New York Times comment on opening event of Vierne2012

“The gifted young organist Christopher Houlihan performed Vierne’s six symphonies for solo organ... The symphonies are full of such anxious, often abrupt juxtapositions. Mr. Houlihan was attuned to these shifts in mood, bringing a sensitive touch to the misty Romance in the Fourth and carnivalesque brilliance to the twinkling Scherzo of the Second. He phrased with flexibility and clarity through the works’ knottiest chromatic wanderings. And in the jubilant, even maniacal finales—like that of the Sixth, bathed in B major brilliance—Mr. Houlihan’s playing had a glamorous sheen appropriate to Vierne’s music.”
(The New York Times, Zachary Woolfe, June 5, 2012)

“A terrific organist”
(Chicago Tribune)

“A particularly talented member of today’s group of up-and-coming young organists...impeccable attention to phrasing...a true virtuoso.”
(The Diapason, 2012)

“A performance of great virtuosity, originality and spontaneity.... witty and intelligent spoken program notes...a major talent in the world of classical organ music.”
(clevelandclassical.com, Timothy Robson)
The Diapason's new website was launched in June, after months of planning and design work by Scranton Gillutenberg's website team. The website has been totally redesigned, upgraded, and enhanced with more features, including interactive applications. The homepage features a “slider” of images with links to the articles from which they are taken, a directory of news stories and articles, artist spotlights and classified ads, audio and video files (“Diapason TV”), blogs and columnist, and the current issue.

The archive is now organized by year, and each issue’s cover is displayed. Our Resource Directory supplier listings are now easily viewed by category as well as by name. You can now search our entire organ recital programs online, and the website is the best way to submit calendar items. Please take time to visit the website and explore its features. I welcome comments as we continue to refine the site.

Most of the website is available to Diapason subscribers. When logging in, you will be asked for your subscriber number: that is the seven digits following DFP above your name on the mailing label of your copy. Be sure to enter only the seven digits; do not include “DFP” if you have any questions about the website, call or send me an e-mail message.

Jerome Butera
847/351-1045, jbutera@sgcmail.com
www.Diapason.com

John Stanley, John Field, John Ireland, Gustav Holst, Ralph Vaughan Williams, Benjamin Britten, John Rutter, and Nigel Ogden. The students were from the piano and organ studios of Edward Kohn and Edgar Hightberger.

August, 2012

RICHARD ROBINSON
Managing Editor

JOYCE ROBINSON
Director of Publishing, AAs

LARRY PALMER
Senior Editor, Music Article Guide

GERRY BURGESS
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JULIE MCDONALD
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The University of Michigan presents its 52nd annual Conference on Organ Music September 30–October 3, with the theme, “The Art of Improvisation.” The schedule includes lectures and recitals by Steven Ball, Michael Barone, Kipp Cooper, Sukanne Deswalt, David Jackson, James Kibbie, Renate McLaughlin, Karel Pankert, Almut Roessler, Pamela Bitter-Promerot, Timothy Tikker, and others; carillon recitals on the newly renovated Baird Carillon; student recitals, including one by high school students from Interlochen Arts Academy; an opera; a carillon recital on the newly renovated Baird Carillon; and, for the first time, the Baird Carillon recital on a recently restored organ in the beautiful Basilica of St. Clotilde at St. Mary of the Lake College. For further information, go to www.music.umich.edu/organcompetition.

The First Baptist Church of Worces- ter, Massachusetts, announces its 2013 Annual International Anthem Competition, open to composers under the age of 40 on January 1, 2013. This year’s competition is for an SATB anthem with harp and organ accompaniment, to the text John 14:23–28 NRSV. The prize is $1,500. The church’s Chancel Choir will first perform the winning anthem in worship on May 5, 2013, with harp and organ under the direction of William Ness, minister of music and arts. For further details and to view the 2012 winning anthem, go to williamness.org or to <williamn@fbc-worc.org>.

Longwood Gardens has announced its inaugural International Organ Com- petition. Preliminary and final rounds are June 18–23, 2013, at the Longwood Gardens near Philadelphia, Pennsylvania. Open to organists ages 18–30, only the first 100 applicants will be accepted. The application deadline is November 1, 2012. Judges include Paul Jacobs, Thomas Murray, Oliver Couzy, Sophie-Véronique Cauchere-Choplin, and Peter Richard Conte.

“Tournemire: Chant and Improvisation—Aesthetics and Pedagogy of Charles Tournemire, Music in France and the Americas.” For information, contact Erin Rose S. du Pont, believed the performing arts were “an important part of the Gardens experience and installed the first organ in 1921. Since then, Long- wood has continued its commitment to the organ, adding an organ museum in 2005, completing a major restoration of our Aeolian organ in 2011, and now, through the launch of this competition.”

The Longwood Organ is among the world’s largest concert organs, with 146 ranks and 19,010 pipes. After a seven-year restoration completed in 2011, the organ is restored to its original 1930 condition and incorporates today’s most innovative technology.

The winner receives the $40,000 Pierre S. du Pont First Prize, a contract with Phillip Truckenbrod Concert Artists, and a 2013–14 performance at Long- wood. Second place receives the Firmin Swinnen $15,000 prize; third place receives the Clarence Snyder $5,000 prize. Swinnen and Snyder were past resident organists at Longwood. Applications are available at www.longwoodgardens.org/organcompetition.

The Church Music Association of America presents a symposium, “The Aesthetics and Pedagogy of Charles Tournemire: Chant and Improvisation in the Liturgy,” October 21–23, on the campus of Duquesne University in Pittsburgh and at neighboring Pittsburgh churches. The conference seeks to explore the aesthetic, liturgical, theoretical, and technical principles of Tournemire’s improvisations and teachings on improvisation, the use of Gregorian chant in organ improvisation, the role of organ improvisations in the Catholic liturgy, and pedagogical approaches to teaching organ improvisation.

The conference will include liturgies, opportunities for the study of improvisation, the organ, discussion groups, and recital programs and papers relating to the conference theme. The conference registration fee is $100 and includes the conference materials. The conference hotel is the Cambria Suites, Pittsburgh at Consol Energy Center. For information, go to <www.musicascena.com/tournemire>.

The Musical Instrument Museum (MIM), the world’s largest museum dedicated to musical instruments, has announced the opening of its permanent exhibition on French organ music, especially of the Ste. Clotilde tradition (César Franck, Louis-François Combre, Paris, 1995). For Symétrie (Editions Jean-Louis Langlais is in demand for her expert- ise in French organ music, especially the Ste. Clotilde tradition (César Franck, Charles Tournemire, and Jean Langlais). A prolific performer and recording artist, she has also authored the book, Jean Langlais: Ombre et Lumière (Editions Combre, Paris, 1995). For Synéresis publications (France) she edited, From Louis Florentz, L’oeuvre d’orgue, a book of essays on the life and music of the composer. For more information about the museum, visit <www.mim.org>.
late 20th-century composer. Miss. Lan- glas was appointed professor of organ at the Paris Conservatoire of Music (CRB) in 1988, and retired in spring 2011. In addition to teaching private organ at Oberlin Conservatory, she will offer an introductory course in 19th-century music in the French tradition, as well as weekly, studio-wide masterclasses. Gillian Weir is in demand as an adjudicator for international competitions, as well as a lecturer, broadcaster, teacher, and writer. Her television appearances have reached vast new audiences. In 1999, Classic CD magazine named her among the 100 Greatest Players of the Century, and the London Sunday Times listed her among the 1000 Music Makers of the Millennium. In 2000, Malcolm Riley honored her with the prestigious Critics' Choice Award in Gramophone magazine. Gillian Weir has appeared with orchestras in over 300 performanc- es around the world. She has been president of the Royal College of Organists and the Incorporated Society of Organists in England, she currently holds the Prince Consort Professor of Organ Chair at the Royal College of Music in London. In 1998, the New Year's Honours List named her Dame Commander of the Order of the British Empire in recogni- tion of her services to music. In addition to her private teaching for the organ department at Oberlin, Dame Gillian will offer masterclasses and recitals. The DC AGO Foundation has awarded grants to the following organiza- tions for 2012. San Diego AGO chapter to fund a Pipe Organ Encounter, and Mississippi College to host a National High School Service Playing Competi- tion, with an additional component. Grant applications for 2013 are due March 1, 2013. For more information, visit <dcaagofoundation.org>. The Catholic Cathedral of the Immaculate Conception, Wichita, Kansas, has commissioned nationally recognized artist Rip Caswell to create two small pipe organ sculptures as part of its cathedral renovation project. The two sculptures—“Mary and Joseph” and “The Crucifixion”—will be positioned facing each other in separate, east and west alcoves of the cross-shaped cathed- ral. Installation is scheduled for late August or early September. Caswell used over 300 pounds of clay to create the Mary and Joseph sculpture alone. To learn more about the Mary and Joseph project, visit this short docu- mentary of the sculpting process of artist Rip Caswell: <http://www.youtube.com/ watch?v=cD01_LXzH30>. Karen Beaumont recently completed a recording of eight preludes and fugues from Books I and II of the Well-Tempered Clavier by J. S. Bach. The recording was made on the organ in the Chapel of St. John the Evangelist at St. John’s on the Lake in Milwaukee, Wis- consin. Selections from the recording will soon be available on YouTube. This is Beaumont’s fourth recording. Prepa- rations are available for $10, two for $15. Also available are copies of Austrain Organ Music, and a limited number of Early Spanish Organ Music CDs. For infor- mation: <http://karenbeaumontorganist.org/mystic.com/>. Douglas Cleveland is featured on a new recording, Dougles Cleveland Plays Rockefeller Chapel, on the Loft Recordings label (LBCD-1115). This is the first recording of the newly restored E. M. Skinner organ at Rockefeller Chap- el. The program includes two world premiere recordings of works that were written for Cleveland—Jesu, dulcis mem- oria by Pamela Decker, and Four Con- cert Etudes by David Briggs—in addi- tion to the Fletcher Festival Toccata and Suite II of Vienne’s 24 Pièces de fantaisie. For information: <www.gothic-catalog.com>. Daniel Locklair is in demand as an adju- dicator for international competitions, as well as a lecturer, broadcaster, teacher, and writer. His television appearances have reached vast new audiences. In 1999, Classic CD magazine named her Dame Commander of the Order of the British Empire in recogni- tion of her services to music. In addition to her private teaching for the organ department at Oberlin, Dame Gillian will offer masterclasses and recitals.
This 63-stop Randy Miller Design combines newly acquired organ voices with select favorites from the Allen tonal library. Employing Allen’s advanced Quantum™ technology, the organ is designed with the primary purpose of leading traditional worship. The stop list includes large scale chorus voicing, keen reeds, a variety of solo voices, an independent Cornet V, and sounds as delicate as the Flute Celeste. The organ incorporates a 24-channel Multi-Point™ audio system. The unique audio design employs smaller speaker cabinets for upper-range voices allowing this expansive audio system to produce sound with impressive clarity and spaciousness, yet fit comfortably into chambers of moderate size.
engineered in multi-channel audio in the Direct Stream Digital (DSD) format, using Zarez-modified and updated equipment originally from Genex Audio, Inc. Joseph K. Rotella, president of Spencer Organ Company of Waltham, Massachusetts, and the restorer of the four-manual instrument, was on hand. Plutz recorded works by Leo Sowerby, Max Reger, Marcel Dupré, Percy Whitlock, Eugène Gigout, Felix Mendelssohn, Gerald Nee, and Henry Smart, as well as two transcriptions: a virtually unknown transcription, circa 1903, of Bach’s Clavichord from Violin Partita No. 2, and the Virgil Fox arrangement of Come, Sweet Death. A fall 2012 release is planned, with a pre- assigned catalog item number 7254. For details, visit <www.proorgano.com>.

Identical twins Becky Ramsey, CAGO, AAGO (left), and Alice Walker, CAGO, AAGO, appeared in concert at the Crystal Records label. Joining by trumpeters Byron Pearson and Donald H. Tison, Vidrich performs works by Torelli, Hoehnens, Manfredini, Schil- ling, Pinkham, Langlais, Gervais, Valentia, Tomasi, and Plog. The CD was made on the Reuter organ at the First Baptist Church of Detroit. Vidrich holds a bachelor’s degree from Duquesne University, a master’s degree from Indiana University, and a DMA from the University of Michigan. For more information and to donate online, go to <www.crystalrecords.com>.

Marijim Thoene was a guest organist at the 50th anniversary celebration of the merger of Sts. Stephen and James Lutheran Church in Baltimore, Maryland, and the celebration of the 50th anniversary of its pastor, Rev. Lowell S. Thompson, on May 6. She had been the organist there while a student at Peabody Conservatory. Thoene played Domenico Zipoli’s Pastorale (complete with two bird whistles and drums) and the first section of the Fantasy in G Major, BWV 572 by J. S. Bach. Participating along with Thoene were David Moore, the present organist of the church, and other musicians including a harmonica player, bagpipes, trombonist, and flautist. Sts. Stephen and James Church houses a two-manual, 21-rank organ built in 1895 as Opus 2 by the Maryland Church Organ Company.

Arthur Vidrich is featured on a new recording, Voices of Transports and Organs, on the Crystal Records label. Joined by trumpeters Byron Pearson and Donald H. Tison, Vidrich performs works by Torelli, Hoehnens, Manfredini, Schill- ing, Pinkham, Langlais, Gervais, Valentia, Tomasi, and Plog. The CD was made on the Reuter organ at the First Baptist Church of Detroit. Vidrich holds a bachelor’s degree from Duquesne University, a master’s degree from Indiana University, and a DMA from the University of Michigan. For more information and to donate online, go to <www.crystalrecords.com>.

