op. 53, no. 60), Vierne.

DANIEL HYDE, St. Thomas Church, Fifth Avenue, New York, NY, October 5: Overture: Die Meistererinnerungen, Wagner, transcr. Lennart; Allonste Gott in der Hölle sei Ehre; BWV 715, 717, 765, 766; Bach; Ave Mariae, op. 142, no. 2, Karg-Ellert; The Star-Spangled Banner Concert Vari- ations, op. 8, Busch; Choral in E, France; Mein jungen Leben hat ein Ende, BWV 324; Sweelinck; Improvisation on St. Clement, Handel, transcr. Stoltz; Final (Symphonie, i, op. 14), Vierne.

YUKI ISHIKAWA, FABIAN LUCHTER- HANDT, JOHANNES ZEINELIN, Baudelet-Québec-Saint-Séminaire, Toulouse, France, October 14: Scène et fantasique pastorale, Lefebvre-Wely; Larghetto (Symphony VII), Beethoven, transcr. Bartle; Satie; Petrali; Dance ma- cabre; Saint-Saëns, Op. 55, no. 4, Vierne; 2e et 3e danse, Rachmaninoff; Akro- demische Festoverture, Brahms; Bien letz ‘n st; Mosé, La Croix du Sud; Florentz; Finc- Toccaet, Heiller; 2e movemont (Concerto à 4 mains), Bartik.

YURI KOZLOV, Pianos, Ltd., October 7: Toccata and Fugue in c, BWV 546; Bach; Passacaglia and Fugue in c, BWV 582; Bach; Toccata, Villancico, y Fuga, op. 18, Gminister, Arta (Six Pieces), A. Alain; Le Jarden suspendu; JA 71, Luthiers; JA 19, J. Alain.

NATHAN LAURE, Church of the Trans-figuration, Orleans, MA, October 14: Allegro vivace (Symphonie, op. 42, no. 1), Widor; Pastorale, Roger-Ducatte; Introduction, Fa- sionnelle, and Fugue, Willan; Concert Overtures in c, Hollin; Overture (Thaës), Wagner, transcr. Warren, Lennart, Lunde;

RENNÉ ANNE LOUPRETTE, with Ivan Goff (Uillianpipes, Irish Flute), Walt Disney Concert Hall, Los Angeles, CA, October 7: Toccata (Organ Concerto in g, BWV 547), Bach, Alchemy, Suite des Airs à jouer, Marsa- ris; Lament for Linumerk, The Angel’s Share, art Goff, Louprette, Lituanus; JA 119, Alain, Were You at the Rock?, Blogarian, Suite, op. 5, Durufle.

ROBERT MCCORMICK, Allen Organ Company, Macungie, PA, October 28: Imper- cial Marimba Concerto, Bacallay in c, An- lante espressivo (Sonata in G, op. 28), Elgar; Suite for Organ, Martino; Chorale (Douze Symphonies für Orgel), Vierne; Prelude on L’Amb- fair, Robinson.

JONATHAN MELLING, All Hallows by the Tower, London, UK, October 4: Trumpet Time in C, D’archellis; Aria (Gigue sur le Te Deum), Tournemire; A la Vierge; op. 6, no. 5, Herro; transcr. Grieg, Stein; transcr. Nardini, Anthony, Suite, op. 57, no. 6, Berceuse; op. 38, no. 1, Grieg, transcr. Ludwig; We All Believe in One True God, Prester, Tune in E, Legys in B-flat, Thalben- Ball, Festival Toccat a, Fletcher.

ALAN MORRISON, Spevy Hall, Clay- ton State University, Morrow, GA, October 29: Orh and Sieffert, Walton; Yuter inner im Hinabgehen des Lebens, Spleth; Sie gegrüßt, Jesu gütig, BWV 768, Bach; Carill, Sowber, Octave (Six Studies), op. 56, Demesmay, Pictures at an Exhibition; Muns- orgsky, transcr. Guillou, Morrison.