Identical twins Becky Ramsey, CAGO, AAGO (left), and Alice Walker, CAGO, AAGO, at the Cathedral-Basilica’s First Friday Art Walk Series concerts.

James Welch has premiered two compositions by Northern California composer Lothar Bandermann. On May 4, in recital at the Cadet Chapel of the Air Force Academy in Colorado Springs, Colorado, Welch performed the premiere of Bandermann’s arrangement of the Air Force song “Off We Go into the Wild Blue Yonder” on June 3, at St. Joseph Catholic Church in Mountain View, California. Welch performed the premiere of Bandermann’s Toccata Gostona: His Glorious Resurrection from the suite Reflections on the Life of Jesus Christ, Bandermann, a native of Germany, immigrated to the U.S. in 1960. Following a successful career in physics and space research at Lockheed Martin in the Bay Area, he has devoted himself to music. Currently organist at St. Joseph’s Church in Cupertino, California, Bandermann has to his credit over 300 works for organ, piano, voice, and choir. His music can be heard at <lotharbandermann.com>.

James Welch performed the 25th anniversary recitals on three Schoenstein organs: on March 23 at the Church of Jesus Christ of Latter-day Saints, Cottonwood Heights, Utah; on March 24 at the Church of Sts. Peter and Paul (RC), San Francisco, and St. Denis Church (RC), Mendo Park, California.

Carol Williams, Operation Rebound

Carol Williams, San Diego Civic Organist, will perform a 12-hour concert Sunday, September 2, from 8 pm until 8 am, on the Spreckels Organ in Balboa Park, San Diego, to raise funds for Operation Rebound. The 12-hour marathon will be the longest performance by a woman on a pipe organ.

Operation Rebound, under the aegis of the non-profit Challenged Athletes Foundation, is a sports and fitness program for American military personnel, veterans, and first responders with permanent physical disabilities. It provides opportunities to pursue active, athletic lifestyles by offering access to funding for equipment and training and competition expenses, Military Medical Center clinics. For more information and to donate online, go to <www.melcot.com> and click on the Operation Rebound dog-tag link.
Johannus proudly presents: The new Ecclesia.

The impressive Ecclesia series is Johannus at its very best. This digital church organ, available in four different models, is affordably priced, it is powerful enough to accompany congregational singing, and it can be adapted to comply fully with your own individual needs. These are three strong arguments to choose the Ecclesia, the basic church organ that doesn’t compromise.
Nunc Dimittis

Gregory S. Larsen died March 10 in Denver; he was 64. He grew up in Faribault, Minnesota, and tuba played as a child, becoming a teenage choirmaster and organist at the Cathedral of Our Merciful Savior. Larsen graduated from the University of Minnesota, studied arts administration at Indiana University, and earned the degree in integrated arts education from the University of Montana-Missoula.

He served as organist/choir director for churches in Minnesota and for Church of the Ascension in Denver from 2005 to 2011; and was instrumental in the design and installation of the Dobson organ at St. Paul’s Episcopal Church in Minneapolis as well as the Patrick J. Murphy & Associates organ at Denver’s Church of the Ascension. Larsen taught at schools in Minnesota and in Denver; his choirs won a number of competitions. He also was an instructor and lecturer at the University of Minnesota, Minneapolis Institute of the Arts, Hamline University, and Cantor (Ohio) Museum of Art. He was recognized as a “transformative teacher” by the president of Wellesley College. Gregor S. Larsen is survived by his wife of 42 years, Laurie, son and daughter-in-law, Peter and Melissa Larsen; daughters Andrea Strowd and Lisa Larsen, and their families.

Stanford Eugene Lehmburg age 80, died on March 4, Born in Kansas, he was educated at the University of Kansas (BA 1953, MA 1954), and later named a Fulbright Scholar to Cambridge University (Sidney Sussex College), where he received his Ph.D. in 1956. Lehmburg was a professor of English history at the University of Texas 1956-69 and at the University of Minnesota 1969-99, where he served as Dean of the College for six years. Stanford Lehmburg was twice named a Guggenheim Fellow and was awarded DDr from Cambridge University in 1990. He wrote eleven books; eight of which were in English history. He was a Fellow of the Royal Historical Society, the Society of Antiquaries, and other academic associations.

Lehmburg had a lifelong interest in church music, which was strongly influenced by his experiences at Cambridge. He later served as organist/choirmaster at the Church of the Good Shepherd in Austin, Texas, and the St. Paul’s Episcopal Church in St. Paul, Minnesota. After his retirement he researched and wrote a book and two retrospective architectural studies of John Gaw Meem. Stanford Eugene Lehmburg is survived by his wife Phyllis, and their son Derek and his wife, Andrea Strowd and Lisa Larsen, and their families.

Judith Stevens died May 22 at her home in Albuquerque, New Mexico. She was 81 years old. Born in Ydeta, Texas, on December 7, 1930, she married her husband Billy in 1956. They lived in Shiprock, New Mexico, where Billy worked for Kerr-McGee Oil Corporation, and then moved to Grants, New Mexico in 1962 where they raised their family. Judith Stevens was organist of the First Presbyterian Church of Grants for almost 20 years. She taught piano and voice lessons for many years until the family moved to Albuquerque in 1982. While in Grants, she was involved in many organizations including the Cibola Arts Council, Petrol Club, American Guild of Organists, Grants Hospital Auxiliary, and many others. Judith Stevens was preceded in death by her husband Billy, who died in December 2010. She is survived by three children and six grandchildren.

Johannus Orgelbouw has installed a four manual Monarke organ at Mary Queen Catholic Church, Houston, Texas. Since its charter, the parish has grown to more than 2,000 families and households. The vision for the parish included a newly constructed church, parish center and gym, rectory, renovated former church, and a retreat house/residence. This pastoral vision is entitled “The Mary Queen Foundation: Witness and Gospel Love.” The new rectory was completed in November 2009. Construction of the new church building began in the fall of 2010. The church has seating capacity for over 1,600; a chapel holds 200 worshippers. The grounds will include a small shrine to Our Lady of La Salette and several prayer gardens. The original plan included a new organ for the church. After a selection process, the Johannus company was chosen to build the organ. The new 105-rank Monarke organ has four manuals and a floating Reissig pipe divi- sion and is located in the choir loft.

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Mary Queen Catholic Church

The Hal Leonard Book has published Recording Software & Plug-In ($30.99) by Bill Gibson. This updated second edition is Book 3 of The Hal Leonard Recording Method. The one book has learned how to use microphones and mixers (Book 1), and to record instruments and vocals (Book 2). One can discover how to get the most out of recording software and plugins, such as Cubase, Logic, Digital Performer, SONAR, Ableton Live, Pro Tools, or Studio One. The book offers instructions on how to navigate any software program, and includes a concise and thorough explanation of the digital recording process along with techniques to combine new tech-
The Mormon Tabernacle Choir and Orchestra at Temple Square has released Bronte! The #1 Albums (Mormon Tabernacle Choir 401-841-2011-2), a multi-disc CD set of three albums that topped the Billboard® music charts. Bronte! features 53 selections from the choir’s repertoire—including some of the choir’s most beloved and requested songs—and provides more than four hours of listening. The collection comprises a trio of albums: Come, Thou Fount of Every Blessing, Men of the Mormon Tabernacle Choir, and Heavenly.

Also included is the exclusive bonus disc, Music from 9/11. Rising Above, offered in CD format for the first time, and only available in the Rising Above collection. Recorded live on 9/11/11 in Salt Lake City for national broadcast, Music from 9/11: Rising Above features the popular stirring music performed on that “Music and the Spoken Word” broadcast as a tribute to the American spirit rising above adversity.

The Mormon Tabernacle Choir has recorded nearly 200 albums over the past 100 years, with five gold records, two platinum records, and a Grammy. The latest recording, Glory!, marked the 40th project to come out on the choir’s independently owned recording label.

The choir’s weekly “Music and the Spoken Word” program is the world’s longest-running continuous network broadcast, and airs on more than 2,000 TV, radio, and cable stations across the country. The weekly broadcast was inducted into the National Radio Hall of Fame in November 2010. The choir also celebrated its 100th anniversary of recordings in 2010, a record unmatched by any other American recording artist. For information: <www.halleonardbooks.com>.

The firm of Michael Proscia Organbuilder, Inc., Bowdon, Georgia, announces a commission from the First United Methodist Church, Roswell, Alabama, to re-engineer and enlarge their circa-1920 Pilcher organ. When installed, the casework ran the full width of the 35-foot-wide balcony, and, with the façade pipes, completely obstructed from view the large stained glass window immediately behind the organ. The cornerstone of the church is dated 1882; since that time, the elements have taken their toll on the wood and metal support structures of the window. Contraction and expansion of the lead elements that bind the glass together have deteriorated, separating from the glass, and have allowed rain water to enter, damaging lath and plaster work applied to the interior walls of the sanctuary, particularly inside the swell box. Repair of the window can take place only if the organ is removed, allowing access to the window.

The organ will be re-engineered (divided) to allow the window to be seen and the “prepared for” stops (and others) to be installed. In 1976, the Greenwood Company of Charlotte, North Carolina, rebuilt the instrument. Their work included silencing the many speaking pipes in the façade, replacement of the (preumably) tubular-pneumatic console with an all-electric console (prepared for additional stops), replacement of the tubular chests with electro-pneumatic chests, and an electro-mechanical relay. Proscia will return to Roswell to remove all mechanical and electro-pneumatic features to their original intent after they have been stripped of gold-colored spray paint, and repaired as more for the organ, the new gold lacquer will be applied. Rededication is scheduled for later this year or early 2013. For information: <jbutera@sgcmail.com>.
make a big spark. He “shorted out” the circuit. We laugh now, but bad things could have happened.

A couple more simple points. That circuit breaker I mentioned is designed to break the circuit (turn it off) when it’s overburdened by a short circuit, or by the attempt to run too much power through the circuit by plugging in a vacuum cleaner in addition to a space heater. Too much power and the wires heat up. If there’s no safety system, they start a fire. The old-time housewives had a piece of wire in them engineered to carry only a certain amount of power. When that was exceeded, the wires burned safely inside the little glass enclosure.

And many of the circuits in our houses are actually left open in the form of outlets. A ceiling lamp is a closed circuit, but an outlet doesn’t become a complete circuit until we plug something in—not a pair of scissors, but something that includes an appliance that consumes electricity.

**Keep the pressure on**

Water towers are architectural icons and infrastructure workhorses on Manhattan Island. Every building more than eighty feet high needs one, and there are a lot of buildings more than eighty feet high in Manhattan. We can see thirteen water towers from our apartment in lower Manhattan. They are necessary here because there are simply too many cans and toilets for the municipal water provider to be able to supply pressure. Hundred feet of steel in the air to thousands of buildings. So a building has a tank on the roof and a pumping station in the basement. Filling the tanks works something like a toilet bowl. Water is pumped into the tank. When the tank is full, a ball-check valve is operated by a float turns off the pump. As water is used, the float goes down (as long as the level of water in the tank is below the top of the tank) and turns on the pump to maintain the proper level.

The water tower on an average apartment area probably only holds 20 gallons, and the pumps are capable of filling a tank in two or three hours. Larger buildings have two or more external tanks mounted high inside. The Empire State Building, which is 1,250 feet tall, has water tanks on every twenty-five floors. Buildings that size use as much as 40,000 gallons per hour.

I imagined that the source of the water pressure from a rooftop tank would be the weight of the water as affected by gravity, and I read that in a couple news stories, but I read on a “science-fact” website that it actually comes from hydrostatic pressure, which is a factor of elevation. The higher in the air the tank is located the greater the pressure. Shameless and unscientific rounding off of numbers I found at www.howstuffworks.com shows that every foot of elevation produces about 45 PSI (pounds per square inch) of pressure. A tank that’s a hundred feet up produces about 45 PSI, which is the kind of pressure we’re used to when we open a spigot to take a short drink.

There is one way that the weight of water plays a role in this system. The tanks are built like old-fashioned barrels (built by cooperers) with wooden staves held in place by iron hoops. The hoops are closer together at the bottoms of a tank, and spaced increasingly further apart toward the top. The graduated spacing is similar on all the tanks, which makes me think there’s a mathematical ratio involved, something like Pythagoras’s overtones series. That provides extra strength down low to contain the great weight of water at the bottom of the tank. Water weighs about 3.5 pounds per gallon, and when you stack it up in a tank, the weight is concentrated toward the bottom. A 10,000-gallon tank holds more than forty tons of water.

There are two companies in New York City that still build water tanks: the Rosenwach Tank Company, and Isseks Brothers, both located in Brooklyn. Rosenwach builds between two and three hundred tanks each year. The tanks must be serviced annually to remove sediments from the water, and they usually last about forty years, though the Rosenwach website says that some tanks made of redwood are still in service after ninety years. Wood is considered the best material because it is hosts to lofty roofs relatively easily—it would cost a fortune to lift a 10,000-gallon steel tank to the roof of a twenty-story building—and because it has terrific built-in insulation qualities. Imagine if your source of cold water was a metal tank on a sunny roof. The wood is not treated with any paint or preservatives so as not to taint the water. Rosenwach uses so much lumber that they have a sawmill located in the heart of Brooklyn.

**Wind regulators**

The principle I described of gradating the spacing of the hoops around a water tank appears in many other ordinary facets of our life. Long runs of pipes for fire-suppression sprinkler systems are visible in the fellowship halls of many church buildings. Notice how they’re larger in diameter at the end where the water originates than at the end of the run. This accounts for the ever-smaller demand for the volume of water as you pass each sprinkler head, and maintains the appropriate amount of pressure for the last sprinkler in the line.

This exact principle exists in pipe organs that have multiple wind regulators (reservoirs). The windline is largest in diameter where it enters the organ from the blower room, and the diameter decreases as you pass the regulators, ensuring that the wind pressure is adequate at the end of a long run.

We can compare the wind system of a large pipe organ with the water system in Manhattan. A rooftop water tank is both a reservoir and a pressure regulator, kept full and ready for use by a pump, and equipped with a valve that fills the reservoir as water is used. An organ regulator is kept full of air by a pump (the blower), regulates the pressure through the use of weights or springs, and has a valve that keeps it full as pressure is used. The valve is typically a curtain valve that works something like a window shade, connected to the bottom of the regulator with string or chain that runs across a system of pulleys. In a water system, pressure and volume is used when we fill a teakettle. In a pipe organ, pressure and volume is used when we play a hymn.

**Electricity in pipe organs**

You walk into the chancel, change your shoes, opt to flip something up on the music rack, slide onto the bench, and turn on the organ. What’s happening? You have started a big electric motor, and if your organ has electric action, you’ve also turned on a rectifier. The motor’s job is to run something up on the music rack, slide onto the bench, and turn on the organ. What’s happening? You have started a big electric motor, and if your organ has electric action, you’ve also turned on a rectifier. The motor’s job is to run something up on the music rack, slide onto the bench, and turn on the organ.

Was he saying rectifier? What's a rectifier? What needs to be rectified? Is there something wrong? We use electricity in two basic forms, AC (alternating current) and DC (direct current). Electricity is polarized—one side is positive (+), the other is negative (−). In direct current, the positive side is always positive, negative side always negative. In alternating current, the sides alternate, swapping positive and negative back and forth at a rapid rate. We refer to 60-cycles because standard AC power swaps sides 60 times a second. Fluorescent light tubes exist a 60-cycles cycle.

Our household (and church-hold) electricity is AC power at 120 volts (vols is a measure of power), but pipe organ actions are designed to operate on DC power at around twelve volts. A rectifier is an appliance that converts 120VAC to 12VDC, rectifying the discrepancy. (While the voltage of house current is standardized, the voltage in pipe organs varies, usually between 12 and 16 VDC.) How does it work? A rectifier contains a transformer—an appliance that transforms AC power to DC power.

George Westinghouse and Thomas Edison were both pioneers of the industrial and residential use of electricity, and both are credited with the invention of many related devices and processes. They both found financial backers who supported the construction of neighbor-higher systems to lights—J. P. Morgan’s house on Madison Avenue in New York was the first to be lighted by Edison. Edison was a DC man, and Westinghouse focused on AC power. Neither was willing, or perhaps able, to promote both. As the public was learning to accept the concept of having this mysterious power in their houses, there was a debate comparing the relative safety of the two systems, and Westinghouse and Edison each went to great lengths to try to discredit the work of the other by publicizing levels of danger. When the first electric chair to be used for executions

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**Water towers**

Water towers

12 THE DIAPASON
of prisoners was built using DC power. Westminster and AC power gained traction in the public eye. If DC could kill people, we don’t want it in our houses. It was political. Today, when we hear of a construction worker getting electrocuted, it’s proven to us that AC power can be dangerous. Michael was lucky.

Pipe organ wind

When I talk about pipe organ wind, I keep mentioning reservoirs and regulators. "Don’t I really mean bellows?" Like the short circuit, and the circuit breaker. I suggest we use the name that best describes what the thing is actually doing. A bellows produces a flow of air. A blacksmith uses a bellows to blow on the fire in his forge just as we use a bellows at our living room fireplace.

A reservoir is a storage device. A rooftop water tower is a reservoir. In modern pipe organs, the bellows have been replaced with electric blowers, so what we might call a bellows under the windchest of the organ is actually a reservoir. But the reservoir also regulates the wind pressure. We use weights or spring tension to create the pressure. The more weight or the heavier flue pipes, the higher the pressure. But in order to create pressure, we also have to limit how far the thing can open—that’s another function of the curtain valve. The organbuilder sets it so the valve is closed when the reservoir is open far enough. Otherwise it would collapse until it burst, which is the air pressure equivalent of a short circuit. So the balancing of weights, springs, and length of travel determines the wind pressure. And, the curtain valve I mentioned earlier opens to allow more air in as you commence air by playing. So I think the most accurate term to describe that unit is “regulator.” Reservoir is correct, but incomplete. The rooftop water tank is also a regulator, though the regulation of pressure happens automatically as a function of physics—remember that hydrostatic pressure. Hydro means water, static means “lacking in movement.” You pour the thing, that’s it. You can’t change the pressure. Hydrostatic pressure.

Stop and think about it

Many of the common names for organ stops are descriptive, even definitive. “Prestant” comes from the Latin, præstare, which means “to stand before.” So a Prestant, by definition, is an organ stop that stands in the façade. Many organs have unnamed Prestants. A Chimney Flute is a capped pipe (usually metal) that has a little chimney sticking up from the cap. The purpose of the chimney is to emphasize the third overtone (2 2/3 pitch). That’s why a Chimney Flute is brighter than a Gedeckt.

I don’t need to say much about Clari- nets, Oboes, Trumpets, or Flutes. But a Harmonic Flute is special because the pipes are twice as long as Principal pipes, and the characteristic hole halfway up the resonator breaks the internal sound wave in half, so the double length produces normal pitch, but with a much richer harmonic structure.

Diapason is a mysterious word, until you look it up. I found two good applicable definitions: “a rich, full pouring of sound,” and “a fixed standard of pitch.” Go to <www.diapason-italia.com> and you find an Italian manufacturer of high-quality audio speakers—a rich, full pouring of sound.”

Quint = fifth. A 2/5 Quint speaks the second overtone above fundamental pitch—one octave plus a fifth. A Quint—a third. A 3/5 Tierce speaks the fourth overtone—two octaves plus a third.

A Resultant is a tricky one. Turns out that if you play 16′ and 10 2/3′ pitch together, your mind’s ear is tricked into thinking that you’re hearing 32′ pitch, because 16′ and 10 2/3′ are the first two overtones of 32′. The result is that you imagine you’re hearing a 32′ stop. Hah! Fooled you!

By the way, why does blowing on a fire make the fire bigger? Simple. Fire uses oxygen as fuel. Throwing a blanket over a fire cuts off the oxygen supply, so as does the acetylene’s candle-snuffer. Blow air on a fire and you increase the oxygen supply. Poof! Smores, anyone?

Recitals—Examples

Last month I laid out some ideas about recital planning, especially how teachers can help students think about recital planning. This month, in a column with a somewhat unusual and more personal format, I will give two examples of programs of my own from the last several years—one harpsichord and one organ—and discuss some of the thinking behind the programming choices in each one. Along the way I will add a few more general ideas to the discussion as well. Nothing that I write here is meant to serve as an exact template, of course, for what anyone else—student or experienced performer—will or should do. But I hope that it will be interesting as a set of examples to think about.

The first program that I want to look at is a harpsichord recital that I gave in the exact same form about a dozen times during the 2011-2012 season.

I chose to put the Buxtehude at the very end and the Kuhnau at the end of the time of Bach is the music that is true that any harpsichord piece from the earliest beginnings in the fifteenth century through Haydn could be played on this harpsichord and sound good. However, Germanic music from the mid-to-late-seventeenth century through roughly the end of the time of Bach is the music that fits the very end.

The pieces that I started with in planning the specifics of the program were those by Kuhnau and Buxtehude. These are both fairly long works, and each is of great intensity, similar in artistic stature, and indeed in mood, to the great late works of Beethoven. Both are pieces that I have been playing for a long time, but have not included in recitals for a decade or so. Each of them is also a piece after which it is difficult—for a while—to focus on listening to anything else. (This is a sense a goal rather than a fact, since in order for it to apply, the pieces must, of course, be played effectively.) This is the beauty of the inter- mission, it allows you to take a break which is difficult—for a while—to focus on listening to anything else. This is a sense a goal rather than a fact, since in order for it to apply, the pieces must, of course, be played effectively.) This is the beauty of the inter- mission, it allows you to take a break which is difficult—for a while—to focus on listening to anything else. This is a sense a goal rather than a fact, since in order for it to apply, the pieces must, of course, be played effectively.) This is the beauty of the inter- mission, it allows you to take a break which is difficult—for a while—to focus on listening to anything else. This is a sense a goal rather than a fact, since in order for it to apply, the pieces must, of course, be played effectively.) This is the beauty of the inter-

The first thing to notice about this pro- gram is the last thing listed, that is, the instrument. In planning performances that season, I wanted to use the particu- lar harpsichord. It happens to be my own first harpsichord, acquired in June 1978. I hadn’t used it for recitals since about the late 1990s, and I wanted to renew my own awareness of its possibilities. Also, it is a magnificent-sounding instrument, and I felt that audiences would get a lot out of hearing it—and that it had been too long.

In this case, the instrument then de- termined at least some of the boundaries of the programming choices. Especially since I was in part showcasing the instru- ment. I wanted all the repertoire to fit the style of the sound closely. It is probably true that any harpsichord piece from the earliest beginnings in the fifteenth centu- ry through Haydn could be played on this harpsichord and sound good. However, Germanic music from the mid-to-late-seventeenth century through roughly the end of the time of Bach is the music that fits the very end.

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particular Bach toccata was that I like the very opening—the first few measures, the one-voice cello or gamba-like figure, the beginning of a concert. It grasps the attention well and exposes the sound of the instrument in a precise and telling way. Of course, this piece would not be enough if the rest of the piece were not also suitable. It is quite a characteristic piece, though not in the slightest constructed as some (later) Bach pieces. Its multi-sectional toccata form was old-fashioned at the time when it was written, and therefore it actually fits especially well with a program based mostly on older German music. This older music is, of course, the music that Bach studied in his youth.

The Frohberg E-minor suite is a piece with a lot of out-and-out beauty to it, sounding harpsichord, and probably most of all in the outer (slow) movements. Like a lot of Frohberg it is har- monically driven, and the lush harmonies of the outer movements are quite seductive on the harpsichord. Since three of the other four pieces on the program (Bach, Kuhnau, Buxtehude) are all one whole rather than separate movements, (The imperative to achieve variety of sound color in a program, to lead to playing pieces that have many sections or movements, or a fairly large number of short pieces. This is what suggested the Frescobaldi set, the Scheidt, and the Pachelbel. These three parts of the program provided nearly thirty segments, each of which could be (should be?) heard on a different sound. Furthermore, the Scheidt and to the extent the Bach could be flexibly played with more or less pedal. Any flexibility of this sort increases the ability of the performer to exploit different sounds, and is particularly useful in coming to a new instrument. As best I remember, I ended up using double stops or the last touch, and I don’t think the Scheidt, pedal for the chorale melody in the bass in one or more movements, and almost any piece in that genre. I think of “ordinary” bass line in a movement or two, and also played several movements without pedal (for instance, a movement in which the chorale in the tenor could in theory be solved on the pedal, I didn’t do so, finding instead a manuals-only sound (one manual) that brought out the texture nicely and separated all three voices from one another in such a way that a listener might have those that it could include a trio registration. I should say that these pieces are that I know inside and out, that I have thought that it was indeed a trio piece, as I might in any piece. Also, I am by no means a specialist in blockbuster virtuoso pieces; I just happen to know these pieces so well that I have learned to extremely thoroughly, and I find it easier to extrovertize than to play the Bach organ literature and to settle in to listening to each of the two sounds for much longer: increased overall variety provided by an experience of less variety.

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Another dollop of Psalm settings

O come let us sing unto the Lord, let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving, and show ourselves glad in him with psalms.

Psalms 95, vs. 1–2.

Readers of this column know that about once a year the reviewers are devoting a dollop of a valuable resource for their weekly services. These texts are not only a traditional part of the church calendar, but also in their own right, they are an important part of their daily prayers; fragments and entire Psalms have been memorized by diverse members of the church, and hearing those familiar words sung is very meaningful to them.

Church historians remind us that in Genesis it was declared that God created music and gave him the power of expression and communication. Humans were given a voice so that they could communicate about the unusual and the unusual tone, and makes the voice slide into a cadence; for deep sorrow has something to express. And therefore, we perceive our orators in their conclusion and actors in their conclavae, are speaking melodiously and inexcusably fall into a tone.

King David was a significant, but not the last great composer. Oh, and a syncopated 3/4. Verses one and two are staves, is filled with motives of the theme and is somewhat sophisticated in its design, but it never dominates the choir. With mildly dissonant harmony and a poignant text, this is an elegant anthem.

Psalm 100, Kenny Potter. Two-part to four-part block chords with the same meter. The organ part is on three staves in the usual tone, and makes the voice slide into a cadence; for deep sorrow has something to express. And therefore, we perceive our orators in their conclusion and actors in their conclavae, are speaking melodiously and inexcusably fall into a tone.