RAPHÉL OLIVIER, Église Notre-Dame de la Daubade, Toulouse, France, October 5: Passacaglia and Fugue in c, BWV 546, Bach; Toccat a and Fugue in c, op. 50, no. 4, Sketch for Pedal Piano, op. 59, no. 3, Schumann; Cucelli- sio, Toccat a, Suite, op. 5, Durufle.

OLIVER LATICK, Cathedral of the Holy Name, Chicago, IL, October 16: Offertoire on les Grands Jours (Messe des Paroissiens), Couperin; Messen, Oeuvres d’Isis, Marche de Théophile, Lully; transcr. Geoffrart; Féticr a so- peu Sei gegrüßt, Jesu gütig, BWV 765, Bach; Trìsone Choral, Votiv, 2e et 3e danse, Rachmaninoff, Iar a, Suite for Organ, Nattier, 2e et 3e danse, Vierne; Suite, op. 5, Durufle.

PATRICK POPE, Loyola University, Chi- cago, IL, October 21: Comes Autumn Time, Carill, Sowber, Air; Hancock; Concerto in C, BWV 595, Bach; Partita on Cruzer, Bates, Concertino, Major.

NICHOLAS SCHMELTER, Cathedral of St. John the Evangelist, Milwaukee, WI, Oc- tober 10: Toccata; Méditation (Trois Improvisations), Vierne; Introduction, Passa- caglia, and Fugue, Waight.

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PIECE ORGANS FOR SALE

26-rank Casavant - Létourneau pipe organ for sale. Orgue Létourneau is offering a 26-stop Casavant Frères pipe organ (Opus 1274 from 1928) for sale. This electro-pneumatic instrument was rebuilt by Létourneau in 1987 and is currently in storage at the Létourneau shops. It is available for purchase in "as is" condition for US $35,000 with its original two-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the two-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 20' ceiling for 16' ranks. For more details, visit www.letourneauorgans.com, email info@letourneauorgans.com or call Andrew Forrest at 450/774-2669.

1968 Schantz, opus 890, III Manual, 5 divisions. Organ is in good condition, console converted to solid-state, several additions to original stoplist, organ to be removed professionally by new owner prior to new organ installation. Best offer. 1980 Milnar organ, 11 ranks on II Manual and Pedal. Currently in climate-controlled storage. Asking $15,000. Small Wicks practice organ, $5,000. Contact Milnar Organ Company for more information on either of these organs. www.milnarorgan.com or 615/274-6400.


PIECE ORGANS FOR SALE

33-rank Wicks, Opus 3585 (1956) for sale. Three-manual and pedal divisions, coupled to 60 playing stops. Exposed Great, expressive Swell and Choir, chamber 22' wide, 10'-6" deep. Make offer. Christ King Church, 2604 N. Swan Blvd., Wauwatosa, WI 53226; 414-258-2804. Organist Bill Lieven, lievenb@christkingorgans.org.

Residence instrument available, Douglassville, Georgia. Four manuals, six division, hybrid instrument built in 2010. Short montage on YouTube by entering "HDO residence organ" in the browser. Complete stoplist and pictures available. Contact M. Prosia, 770/258-3388 or 770/361-2489; Prosiaa@comcast.net.

Rieger 23-rank mechanical pipe organ for sale. Two 9-rank manuals and 35-note AGO concava, radiating pedals, 1,221 pipes, manual and pedal coupleurs, and tremulant. Includes 3 separate mixture stops and 2 reed stops. Gently voiced for a chapel or home use. Compact design: width: 5'-8", height 7'-3"/" height 7'-3"/" with separate electric blower 2' x 2' 1" x 2' 5". Mechanical key and stop action, slider windchest. Reduced to $45,000.00. For more details call 360/945-0425 or see OHS Organ Data Base, Rieger Orgelbau, Gaspar Schnurr Residence.


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