Psalm 92 (vs. 1–4); it is loud and fast. The brass parts are not indicated in the keyboard score, but a full score and registration suggestions distills the essence of the past year in the sound. Among the organs under going restoration, I thought the 1867 Walker organ with cawsier work by a G. H. Hill at Houghton-on-the-Hill, Leicester, which has been restored by Richard Young, looks to be a particularly fascinating instrument: Goethe & Coymi have done a superb restoration job on the 1673 Father-Smith case at St. Marys, Walton-on-Thames, but this case remains sadly devoid of pipework. David Wood has restored a fine 1830 two-manual Curzon at Thorpe in Northamptonshire, housed in a case with beautifully stenciled façade pipes.

The second article deals with the new Harrison & Harrison organ at St. Edmondsbury Cathedral, and includes reviews of some other instruments. The closing article is a comprehensive four-manual instrument.
incorporating pipework from the previous organs by Norman & Beard (1914) and Nicholson (1970). Not least among its attractions is the presence of very colorful new cases. These had been planned for by the cathedral architect, the late Sir Christopher Wren, by the mid-1670s, but could not be implemented at that time because of lack of funds. Under the supervision of the present Dean, Alan Howdy, Dykes Bower’s vision has finally been brought to fruition. The article includes plans and elevations of the new casework, as well as several color photographs. Next organ builder David Wood describes his search for a “previously enjoyed” instrument for Truro School, Cornwall. This independent school enjoys a flourishing music program in cooperation with its neighbor Truro Cathedral, and the old organ, which came from a redundant church and had been installed by Orgelbau Kuhn in 2007. The Mander organ had modern casework, though it was woefully inadequate. The school was fortunate in obtaining the three-manual 1971 Noel Mander tracker organ from Jesus College, Cambridge, made redundant by the installation of a new organ by Orgelbau Kuhn in 2007. The Mander organ had modern casework, though it incorporated part of an old case attributed to the firm of Larigot. The piece above the console. It never looked entirely happy in Jesus College in its bay of three-manual organs, and in Cambridge, and it has to be said that it looks much more handsome in its new home. The organ was installed by Alan Howdy, of the case, has been moved to a more satisfactory location above the swell. There seems to be a misprint in the stop list on page 30, which lists a 1⅔’ Lacret on the Great where I think there ought to be a Fourniture IV Truro School is to be congratulated for obtaining a very fine organ for a very reasonable cost.

Following this is an article by John Gallo, entitled “Into the Third Dimension.” This article discusses the use of CAD to the design of organ cases and their portrayal in three dimensions. Gallo is the author and inventor of NG Organ Design, and the article is illustrated with a number of his designs, some of them very striking and all in full color. The new mechanical-action Mander organ in Cranleigh College Chapel is dealt with in articles by John Mander and William McVicar. The tradition, developed by accident in the thirteenth century at Merton College, Oxford, is to build organ chambers without a nave. Thus, in the late Victorian chapel at Cranleigh School, what would technically be the eastern end is essentially a pipe chest with transepts at the west end, and then just stops without opening into a nave. The space at the west end is known as the antocharpel, and the new Mander organ is located on a gallery in one of the transepts. It is fortunate that there is plenty of height, so that the organ could be set up higher, with a view of the Great and the Pedal behind. There is an attractive carved three-tower case, of which there are photographs as well as photographs. The pipe scales are included, and the instrument as a whole is technically excellent, making it one of the Mander firm produces.

Next we have a short article on the Goethe & Coven organ in St. Teilo’s Church, on the grounds of the Welsh National Museum at St. Fagan’s near Cardiff. This little organ is quite near to the new Nicholson organ at Llandaff, but it could hardly be further away tonally, since it is meant to be a replica of a typical British church organ of around 1540. It is constructed according to the old post-English Civil War organ pitch, where C is approximately ten feet long and plays the modern equivalent of F. The pipe scales are mostly based on the John Loosmore organ from Nettleton Court, Soumsert, and are given in the article. With other small instruments of its kind, this organ will go a long way toward providing a basis for the construction of Gothic Church Organs. Paul Gandy, director of the organization of the authentic performance of early English organ music, although we still await a full-length study of the history of such work. Paul’s article focuses on the organ music of Thomas Tallis, who is considered by many to be the greatest composer of the period. The organ literature is considered to be fairly shallow, with the Swell above the Great and the Pedal behind. There is an attractive carved three-tower case, of which there are photographs as well as photographs. The pipe scales are included, and the instrument as a whole is technically excellent, making it one of the Mander firm produces.

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Concluding this musical triunity of major works is the set of variations by an unknown composer from the first chorus in Bach’s Cantata BWV 12. Weisen, Klagen, Sorgen, Zagen (Worries, Sorrows, Sighs, Screamings) is being transcribed by Bach himself later transcribed this music and used a good portion of this first chro- nicle. Having these three major works of Liszt so clearly and dramatically played on this recording is a real treasure.

As mentioned in the introduction, there is a wealth of music today inspired by Liszt’s son-in-law, Richard Wagner. It is nice to have included here theDresden Concerto in G Minor, a transcription of Am Glaube Richard Wagner, one of the shortest original organ works that Liszt wrote around 1840 after the death of his daughter. Having these three major works of Liszt so clearly and dramatically played on this recording is a real treasure.

JOHN L. SPERRY
St. Louis, Missouri

New Organ Music


Church organists will enjoy this collection of three well-known hymn tunes. O Morning Star (Wie schön Leuchtet) is set in a Baroque style, with a duet in the manuals (the right hand mostly in the manuals, which many purchasers of these recordings look forward to reading. However, even the sound recordings of great symphonies of the eighteenth century German precedents, and this coupled with the unequal (“well-tempered”) 1/3-cusmona Kellner temperament make it an ideal instrument for performing Bach.

In 1882 after the death of his first chorus in Bach’s Cantata BWV 12,

Johann Sebastian Bach’s cousin Jo- hand made a separate transcription for harpsichord, BWV 592a) and of the only surviving movement of Ernst’s lost Concerto in C Major, BWV 595, which occupies the first and fifth tracks. After this comes a transcription of a transcrip- tion. J. S. Bach arranged a set of 12 Variations on a theme by Richard Wagner, on which he wrote in 1840 after the death of his daughter. This was later transcribed into music and used a good portion of this first chro- nicle. Having these three major works of Liszt so clearly and dramatically played on this recording is a real treasure.

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The stately leaded glass Venetian Ballroom of the late Gothic revival Berkeley City Club, not far from the university, was the site of a respectful and altogether moving program in honor of a great musician and friend, Gustav Leonhardt. On a beautiful afternoon in June 2012, more than a hundred musicians, scholars, instrument builders, music lovers, and friends from all over the United States gathered to hear tributes spoken and performed by students of Leonhardt, whose inspired teaching, sensitive playing, and boundless enthusiasm over a 60-year career touched many and influenced not only his students but also the direction of early music performance throughout the world. The well-organized and very well-attended tribute as part of the Early Music America Berkeley Festival and Exhibition was inspired and presented by former Leonhardt student Elaine Thornburgh and others of the Western Early Keyboard Association (WEKA), and by Gilbert Martinez of MusicSources, a Bay Area center for historically informed performance.

The program began with an eloquent appreciation by Lisa Goode Crawford, who spoke for many of Leonhardt’s students in praising the qualities of his instruction—his emphasis on expressive playing—how to make dynamic shapes, how to vary the degree of legato, and how to think about Baroque music and its affects. The influence of Leonhardt on the early music scene in the United States was documented in a program booklet that gave the names of 55 students—a partial listing of many more—who had studied with him in the Netherlands. Many of his pupils, now well known in their own right, had carried his ideas in turn to countless music students and audiences in America and beyond.

As is most fitting for such a program, the tone of which was marked by deeply felt respect and affection, the centerpiece was an hour of works by late Renaissance and Baroque masters—Sweelinck, Froberger, Louis Couperin, Frescobaldi, Fortepiany, and Bach, to name a few—performed on harpsichord and spinet, but also including the Trio Sonata from Bach’s Musical Offering for flute, violin, harpsichord, and viola da gamba. In all, a dozen of Leonhardt’s harpsichord students played what one listener described as “some of the most soulful, mournful, and gorgeous music he had ever heard,” the effect of which was no doubt heightened by the sensitive request to withhold applause until the end of the program. Keyboardists performing were Elaine Funaro, Webb Wiggins, Lenora McCroskey, Tamara Loring, Linda Burman-Hall, Elaine Thornburgh, Elisabeth Wright, JungHae Kim, Lisa Goode Crawford, Charlotte Mattax Moersch, Anthony Martin, Stephen Schultz, Margaret Irwin-Branden, and Margaret Irwin-Branden. The Trio Sonata included superb contributions by Stephen Schultz, Anthony Martin, Joshua Lee, and Lisa Goode Crawford. In conclusion, the gathered musicians and listeners sang and performed together the final chorale from Bach’s The Passion According to St. John, “Lord, may thy dear angel at mine end bear my soul unto the lap of Abraham,” an appropriate reflection of Leonhardt’s own faith.

Following the performance, many of the performers and audience gathered close by at Musical Offering, a cafe and CD store, for a reception to share memories and stories before continuing with the rest of this penultimate day of the Berkeley Festival and Exhibition, a day that ended fittingly with Abraham,” an apposite reflection of Leonhardt’s teaching is shared by all his students. Elisabeth Wright’s praise for Leonhardt’s appreciation by Lisa Goode Crawford. In conclusion, the other students of Leonhardt and now a renowned scholar, teacher, and performer himself, spoke not only of the Dutch master’s strongly held but not immutable opinions on music but also of Leonhardt’s other passions—collecting furniture, porcelain, Delftware, and silver, reading Thomas Mann and Somerset Maugham, appreciating the art of Cezanne—a devotion that is reflected in many of his students’ interests in the humanities and the visual arts. Alan Curtis also wrote of Leonhardt’s sense of humor: an improvised sonata that he described as possibly one of Scarlatti’s only because he “didn’t know all of them, and following a masterclass he gave in Texas, his asking a waitress in a restaurant there for a “Fro-burger.” Among the many other recollections shared in the program were Elaine Funaro’s listening to a “very personal and moving rendition of the Gibbons pavan” played by Leonhardt at his home, which experience she returned by playing the pavan for the audience in Berkeley. No doubt Elisabeth Wright’s praise for Leonhardt’s teaching is shared by all his students. It was an extraordinary education by an extraordinary man who left an indelible mark on us all.” For myself, who came to appreciate Leonhardt through his recordings of organ music, particularly the works of Sweelinck, there could be no more eloquent testimony to Leonhardt’s art than that provided on June 8, 2012 by Webb Wiggins’s immensely sensitive playing of Sweelinck’s heartfelt Pavana Lachrimae, a tearful and noble pavan indeed.

Lee T. Lovallo is assistant professor of music at National University, Sacramento, and is also active in building and restoring pipe organs and in maintaining harpsichords. Dr. Lovallo serves as the secretary for the Western Early Keyboard Association and is the organist at St. Andrew’s Episcopal Church, Auklet, California, where he plays a historical-style mainline organ. Most recently he was heard in a program of organ recitals at a symposium devoted to the music of Jacques Buis (ca. 1590–1656).

Pavana Lachrimae: A California Tribute to Gustav Leonhardt

Lee T. Lovallo
Christopher Houlihan Vierne Marathon
A review of the New York recital

Jonathan B. Hall

Vierne 2012
First, the Church of the Ascension, New York City; June 15-16, St. John’s Cathedral, Denver; July 6-7, Rockefeller Chapel, Chicago; July 19-20, Cathedral of Our Lady of the Angels, Los Angeles; August 4, Church of the Gesù, Montreal; August 18, Church of the Incarnation, Dallas

O n Saturday, June 2, Christopher Houlihan kicked off his six-city tour of the six Vierne symphonies with two recitals at the Church of the Ascension on Fifth Avenue in New York City. This church has been since 2010 the home to a large and very successful Pascal Quoir in organ. There is no doubt that the program performed on that day will stand as evidence of what great things he can do.

There were two recitals with three symphonies apiece. First, we heard the odd-numbered symphonies. After a leisurely dinner break, the even-numbered movements were performed. A presto that perfectly interstated was inserted before the final symphony on each program. The program-determined order of movements early, middle, and late works, the recitals were well matched in terms of sheer musical heft.

A native of Somers, Connecticut, Houlihan earned a bachelor’s degree at Trinity College (Hartford), where he studied with John Rose, and a master’s degree at the Juilliard School, studying with James O’Hearn. At Trinity, Houlihan was the director of music at St. Ignatius of Antioch Episcopal Church in New York. During the recording of Vierne 2012, performed at two AGO regional conventions, made a second-year album, and inaugurated the new pipe organ at the Sondheim Performing Arts Center in Iowa. His first recording, made after his sophomore year in college, was reviewed by David Wagner (The Diapason, January 2009), pp. 40-41. His first coupling, published in November 2011, is of the First Symphony. It must be acknowledged that not everyone in the audience, in order to write unhamperedly without raising curiosity or causing distraction. Dennis Keene, the gracious master organist whose comments reminded me to an acoustically ideal seat in the center of the nave. Before that time, Keene was visible in the narthex and aisles, warmly greeting audience members. He was clearly relieved when the recital began, but a seat gracious and friendly presence.

There was an attractive Vierne 2012 brochure and an audio tour element, the ordering of the recitals, and handling of the program notes by Houlihan. Also, a smaller printed program gave the history and specifications of the Boston Tri Manual Aeolian-Organs, as the Quoirin at Ascension is officially called. (See The Diapason, November 2011, pp. 30-32.) Finally, I was also given a button to wear, with the same tour logo as on the booklet. Others in the audience were wearing another pin, with the words ACOG FANT in large letters. I was struck at the forthrightness and cleverness of the marketing. The tour, which extends to a very savvy Internet presence as well. Many friends and well-wishers of Mr. Houlihan were in attendance.

It was just a minute or two after three o’clock—on the very day, when, seventy-five years before, Louis Vierne had died at the console—that Dr. Keene gave his final, very lengthy, and very exacting, appreciation of Christopher Houlihan’s performance. The sheer audacity of the performance, especially the speed, and the registrations both especially skilled and sophisticated. The left-hand melody, on a reed, was represented almost too great a contrast with the swell-boxes. The supercouplers and tremulant was fascinating. The left-hand melody, on a reed, was unexpectedly musical. Finally, the finale took off very convincingly and thrillingly after a strikingly robust opening. There was no doubt that, again, Houlihan can cut to the emotional heart of a piece and communicate it to an audience; witness the extraordinary profundity of this recital. Houlihan’s vision led him to a strong, almost rough, reading of the final movement, not frankly, but with a great vision of the psychological depth of the work.

Fourth Symphony
The brooding Fourth Symphony, so unlike anything heard previously, came off with such a powerful flourish. The first movement brought out the capacacious softness perfectly, as did the subsequent movement. It was a real nightmare (my nickname for it). The menuet was played with great feeling, but not without a “diamond, but Vierne is an opal.” But overall, the emotional content of this symphony was rather more profound, and the opening sections was not as sufficient to the psychological darkness. Vierne’s vision led him to a strong, almost rough, reading of the final movement, not frankly, but with a great vision of the psychological depth of the work.

Sixth Symphony
Finally, after the briefest of program intervals, the Sixth Symphony crowned the day. Here, rhythmic precision and control were the order of the day, without any detriment to the emotional element. The second movement was played beautifully, and the scherzo was masterfully controlled, and came out in all its Halloween glory. The penultimate movement, which ended with simply gorgeous registrations: shimmery and ghostly, fear yielding to a moan.

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The second movement—one of the most extraordinary and affirmative things Vierne ever composed, or any other composer, can be as an emotional charge. As if nothing was ever heard before. There was no doubt that, again, Houlihan can cut to the emotional heart of a piece and communicate it to an audience; witness the extraordinary profundity of this recital. Houlihan’s vision led him to a strong, almost rough, reading of the final movement, not frankly, but with a great vision of the psychological depth of the work.

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The opening of Kansas City’s Kauffman Center for the Performing Arts in October 2011 gave the committee a new venue to search for a location to house three of the region’s leading performing arts organizations—Dance, Symphony, and Opera—and the Kansas City Symphony, and Lyric Opera of Kansas City. Civic leader and philanthropist John C. Kauffman further articulated the vision of the Kauffman Center to build a world-class performance hall, daughter Julia Irene Kauffman worked to bring this vision to reality. Designed by world-renowned architect Moshe Safdie, whose work encompasses a wide variety of structures including airports, government buildings, and residences, the Kauffman Center boasts two major performance spaces—the 1,600-seat premiere venue, Muriel Kauffman Theatre, home to the ballet and opera, and the 1,600-seat Helzberg Hall, home to the orchestra, and local, regional, national, and international artists and performance groups, in addition to serving as the home of the Kansas City Symphony. Ground-breaking ceremonies for the Kauffman Center were held October 6, 2006, and the grand opening weekend of the Kauffman Center was held about five years later, September 16–17, 2011, capped off by a free public open house September 18, which drew an audience consisting of 50,000 people during a six-hour period.

As discussions for the Kauffman Center were initiated in the 1990s, John Obejt, Principal Organist at the Reorganized Church of Jesus Christ of Latter Day Saints (now Community of Christ) in Independence, Missouri, and other area organists approached Julia Kauffman about the idea of including a pipe organ in the plans for a new concert hall. Obejt invited the people involved with the Kauffman Center’s planning to the Community of Christ Temple in Independence, Missouri, for an informal hour-long presentation. The recital opened with remarks of welcome from Jane Chu, President and Chief Executive Officer of the Kauffman Center, Julia Irene Kauffman, James David Christie, and Casavant organ builder Obetz’s successor Jan Kraybill. This eventually led to the committee selecting the Casavant firm to design and construct the organ for the Kauffman Center—it would be the Kansas City metropolitan area’s second large Casavant organ. James David Christie, Professor of Music at the Oberlin Conservatory of Music in Oberlin, Ohio, Distinguished Artist-in-Residence at Holy Cross College in Worces- ters, Massachusetts, and consultant for the Boston Symphony Orchestra, was hired to serve as the organ consultant for this new instrument, which has since been named the Julia Irene Kauffman Organ. The inaugural recital weekend March 10–12, 2011, opened with a recital by Christie performing an eighty-minute recital containing a varied selection of music, which included several compositions that are largely unknown to organists. Tickets for the inaugural recital sold out quickly, to the surprise and delight of many. In response to the demand for tickets, the Kauffman Center staff and Ms. Kauffman agreed to host an ex- clusive second recital scheduled for the following Saturday afternoon. Christie’s decision to perform two nights in a row was particularly dramatic, given the initial unpublicized nature of the event. As she performed, I attended the second performance (March 11) and was situated in the Mezzanine Left section of the hall, one level up from the main floor seat-

The Julia Irene Kauffman Organ is installed in a lofty position on the fifth floor of the Helzberg Hall, a beautiful facility ensconced with wood and soothing blue colors. The organ’s façade features both wooden and metal reed, principal, and string pipes angled forward and sideways. A mesh screen separates the visible façade from the other organ pipes. The recital opened with remarks of welcome from Jane Chu, President and Chief Executive Officer of the Kauffman Center, Julia Irene Kauffman, James David Christie, and Casavant owner Bertin Nadeau, who presented a token organ pipe to Ms. Kauffman on behalf of the company. Since the organ em- ploys mechanical action and the console is connected directly to the instrument, closed-circuit cameras were employed so that the audience could view Christie’s pedal and manual movements on two huge screens that were posted on the stage floor. Whencever he was to display a pedal part that was particularly interesting for the audience to see, a small additional screen linked to a camera that was fo- cused on Christie’s feet was displayed at the corner of each screen, thus providing further entertainment and interest to every- one. The quality of the projected image was positively superb.

The first half of Christie’s program, which consisted of forty minutes of mu- sic, was devoted almost solely to music of France, Germany, and Italy written during the Baroque period. Christie opened the program with Louis Mar- chand’s well-known Dialogue from his Troisième Livre, showcasing the organ’s fiery Grand jeu, the mellow 16′ and 8′ flutes, a breath of Flute har- monique from the Récit division, the Grand Choeur’s Cornet decomposé and his beautifully nuanced, yet dra- matic playing showed a thorough mastery of the instrument, developing a sensation of the performance art. Through his study and the passage of time, Christie’s beautifully nuanced, yet dramatic playing showed a thorough mas- terly sensitivity. Christie imbued this work with a mesmerizing dance-like spirit that was matched by an equally well-controled, fluid, and technical finesse.

One of the program’s most sublime moments was Christie’s performance of Johann Bernhard Bach’s Claviorn in B major, which was allotted a total of about ten minutes’ duration that allows the organist to explore an instrument’s varied stops and choruses. Christie both opened and closed this composition with the ar- rested 8′ Cor de Nuit from the Récit division. Other solo flute stops featured included the Grand Orgue and Positif 5′ Bourdons, the faint but quant Positif 16′ Quintaton and that same division’s dec- eptively quiet, yet changing 8′ and 4′ Flute stops, which were found to be a dramatic and exciting that could have engaged even the most casual listener.

Christie’s program of Baroque-era music superbly by combining a thor- oughly modern interpretation of these time-honored traditions. Christie’s program comprised of Baroque-era music superbly by combin- ing a thoroughly modern interpretation of these time-honored traditions.

The program’s first half concluded with Johann Sebastian Bach’s Toccata and Fugue in D minor, BWV 565. Christie opened the toccata by showcasing the organ’s opening state- ments on the Grand Orgue and Positif dividing, demonstrating the instrument’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and fortissimo, highlighting the organ’s dynamic range and 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Tive close. Christie gave an impassioned touch as the work drew to an introspective fl ute and string sounds; the Pédale léguy, au matin from his Soubasse provided just the right evoked a fl ood of soft and medi
coupling many of the organ's string and theme in the composition's fi nal section. The public will experience how this organ functions as both an orchestra member and a solo instrument with orchestra in its future performances with the Kansas City Symphony.

Theel that the classical music scene in Kansas City has received from the construction of the Kauffman Center has been immediate and tangible. Ku
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Gawthrop, Alice Jordan, and Leroy Rob

Robert E. Pickering is Assistant Professor of Music at Kansas State University and organist at First Presbyterian Church in Manhattan, Kansas. He is an active recitalist, having
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The benefi ts that the classical music scene in Kansas City has received from the construction of the Kauffman Center has been immediate and tangible. Ku
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Exercise

The Julia Irene Kauffman Casavant Organ, Opus 3875, Kauffman Center, Kansas City, Missouri (photo credit: Tim Hursley)
Skinner Opus 774 Is Saved

Mike Foley

I was July of 2004. The voice on the phone was Douglass Hunt, premier organ technician for some of New York City's highest profile churches and their giant organs. He had been in contact with Christ Church in the posh Bronx village of Riverdale. They were very interested in acquiring Skinner Opus 774, an original 1929 organ still installed at St. Paul's Memorial Reformed Church in Reading, Pennsylvania. The building was closed and the organ needed to find a home as soon as possible. Doug asked if we would move both the organ and Christ Church for a possible match. We did, but alas, the organ couldn't be made to fit. Christ Church went back to their drawing board and the Skinner settled in for what was becoming a long and nervous wait for a new home. St. Paul's building sale was under contract. The new owner wasn't interested in the organ. It had to go, and soon.

Others came to see this dirty but otherwise untouched Skinner. In each case, a match wasn't possible. Closing day was fast approaching but a new owner was not in place until a chance meeting with Jack Bethards of Schoenstein in San Francisco. At lunch, we got talking about Skinners and all the activity in resurrecting these somewhat forgotten masterpieces. Jack relayed a story about the Episcopal Church of St. Mark in Glendale, California, that was seriously looking for a vintage Skinner of about 30 ranks. Bingo! Many phone calls and one plane trip later, Janes Wallace, then organist Peter Richard Conte and the Wanamaker organ's curator, Curt Mangel. All quickly agreed. Opus 774 had found its new home.

Back in Glendale, Rector Mark Weitzel met with assistants and key church members to determine if there was hope for making the dream happen. Besides the organ, the project required a second organ chamber to be constructed above the transept—no small job and with no organ chamber to be constructed above. The organ was invited none other than concert organist John Denmark and the Wanamaker organ's curator, Curt Mangel. All quickly agreed. Opus 774 had found its new home.

As luck would have it, two weeks after the organ was freshly packed away, the warehouse representative called to announce they were closing—but that we could simply move the organ to their second and new warehouse in a neighboring town for just a slightly higher monthly rental rate. With no alternative, we did, and a year after that, the second warehouse called to say we could remove the organ to our shop, where it would sleep until adequate funding could be raised for reconditioning and installation. We were overflowing with work and were forced to seek warehouse storage. As luck would have it, two weeks later the organ was freshly packed away, the warehouse representative called to announce they were closing—but that we could simply move the organ to their second and new warehouse in a neighboring town for just a slightly higher monthly rental rate. With no alternative, we did, and then a year after that, the second warehouse called to say we had to remove the organ, as they were converting to a specialty form of storage that certainly didn't include pipe organs. Even the organ was getting tired of the moves. So much for "professional" storage warehouses. Thank goodness. Phil Carpenter, our head of field operations, makes certain that each piece is inventoried as this helped ward off the possibility of loss with all the shuffling. No more warehouses, we brought Opus 774 to our Tolland facility—on one of the hottest days on record in Connecticut. Certainly, this is one well-traveled Skinner.

It was now 2007 and at Glendale fund-raising went into high gear. Brochures were printed and the committee did all but pound on doors to raise the necessary funds. Then, the miracle happened. In 2007 the Bradley Foundation of Philadelphia took interest in the project and agreed to give a generous amount to save Opus 774. Incredibly, not long thereafter, a grant writer located the Alhambra Foundation, based in Los Angeles. Yet a second and generous donation from this trust, established for the arts, offered an amount that brought fundraising to the point that the church felt comfortable going to contract. Ongoing fund-raising of every type and variety gathered the remaining needed funds. The organ's quality and excellent condition proved itself during the reconditioning process. With not a pipe or screw missing, the instrument responded beautifully to the reconditioning process and then fit perfectly into the chambers at St. Mark's. Every piece of leather, be it valve, gasket, reservoir, pouch or pneumatic, was replaced. Every pipe...
was washed and regulated. Every wire was replaced and every board refinished. Thanks to the efforts of all involved and the fact that we had designed, cut, and pre-erected each division, installation went like clockwork and the organ was in and running within a few weeks. Total finishing took less than a month. St. Mark’s enjoys a reverberant acoustic, and the organ, in its new chancel chambers, has no problem filling the room.

The project was completed early and the organ was ready for Christmas of 2009. The dedication concert was on April 25, 2010. Peter Richard Conte, with his special affinity for early twentieth-century Skinners, put the organ through its paces. The “new” Opus 774 hosted a most memorable concert.

Like so many organ projects, this one was faced with more than its share of obstacles and also like others, this project was sprinkled with people who roll up their sleeves, push the obstacles aside, and make a difference. The result is that Opus 774 is in like-new condition, thoroughly appreciated, and safely installed in its new California home.

Mike Foley was born and raised in Manchester, Connecticut. He studied piano for 15 years and essentially taught himself to play theater organ. He saw his first pipe organ at age 13 and, as he puts it, was never the same thereafter. With friend Tom Felice’s help, he started collecting and selling used organ pipes and parts, and when he was 17, they bought and installed the organ from Hartford’s Colonial Theatre.

In 1968 he teamed up with William Castle Baker to form a “Keyboard Instrument Service” business they called Foley-Baker Enterprises. Within months, and with some professionally designed advertising, business grew to include the care of pianos, harpsichords, electronic keyboards, and pipe organs. In 1982, Mike split off all but the pipe organ department to concentrate on building a high quality and nationally recognized pipe organ service business.

Foley-Baker Inc. employs 15 full-time technicians who, Mike acknowledges, are the reason behind the firm’s success. FBI services instruments throughout the Northeast and is regularly engaged in major work throughout America, some of it high profile.

**Skinner Opus 774**

**St. Mark’s Episcopal Church, Glendale, California**

**GREAT 5’ wind pressure**

- 16’ Bourdon
- 8’ Diapason
- 8’ Rohrflöte
- 8’ Salicional
- 8’ Voix Celeste
- 8’ Arpège
- 8’ Flute Celeste II
- 4’ Flute Triangulaire
- 2’ Mixture III
- 8’ Cosmopolis
- 8’ Obone d’Amore
- 8’ Von Huma
- Tremolo

**SWELL 7.5’ wind pressure**

- 16’ Bourdon
- 8’ Diapason
- 8’ Rollflöte
- 8’ Salicional
- 8’ Voix Celeste
- 8’ Arpège
- 8’ Flute Celeste II
- 4’ Flute Triangulaire
- 2’ Mixture III
- 8’ Cosmopolis
- 8’ Obone d’Amore
- 8’ Von Huma
- Tremolo

**CHOIR 6’ wind pressure**

- 8’ Orchestral Flute
- 8’ Dulciana
- 8’ Unda Maris
- 4’ Flute
- 8’ Clarinet
- 8’ Harp
- 8’ Celesta
- Tremolo

**PEDAL 6’ wind pressure**

- 32’ Resonant
- 16’ Open Diapason
- 16’ Bourdon
- 16’ Echo Lieblich (Sw 16’ Bourdon)
- 8’ Octave (ext)
- 8’ Gedeckt (ext)
- 8’ Gedeckt (Sw 16’ Bourdon)
- 4’ Flute (ext)
- 16’ Trombone (ext, Gt)
- 8’ Tromba (Gt)
- 8’ Flute Celeste II
- Chimes (Gt)

**THE OHS CATALOG**

**WIDOR A LIFE BEYOND THE TOCCATA**

*JOHN R. NEAR’S* magisterial biography of Charles-Moine Widor illuminates the life, the work, and the era of one of France’s most distinguished musicians of the Belle Epoque. Ne. Near will receive the John Ogdonian Book Prize at the OHS Convention in Chicago. $85.00

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Vilnius, the capital of the modern republic of Lithuania, has a romance that comes from its place in the confluence of different cultures. This history as a many-flavored stew of Lithuanian, Polish, Jewish, and Russian culture has left intriguing traces in modern Vilnius, including the enduring presence of a large Jewish community. The combined Kingdom of Poland and Grand Duchy of Lithuania, in its heyday in the 17th century was the biggest country in Europe, reaching almost to the Russian Federation located between Lithuania and Poland on the Baltic coast. This Vilnius Casparini is the most complete replica of this instrument was an American instrument for reproducing the sound of the Casparini than the two-instrument Casparini at Holy Ghost, built in 1776, is important but a sad story. Adam Gottlob Casparini (1715–1758), from a distinguished family of organbuilders, worked in Königsberg, the present Kaliningrad, which is now an odd portion of the Russian Federation located between Lithuania and Poland on the Baltic coast. This Vilnius Casparini is the most important and best-preserved example of his work. Unfortunately, the renovation seems to have come to a complete halt because of a lack of money. The organ has been dismantled except for four working stops, all on Claviatura II, and Diapason IV. Apparently one problem that hinders fund-raising is that the church’s congregation is Polish, not Lithuanian. It is particularly ironic that a complete replica of this instrument was built for the Eastman Rochester School of Music, as part of EROI (the Eastern Rochester Organ Initiative), while the original lies in an appallingly abandoned state.

This Casparini is the subject of a very fine website, <http://www.casparini.org/vilnius/index.html>, which gives an excellent view of what it is like to be there. In The Tracker, Vol. 49, Summer 2005, Joel Speerstra discusses the benefits of constructing a modern replica as a way of studying a historical instrument. The most interesting point Speerstra makes is that the new organ could well sound more like the original sound of the Casparini than the two-century-old Casparini in Vilnius. Still, an organ in its original setting has an authentic quality that no modern replica could reproduce. It would be fascinating to be able to compare the two instruments. My hope is that the international organ community—including the replicators of the Vilnius Casparini, the Swedish organization GöArt—would restart the renovation process and present a gift to the Vilnius community that would pay Vilnius back for providing this organ (in replica) as an American instrument for present and future generations of organists and students.

Maestro Pinkievicius is an engaging man, youthful and vivacious, with an excellent knowledge of English and a flourishing international recital career. I had

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**Vilnius—A Tale of Two Maestros, Two Organs, and a Work in Progress**

**Bill Halsey**

The side panel of the Casparini organ, dated 1776 and signed in Latin in gilt letters, feit do[m]inus [Casparini, Master Adam Casparini made it].

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The statue of King David from the Vilnius Casparini, now stored behind the organ.

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French, So I gave up. I hope graciously, and resolved to arrange things better on my next trip.

**Second visit, 2011**

My second visit was in the beginning of March 2011. I spent a long weekend in the old town with a friend, one of the French university students who choose to study in Vilnius (courses are in English) because of the lower cost of living. The town was frozen—snow and blocks of innominate ice everywhere. But the city was cheerful and lively because my visit coincided with three days of festivities for St. Casimir, celebrated both in Poland and Lithuania because he was king of the combined Kingdoms of Poland and Grand Duchy of Lithuania. There were street vendors everywhere, and a stage had been set up with virtually nonstop Lithuanian music and dancing, some of which looked a lot like village scenes from the production of Haunted Manor I had seen in Warsaw.

My visit with Vidas Pinkievicius

This time I had pre-arranged a visit with Vidas Pinkievicius at St. John’s and to see other organs of note—the Casparini under reconstruction in the Church of the Holy Ghost (Church of the Dominicans) and an anonymous Italian organ in the Museum of History of Religions. St. John’s instrument is a line organ, the largest in Lithuania, but has very little of its previous incantations left, because of neglect and massive pipe theft, and should be considered a new organ.
a particularly good time trying out the capabilities of the wonderful organ at St. John's. I had also mentioned my interest in the Sts. Peter and Paul instrument, and he said that he too was interested, but had tried on numerous occasions to obtain organ access and always had been denied. He seemed to think it was a lost cause. However, the following week, taken from one of America's most prestigious presidents, Ronald Reagan, is, 'Trust, but verify.' I had determined to at least make the attempt.

Sts. Peter and Paul Church

After a lifetime of service to the Catho-
lic Church, I know that talking to a priest usually gets you somewhere. So, on the Friday of my weekend in Vilnius, I went to the church office in the sacristy of Sts. Peter and Paul, where I found a Lithuanian priest with an excellent knowledge of English and very happy to meet the Lithuanian choir's music was less somber and more joyous than the Polish peasant dances, the gypsy violinist.

Grigelyte, told me that he wasn't from Vilnius, but from the provinces, and had even better.

I had worked, where as wonderful as the buildings could be, the people who had much to offer, and both types of resources of their own parishioners.

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Sts. Peter and Paul Church Juzepas Radiavicius, 1905 2 manuals, 22 stops

Pedal (C–f) 32′ Subbass 16′ Principalbass 16′ Majorbass 16′ Sopranbass 16′ Flûte harmonique 16′ Mixtur III–IV 8′ Trumpete 4′ Clarion

Il Manuals (C–g) 16′ Gedackt 8′ Principal 8′ Salicional 8′ Flûte 4′ Octave 2′ Quinte 8′ Flûte 4′ Oboe

Couplers I/Fed.; II/Fed.; I/I

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AUGUST, 2012

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Downtown Indianapolis is home to a number of architecturally distinguished churches from the last quarter of the nineteenth century. In addition to locations within the mile square of the city’s planned downtown, a few ‘sub-urban’ churches line the periphery of the historic district. One of the latter is on Central Avenue, one of the city’s main conduits, a mile and a half from city center. Built in the Central Avenue Methodist Episcopal Church, the building was the second church to serve the congregation. Following a storm that severely damaged the original wooden structure, the congregation began planning the current church in 1891, with dedication of the building in 1892, with the mainline, non-liturgical Protestant churches from the last quarter of the nineteenth century. The original intent of this architectural design was providing a speaker with unobstructed visual and aural access to a large number of people. The sanctuary achieves this admirably, even without electronic amplification, a speaker in the pulpit can be heard clearly through the 1,300-seat room. Curved walls, a rigid dome ceiling, and avoidance of absorptive material all contribute to the efficacy of the acoustics for this purpose. The room is then finished in an appropriate and aesthetically pleasing manner, with graceful carved elements in the chancel furnishings and pews and elegant stained glass windows. The organ, which stood behind the pulpit, shares the most prominent position in the room, visually and acoustically. Although the room is clearly designed for worship in the mainline, non-liturgical Protestant tradition, it also supports musical performance involving the pipe organ.

The pipe organ was present at the dedication of the building in 1892, with instructions that the instrument was new rather than retained from the previous building. The prior church building housed an organ built by William H. Clarke & Co. of Indianapolis, and this organ had been relocated from another house of worship. The organ in the new 1892 church was misattributed to Clarke for many years, and identification of the builder was further clouded by the fact that after less than thirty years of service, the church was misattributed to Clarke for other instruments within the organ led conclusively to identifying the builder as Thomas Prentice Sanborn.

Sanborn is believed at the shop foreman for William Clarke, and it makes sense that he would have been familiar with the church. Unfortunately, little is known about Sanborn other than the fact that he did go to work under his own name at a shop on Massachusetts Avenue, the same address of Goulding & Wood. It is unclear how many organs he built after he left Clarke, and only one other extant instrument is known to be by him. Sanborn did sign many of the pipes in the church, either with his full name or his initials, a practice he did not follow on instruments he built with Clarke.

The organ is quite large for its time, and it has many ‘classical’ elements that were atypical of late-nineteenth century organs. Both divisions feature complete principal choruses, including mixtures. The organ is based on 16′ pitch, and the Swell on 8′ pitch. The stoplist includes a wide variety of flutes, both stopped and open, as well as an interesting choice of reed stops. The manual compass is 61 notes, which was quite forward-looking, while the Pedal compass is much more typical of its time, with a 27-note span. It is tempting to imagine that Sanborn was eager to use a bold breakthrough with this well-designed and robust organ. Perhaps he even thought of it as a crowning achievement, a testament to his skill, as well as a calling card to attract more customers. In 1921 the congregation engaged the Seeburg-Smith Co. of Chicago to modify the mechanics of the organ to employ electrical switching. Justus Perrival Seeburg was a Swedish-born piano maker and Frederick W. Smith was an English-born organ builder who apprenticed with Robert Hope-Jones. Their partnership, which lasted from 1916 to 1921, combined Seeburg’s skills as a piano builder and Smith’s knowledge of contemporaneous English organ building, equipping them for building and maintaining theatre organs, player pianos, and orchestras. Evidence of their work on church organs is sparse, and the timing of the Indianapolis project near the dissolution of their firms may imply that they were willing to accept work outside their focus since the firm was in trouble. They removed all of Sanborn’s console controls and whatever actuating system interfaced with the windchest mechanisms. In their place, they installed a cumbersome electrical switching system and pneumatically driven action for the chest mechanisms. They also installed a new detached console that is not extant. Their work shows a fair degree of competency and care, although the design of their mechanical systems lacked responsiveness, reliability, and sensitivity.

The congregation at Central Avenue UMC dissolved in 2006, and the unused room fell into disrepair until Indiana Landmarks, a national preservation organization, took interest in the building. Bloomington, Indiana philanthropists William and Gayle Cook funded a comprehensive restoration project, including completely refurbishing the interior and exterior of the church along with the pipe organ. The building now serves as a civic performance space and as Indiana Landmarks’ headquarters. In 2010 Bill Cook and Indiana Landmarks chose Goulding & Wood to carry out a project to bring the organ back into usable condition. The first step in reviving the organ was to assess its history and current condition. The sole known photographic documentation of the installation prior to any

Cover feature

Indiana Landmarks Center (copyright © Susan Fleck Photography)

Façade pipe stencil shadows (courtesy Goulding & Wood)

Façade pipes after stripping (courtesy Goulding & Wood)

Cook Grand Hall organ, Indiana Landmarks Center (courtesy Indiana Landmarks)

Finished console (courtesy Indiana Landmarks)
alteration does not depict the console controls with any usable clarity. One of the first questions, then, was the original placement of the console in relation to the organ case. Nineteenth-century organs typically have keydesks en fenêtre, that is, placed within the apron of the instrument’s front façade case. Given that Thomas Prentice Sanborn was a local builder of limited accomplishments, it is unlikely that he would have had the technological proficiency to engineer a detached mechanical console. On the other hand, the façade paneling in the apron seems to be original. There is no visible sign of alteration in the central panel, and its carving detail, wood grain, stain, and condition match exactly the panels on either side. If the organ initially had a keydesk en fenêtre, the central panel must have been entirely replaced. Given the quality of the first renovation work from 1921, it seems unlikely that the Seeburg-Smith Company had the woodworking resources to match the rest of the paneling with such precision.

If the console controls were remote from the main body of the organ from the beginning, and if the mechanical engineering required of a mechanical action arranged thus would have been beyond Thomas Sanborn, the natural conclusion is that the organ was never purely mechanical. Sanborn is known to have been awarded a U.S. patent No. 465,208 for a valve mechanism that was a mechanical-pneumatic assist, facilitating playing keys that operate large pallet valves from a distance that would otherwise cause heavy action. Such pneumatic assists were somewhat common in the late nineteenth century as organ builders endeavored to make instruments of unprecedented size and in arrangements that would have been impossible for purely mechanical key action. Another pre-electrical innovation to address these issues was tubular pneumatic action, whereby key action is conveyed to the pallet and slider windchest via lead tufing. Due to the complicated and elaborate nature of this action, plus its dependence on lead for semi-flexible tubing, this system remained in use for a very short period.

Although the other known Sanborn organ is a tracker instrument, it is entirely possible that he would have had an awareness of tubular pneumatic organs. Indeed, given the implication of his mechanical leanings as suggested by his procurement of a patent, Sanborn may have had motivation to employ the most recent design technology in such a prominent instrument. Unfortunately, the restoration project yielded no evidence in the organ that either proves or disproves the original actuating mechanism. One can only surmise, given the apparent placement of the console and the size of the organ, that a purely mechanical installation was never in place.

The Seeburg-Smith electro-pneumatic actuating system was obviously a retrofitted attempt to incorporate electricity into the action of the organ. Aside from telltale signs such as a difference in wood species used, the interface between the Seeburg-Smith mechanics and the Sanborn mechanics was clumsy and contrived. This work was done near the advent of using electricity in organs, and there is no evidence of a rudimentary design. The practice of retrofitting an improvised action onto tracker action chests was somewhat common during this period, but rarely was the attempt successful. The tolerances of the added action are so slight, a product of working within...
a predetermined spacing of the existing chest, that the new actuating systems rarely operate the chest actions properly. It is likely that the Seeburg-Smith mechanisms never worked entirely satisfac-
torily, although they did permit the use of electrical key contacts in the console, thus reducing the weight of the keys for organists. In sum, however, these compo-
ients compromised the organ’s action.

With restoration of the original chest action impossible, Indiana Landmarks elected to re-design the chests. Goulding & Wood’s electro-pneumatic slider chest design shares much in common with tubular pneumatic action, in that a traditional chest grid interfaces with re-
motely actuated pallets and sliders. This choice then restored the instrument to a similar musical condition, as pipes re-
ceive wind much as they did originally.

On early site visits a harp stop was dis-
covered, although no written documentation of such an addition has been found. Given the wood species and stain color, it seems that this unit was installed with the other Seeburg-Smith components. Seeburg-Smith built theatre organs and orchestras, thus the addition of a harp is solidly in line with their main output. While it is clearly not original to the or-
gan, the donor and oversight committee elected to retain this interesting addi-
tion. Fellow Indianapolis organ builder Carlton Smith Organ Restorations refur-
bished the 37-note harp unit.

The pipework throughout the organ was in reasonably good condition, con-
sidering the age of the instrument. Most of the pipes were cone tuned, and a cery-

From the photograph of the church that was taken in 1910, it is clear that the display pipes were originally stenciled. They were subsequently painted a solid gold color on the front half of the pipes, but the original stenceling was still observable along the edges of the newer paint. Conrad Schmitt Studios of Mil-
waukee, the firm responsible for restor-
ing the sanctuary interior, re-stenciled the pipes and added gold leaf.

Goulding & Wood restored all of the original cowlwork, re-staining and tun-
ing the woodwork with only minor re-
pairs required. The crew extended the apron paneling, including the whimsical carved motif, on either side to accommodate room modifications and constructed matching podiums for the platform. Staff draftsman Kurt Ryll designed a new two-
manual console patterned after extant consoles from other tubular-pneumatic organs. The terraced layout and richly ornamental cabinet lends a strongly con-
temporaneous appearance, defying the anachronistic solid-state control system preceived by Solid State Organ Systems.

As with all new organs by Goulding & Wood, the entire instrument was set up in the shop for testing and regula-
tion. Given the heavy local interest (the church is less than a half mile from the shop), many visitors stopped in to see the progress, and the shop hosted festive open houses once the organ was playing. With room renovations complete, Goulding & Wood reinstalled the organ in spring 2011 in time for the facility’s grand opening. Many celebratory events marked the entire project, and the organ was featured in many varying roles. Sadly, Bill Cook, the donor whose vision and generous financial backing made the proj-
ect a reality, passed away days before the dedicatory events. Tributes to the Cook family, all of whom are long-time patrons and predecessors, passed away days before the dedicatory events. Tributes to the Cook family, all of whom are long-time patrons and predecessors, passed away days before the dedica-
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The terraced layout and richly ornamental cabinet lends a strongly con-
temporaneous appearance, defying the anachronistic solid-state control system prevalent by Solid State Organ Systems.

As with all new organs by Goulding & Wood, the entire instrument was set up in the shop for testing and regula-
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M. P. Rathke, Inc., Indianapolis, Indiana
The Musical Instrument Museum, Phoenix, Arizona

During autumn 2008 we were contact-
ed by Kimberly Marshall, director of the Arizona State University School of Mu-
sic, who spoke of a museum that would be unlike any other: the Musical Instru-
ment Museum (MIM), then being built on the northern edge of Phoenix, would showcase instruments of virtually every nation, culture, and musical style. Dr. Marshall had been retained as consultant to the museum in the planning of its pipe organ exhibit, for which she suggested a working chamber organ, with its inte-
or parts completely visible to interested eyes, yet protected from curious hands. This see-through instrument, dubbed “The Visible Organ,” at the time of its commissioning by donors Floyd and Marie Ganassi, is the product of our in-
triguing and rewarding collaboration with Kimberly Marshall and William DeWalt, MIM’s president. It features mechani-
cal key and stop action and is housed in

a case of quarter-sawn white oak with walnut accents and panels of ¼ inch tem-
pered glass. The winding is via a weighted wedge bellows, which may be fed either by a rotary fan blower or by hand pum-
ping in the traditional manner. The organ was designed with a total of five stops, all divided treble and bass, of which the Twelfth and Seventeenth are currently prepared. The manual natu-

rals are grenadil with arcaded key fronts; reverse-skanttal sharps are made from ebony flanked by holly. The pedal keys are maple with walnut sharps. The iron drawknocks and bellows handle were fashioned by Louise Pezzi of Philadel-
phia, Pennsylvania; walnut pipe shades were designed and carved by Morgan Faulds Plie of Gloucester, Massachu-
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 gust 8, 2010. (More information on the museum is found in the “Here & There” column of this issue, see page 4.)

—Michael P. Rathke

MANUAL
8’ Stopped Diapason
4’ Principal
2 2⁄3’ Fifteenth (prepared)
1 1⁄3’ Seventeenth (prepared)

PEDAL
Permanently coupled to manual

Photo credit: Eusal Dria

## New Organs

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Photo credit: Eusal Dria
2012 Summer Carillon Concert Calendar
by Brian Swager

Allendale, Michigan
Grand Valley State University, Cook Carillon, Sundays at 7 pm
August 5, Ray McLellan
August 12, George Gregory & Julianne Vanden Wyngaard (Chimemaster mobile carillon)
August 19, Julianne Vanden Wyngaard

Ames, Iowa
Iowa State University, Tuesdays at 7 pm
August 28, Julianne Vanden Wyngaard

Berea, Kentucky
Berea College, Mondays at 7:30 pm
August 6, Nick Watson & Richard Gegner

Bloomfield Hills, Michigan
Christ Church Cranbrook, Sundays at 5 pm
August 6, Melissa Weidner

Berkeley, California
University of California, Berkeley, Sundays at 7 pm
August 5, Chelsea Vaught
August 12, Sue Bergren
August 19, Jim Fackenthal

Berea, Kentucky
Berea College, Mondays at 7:30 pm
August 6, Richard M. Watson

Church of the Holy Trinity, Menlo Park, California
Mondays at 7 pm
August 1, Koen Cosaert

Centralia, Illinois
Centralia Carillon
September 2, 2 pm, Tim Sleeper
September 2, 2:45 pm, Jeremy Chesman
September 3, 2 pm, John Botley
September 3, 2:45 pm, Carlo van Lint

Chicago, Illinois
University of Chicago, Rockefeller Chapel
Sundays at 5 pm
August 5, Chelsea Vaught
August 12, Sue Bergren
August 19, Jim Fackenthal

Cohasset, Massachusetts
St. Stephen's Episcopal Church
Sundays at 6 pm
August 5, Lisa Lonie
August 12, George Matthew, Jr.

Culver, Indiana
Culver Academies, Memorial Chapel Carillon, Sundays at 4 pm
September 1, John Gouwens

Denver, Colorado
University of Denver, Williams Carillon
Sundays at 7 pm
August 5, Koen Cosaert
August 19, David Hunsberger

Erie, Pennsylvania
Penn State University, Smith Chapel
Thursdays at 7 pm
August 2, Koen Cosaert

Gainesville, Florida
University of Florida, Sundays at 3 pm
August 19, Laura Ellis

Glencoe, Illinois
Chicago Botanic Garden
Mondays at 7 pm
August 5, Chelsea Vaught
August 12, Sue Bergren
August 20, Jim Fackenthal
August 27, Kim Schafer
September 3, Jim Brown

Grand Rapids, Michigan
Grand Valley State University
Wednesdays at noon
August 1, Julianne Vanden Wyngaard

Hartford, Connecticut
Trinity College Chapel, Wednesdays at 7 pm
August 1, Lisa Lonie
August 15, Dan Kehoe

Kennett Square, Pennsylvania
Saint Mark's Episcopal Church
Sundays at 7 pm
August 5, Doug Gelveri
August 26, John Widmann

Luray, Virginia
Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in August at 6 pm, David Breneman, carillonneur
Thursday, August 9, Charles Semowich

Marion, Ohio
Mary M. Emery Memorial Carillon
Sundays at 7 pm
August 12, September 2, September 4, Richard M. Watson
August 19, August 21, September 3 (2 pm), September 5 (2 pm), Richard D. Gegner

Montreal, Quebec
St. Joseph’s Oratory, Sundays at 6:30 pm
August 5, Roy Lee

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
August 7, Chelsea Vaught
August 14, Sue Bergren
August 21, Jim Fackenthal

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
August 3, Lisa Lonie
August 10, Yale summer carillonneurs

Northfield, Vermont
Norwich University, Saturdays at 1 pm
August 4, Elena Sadina & George Gratchev

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
August 6, Lisa Lonie
August 13, George Matthew, Jr.

Ottawa, Ontario
Peace Tower Carillon
Weekdays in August, 11 am
Andrea McCrady, carillonneur
August 14, student recital
September 29, George Gregory

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
August 3, Edward Nasser

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 7 pm
August 5, Julia Littletone
August 12, Lisa Lonie
August 19, George Matthew, Jr.
August 26, Steve Schreiber
September 2, Nick Huang

Storms, Connecticut
Storms Congregational Church
Mondays at 7 pm
August 26, David Maker

Toronto, Ontario
Metropolitan United Church, Thursdays, 7 pm
August 9, George Matthew, Jr.

University of Toronto, Soldiers’ Tower
Wednesdays at 5 pm
August 1, André-Anne Doane

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
August 1, Julia Littletone
August 8, Doug Gelveri
August 15, Doug Gelveri, Irish Thunder Percussion Group
August 22, Jonathan Lehrer
August 29, Lisa Lonie

Victoria, British Columbia
Netherlands Centennial Carillon
Sundays at 3 pm, June-August
Rosemary Laing, carillonneur

Williamsville, New York
Calvary Episcopal Church
Wednesdays at 7 pm
August 1, Koen Cosaert

2012 Summer Carillon Concert Calendar
by Brian Swager


Middlesbrough, Vermont
Middlesbrough College, Fridays at 7 pm
August 3, Elena Sadina & George Gratchev
August 10, Amy Heebner
August 17, George Matthew, Jr.

Montreal, Quebec
St. Joseph’s Oratory, Sundays at 6:30 pm
August 5, Roy Lee

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
August 7, Chelsea Vaught
August 14, Sue Bergren
August 21, Jim Fackenthal

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
August 3, Lisa Lonie
August 10, Yale summer carillonneurs

Northfield, Vermont
Norwich University, Saturdays at 1 pm
August 4, Elena Sadina & George Gratchev

Norwood, Massachusetts
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The Diapason.com has a new look!
Our website has been redesigned and we invite you to visit.

As before, you must register in order to view all its contents: find your subscriber ID from the mailing label of an issue (you will need “DPP”, but NOT the letters).

If you need assistance logging in or for rates and specifications, contact Jerome Butera:
847/391-1045
jbutera@sgcmail.com
Arthur LaMirande
alamirande2001@yahoo.com
www.youtube.com/watch?v=WTkDk-cX1X4

Andrew Paul Moore
Short Hills

Douglas O'Neill
Cathedral of the Madeleine
Salt Lake City, Utah
donell@madleenehoarschool.org
801/671-8657

Gordon Turk
Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

Leon Couch
First English Lutheran, Appleton, WI 12:15 pm

Julian Bewig
Sister M. Arnold Staudt, OSF; Sinsinawa, WI 7 pm

Ralph & Marillyn Freeman
St. Paul Lutheran, Neenah, WI 12:15 pm

Stephen Steely
Sinsinawa Mound, Sinsinawa, WI 7 pm

Gordon Turk
Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

25 SEPTEMBER
Richard Pilliner; St. Mary’s Catholic Church, Manahawkin, NJ 7:30 pm

26 SEPTEMBER
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

20 AUGUST
John Weaver, masterclass; Merrill Auditorium, Portland, ME 7:30 pm

19 AUGUST
Tom Trenney, silent film accompaniment; Merrill Auditorium, Portland, ME 7:30 pm

18 AUGUST
Tom Trenney, workshop; Merrill Auditorium, Portland, ME 9 am

17 AUGUST
John Wall, masterclass; Merrill Auditorium, Portland, ME 1 pm

16 AUGUST
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

15 AUGUST
Michael French; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

14 AUGUST
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

13 AUGUST
11 SEPTEMBER
John Salveson
Salt Lake City, Utah

10 SEPTEMBER
Donald VerKuilen; First Congregational, Chicago, IL 1 pm

9 SEPTEMBER
Joan DeVee Dixon & Alice Fiedlerova; St. Joseph’s Catholic Church, Hadley, MA 3 pm

8 SEPTEMBER
Haselwitts, organ duo; Memorial Presbyterian, Dallas, TX 7:30 pm

7 SEPTEMBER
Richard Pilliner, masterclass; Merrill Auditorium, Portland, ME 10 am–3 pm

6 SEPTEMBER
John Salveson, cathedral; Rockefeller Memorial Chapel, Chicago, IL 5 pm

5 SEPTEMBER
Richard Pilliner; St. Mary’s Catholic Church, Manahawkin, NJ 7:30 pm

4 SEPTEMBER
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

3 SEPTEMBER
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

2 SEPTEMBER
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

1 SEPTEMBER
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

24 AUGUST
David Arcos, Methuen Memorial Music Hall, Methuen, MA 8 pm

23 AUGUST
Donald VerKuilen, masterclass; Merrill Auditorium, Portland, ME 1 pm

22 AUGUST
Mark Engelhardt, masterclass; Merrill Auditorium, Portland, ME 7:30 pm

21 AUGUST
Mary Salser, Methuen Memorial Music Hall, Methuen, MA 8 pm

20 AUGUST
A.S.C.A.P.
CHAIRMAN, DEPARTMENT OF ORGAN
jbutera@sgcmail.com

19 AUGUST
Michael Stairs; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

18 AUGUST
Michael Arcos, St. Paul Cathedral, Pittsburgh, PA 4 pm

17 AUGUST
Richard Pilliner; Baslica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

16 AUGUST
James Fackenthal, cathedral; Rockefeller Memorial Chapel, Chicago, IL 5 pm

15 AUGUST
John Weaver, masterclass; Merrill Auditorium, Portland, ME 1:30 pm

14 AUGUST
Frederick Swann & John Weaver; Merrill Auditorium, Portland, ME 7:30 pm

13 AUGUST
Mark Engelhardt, masterclass; Merrill Auditorium, Portland, ME 7:30 pm

12 AUGUST
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

11 AUGUST
Richard Pilliner; St. Mary’s Catholic Church, Manahawkin, NJ 7:30 pm

10 AUGUST
Mark Engelhardt, masterclass; Merrill Auditorium, Portland, ME 7:30 pm

9 AUGUST
Mark Engelhardt, masterclass; Merrill Auditorium, Portland, ME 7:30 pm

8 AUGUST
Mark Engelhardt, masterclass; Merrill Auditorium, Portland, ME 10 am–3 pm

7 AUGUST
Walt Strony & Dave Wickerham, pops concert; Merrill Auditorium, Portland, ME 7:30 pm

6 AUGUST
John Weaver, masterclass; Merrill Auditorium, Portland, ME 1:30 pm

5 AUGUST
Mark Engelhardt, masterclass; Merrill Auditorium, Portland, ME 7:30 pm

4 AUGUST
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

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2 AUGUST
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

1 AUGUST
Ray Cornils & Peter Richard Conte, with soprano; Ciampa, Ltd., with Leonardo Ciampa; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm

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 city north-south and east-west; n=AGO chapter event; m=AGO centre event; s=organ dedication; o=OSHM event. Information cannot be accepted unless it specifies artist name, date, location, and hour in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.
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1233 – Revisiting England... from Bath and Bristol and under the big dome of Saint Paul’s, an album of reflections from the PIPEDREAMS spring tour in Britain.

1234 – Northern Lights... composers, performers and instrument builders provide a brilliant outlet for musical imagination in Nordic countries.

1235 – Dance Party... contrary to common opinion, the supposedly staid old pipe organ can, when it wishes, get down and boogie.

**Contact Bill at willwebb4@windstream.net**

William Webber, C.A.G.O.
Organist, First Christian Church, Danville, KY
Instructor of Music & Religious Studies, Mayville Community College
Contact Bill at willwebb4@windstream.net

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Saint Luke’s Parish
1864 Post Road
Darien, CT 06820
(917) 628-7650

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A two-inch Professional Card in The Diapason

For information on rates and specifications, contact Jerome Butera: jbutera@sgcmail.com 847/391-1045
Concerto for trumpet in E-flat, D, for trumpet in D, Sonata Capriccio for organ, Praeludium in e sur les Jeux d’Anches, Daquin; Will-o’-the-Wisp, Cross’, Cross, di Tromba honor’, Sunday Processional on ‘All glory, laud, and taisie, Lemare; Irish Air from County Derry, Liszt; Saul and David, Ginastera; AUGUST, 2012 33 ALAN DOMINICCI, St. John’s Cathedral, Denver, CO, March 16: Grand Jeu et fantaisie, Kohn; Concerto in G, BWV 582, J.S. Bach; My Faith Looks up to Thee, Howells; Prelude and Fugue in B, op. 7, no. 1, Duruflé.

STEPHEN HAMILTON, First Presbyterian Church, Manhattan, KS, February 8: Prelude in e, Brahms; Liszt; Pietà pour Grand Orgue, Raison; Sonata in D Major for trumpet, BWV 547, Bach; America, Widor; Passacaglia in d Major, Grainger, arr. Allen.

CARLJOYNTON, with Amanda Popping, trumpet, Holy Trinity Episcopal Church, Des Moines, IA, March 2: Triune; Praise the Lord, BWV 517, Bach; Easter Processional on Lift High the Cross, Burcham; Trumpet Tune on ‘Jesus Christus, unser Heiland’, Liszt; After the Fall Comes the Dawn, Waldstein;

WILLIAM PETERSON, Pomona College, Claremont, CA, March 25: Fantasia Chromatic, Swell, Prelude on Psalm 103, Almende de la Antonie, Almende; Brum Sackelhuser (Suceava von Soldat Musikscript); Elend du hast, Praebamubum super f. Wilhelnum Leigrant. Mit ganzem Willen wünschen Sie mir (Berlin, Staatsbibliothek), Mendelssohn; Praeludium zu Toccata in C, Scherwinski; Rektor, Kohn; Es sind doch selig alle, Eben; Das Feld ist weich, Krenek; Die Nacht ist kommen, Krenek; Jeuney dem Propheten das gewähren, Krenek; Es geht daher des Fagers Schlee, Eben; Freut euch, ihr lieben Christen all, Krenek; Neo-phantasia, Kohn.

CHRISTA RAKICH, with Miranda Hess Bergstrom, soprano; St. Stephen’s Episcopal Church, Pittsfield, MA, February 12: Piece d’Oeuvre, BWV 572, Schützmann et al.; BWV 82, Ó Lamm Gottes, unschuldig, BWV 618, Christus, der Lamm Gottes, BWV 619; Christus der uns selig macht, BWV 620; Da Jesus an dem Kreuze stand, BWV 621; O Mensch, bewein dein Stunde gross, BWV 622; Wir danken dir, Herr Jesu Christ, BWV 623; Haff Gott, dass ein liebend, BWV 624; Sonata No. 1 in Eflat, BWV 625; Christ lag in Todesbanden, BWV 625; Jesu Christ, unser Heiland, BWV 626; Christ ist erstanden, BWV 627; Erstanden ist der heilige Christ, BWV 628; Erschienen ist der herrliche Tag, BWV 629; Herd! triumphiert Gottes Sohn, BWV 630; Gedanken doch, mein Grit, BWV 500; Fugue in B, BWV 544, Bach.


JEFFREY SCHLEFF, St. Andrew Lutheran, Denver, CO, February 17: Adagio, op. 17, no. 1, J. S. Bach; Fugue in a, Mendelssohn; Tierce en taille, Dialogue sur les grands jeux, Grainger, arr. Allen.

CHRISTA RAKICH, St. John’s Cathedral, Denver, CO, March 2: Symphonie Fantastique, Franck; Prelude and Fugue in C, BWV 547; Contrapunctus 6 in Stylo Francese, Contrapunctus à ‘Art, BWV 1080; Trio Sonata in E-flat, BWV 525, Passacaglia in c, BWV 502, Bach.

STEPHEN HAMILTON, First Presbyterian Church, Manhattan, KS, February 8: Prelude in e, Brahms; Liszt; Pietà pour Grand Orgue, Raison; Sonata in D Major for trumpet, BWV 547, Bach; America, Widor; Passacaglia in d Major, Grainger, arr. Allen.
"Mediation," by Gottfried Federlein is a quiet piece, moderately easy, for a prelude of concentric motion. Also, "Consolation" by René Backer is a beautiful meditation designed for beginning students of French Romantic organ literature. The emphasis is on American surveys of instruments, and the music is arranged for organ with pedal, in a detailed performance edition (3-stave layout). This set of subtly woven miniatures offers an excellent teaching score for intermediate students of French Romantic organ literature and for middle school/high school students and adults; Denise Lanning, 2320 West 50th Street, Ankeny, IA 50021-3945.

Organ music of César Franck: 7 Pieces in C Major and C Minor from C Organiste, originally published as a program for piano and organ. Peck and Company.

J.S. Bach’s Chromatic Fantasia & Fugue in D Minor, arranged for organ with pedal in a 3-stave layout, 17 pages + texts, softbound $18.95, $18 + shipping. Visit www.frumusupub.net, or contact: Satham@aol.com: 805/682-5727-morning, Pacific time. By mail: Frunah Music Publications, P.O. Box 22043, Santa Barbara, CA, USA 93121-2043.

The Tracker—The Organ Historical Society publishes its journal four times a year. The Tracker includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and the music played on the organ. The emphasis is on American organ topics of the 18th, 19th, and 20th centuries, and there are occasional subjects on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to The Tracker. Please visit our website for more information or subscription: www.organsociety.org.

For Pipe Organ Parts: andertonorgansupply.com Or called for CD-Roll Catalog.


Two manual, 3 ranks, 6 Walker stops, detached console, 10 years old; $8,500. Atlantic City Pipe Organ Co., 609/432-7872.

1951 Möller 4-rank Aristocrat—Great condition, $10,000.00. It was rebuilt in the 1990’s and has a Peterson solid-state pedal relay. We also have a 3-rank Morgridge, $8,500.00. We can deliver within 300 miles of New Orleans or prepare these organs for shipping. We can discount if you pick up the organs. Please e-mail morgridge@aol.net or call 800/562-7733 for dimensions and pictures.

Reel Organ for Sale:

1998 Hinners Chapel Reed Organ, 6-octave keyboard, 14 stops (10 speaking) in a heavy golden oak console. In addition to the foot treadles with 2 bellows, it has a crankshaft with 3 bellows having a capacity of 54 notes from C1–e54. We will e-mail compass: 54 notes from C1–e54.


Clarity trials and the effects of illuminating frequencies on Brazilian folk songs). For information: 6, 7, & 8 (A collection of easy preludes based on Brazilian folk songs). For information:

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For more information or to schedule a free consultation, please contact Dr. Jerome Butera at jbutera@sgcmail.com or 615/274-6400.

The Kotzschmar Centennial Festival will mark the 100th birthday of the Kotzschmar Organ, August 17-24, at Merrill Auditorium, Portland, Maine. Friends of the Kotzschmar Organ present a six-day festival of concerts, masterclasses, and workshops given by organists and artists, local historians, and architects. August 17, silent film with Tom Trenney; 8/18, “Performathon” with Maine organists and organ tours, and pops concert with Wall Stony and Dave Wickersham; 8/20, the 3 Manns; 8/21, Fred Swann and John Weaver; 8/22, Ray Corfill, Peter Richard Conte, and Festival Brass.

The festival marks a significant milestone in the history of organ building in the USA, as the Diapason 100th anniversary issue includes a suite number to transcribe a six-day festival of concerts, masterclasses, and workshops given by organists and artists, local historians, and architects. August 17, silent film with Tom Trenney; 8/18, “Performathon” with Maine organists and organ tours, and pops concert with Wall Stony and Dave Wickersham; 8/20, the 3 Manns; 8/21, Fred Swann and John Weaver; 8/22, Ray Corfill, Peter Richard Conte, and Festival Brass.

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