DUE SOLISTI
Kathleen Scheide organ Zofie Vokálková flute
“Elegant chamber music at its best.”
(The American Organist)

THE LINDEN DUO
Kimberly McCoul Risinger flute
Angelo L. Favis guitar
“Splendidly performed and enthralling.”
(Paul Thompson, Southeast Missouri State University, presenter)

PETER FLETCHER classical guitarist
“Blissfully simple...plays with a gracious virtuosity.”
(Fanfare)
“Can play the guitar like few others.”
(Aiken Standard SC)

LUMINOSITY
Joanna Goldstein flute
Sarah Stuart harp
“Inspiring.” (Matt Richard, Fairhaven Community Concert Series, MA, presenter)

ISABELLE DEMERS organist
“Absolutely grandiose...Vehement virtuosity.”
(La Presse, Montreal)

ENGLISH GUITAR DUO
Raymond Burley & Arne Brattland
“Fine players who have brought the art of guitar ensemble to a remarkable standard.”
(Dundee Courier, Scotland)

SULLIVAN-DEMERS 2 ORGAN DUO
Daniel Sullivan & Isabelle Demers
Opening of Franck’s Organ

Wally told me that “Organists think they know a lot about organ building, but I think not.” Wally was a professor of music at the local university. He would stop by the organist’s house after a concert. Wally was not famous, and a professor of music at a well-known university. He was a well-educated organist and a master in his field. Wally was very good, and I was glad to be able to reconnect with him.

When the organist returned, this time he did not play the Franck, but instead he played the Buxtehude Gigue Fugue. “Oh no, it has to be the Buxtehude!” Wally said. I looked at him with an “I told you so” look, and I learned this lesson, one of many.

I was glad to be able to reconnect with Wally at the 2002 AIO convention in Los Angeles. The organist had benefited from his contributions, and those who learned the organist’s art from him.

Joseph E. Robinson
Mission Viejo, California

Quinn/Methuen CD

The 8’ Principal and stop, and the organist could try it out. He played the opening of Franck’s Choral in E Major.

Ph. “The Principal needs to give a broad full warm singing sound,” he said. “It is not quite there.” Later, Wally asked me what I thought, and I agreed with the organist. “I guess you will have to learn from experience,” he said. “We will broaden our Principal a bit as far as the scale will allow.” And we did. When the organist returned, this time he did not play the Franck, but instead he played the Buxtehude Gigue Fugue. “Oh no, it has to be the Buxtehude!” Wally said. I looked at him with an “I told you so” look, and I learned this lesson, one of many.

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Womens Size 4-11, $50. Mens Size 6.5–16, $58.+

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Second Presbyterian Church, St. Louis, Missouri, continues its music series on Sundays at 4 p.m. January 25, concert with a small ensemble from the St. Louis Symphony Orchestra; February 15, Andrew Peters; March 8, Greenville College Choir; April 19, Haydn’s Lord Nelson Mass and Symphony No. 92. For information: <www.secondpchurch.net>.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: January 25, David Higgs; February 8, Scott Atkinson and Nicole Marane, with brass; 2/15, Georgia State Chorus and Orchestra; 2/22, Atlanta Baroque Orchestra; March 1, Steven Ball, silent film accompaniment; 3/8, Nicole Marane; 3/17, William Whitehead; 3/17, Atlanta Baroque Orchestra; 3/29, Dunkle Requies. For information: <www.prunc.org>.

All Saints’ Church, Beverly Hills, California, continues its music series: January 25, chamber music; February 6, Choral Evensong; March 6, Lenten concert; April 3, Tallis, Lamentations of Jeremiah. For information: <www.allsaintsbsh.org>.

The Presbyterian Homes, Evanston, Illinois, continues its organ recital series: January 26, David Pickering; February 23, Timothy Olsen; March 30, David Lorsson. For information: <cklemper@northwestern.edu>.

First Presbyterian Church, Pompano Beach, Florida, continues its music series: February 1, Mark Jones, with pianist; March 27, Mark Jones, with orchestra; Guilmant, Symphony No. 1. For information: <www.pinkpips.org>.

Walt Disney Concert Hall, Los Angeles, continues its organ recital series, featuring the Glatter-Götz/Rosales organ: February 1, Kevinannon; March 15, Gillian Weir; May 24, Naj Hakin. For information: 323/350-2000.

Case Western Reserve University Department of Music continues its 23rd season of Chapels. Court & Countryside: Early Music at Harkness. February 2, the Rose Ensemble, March 28, QuickSilver. For information: 216/368-2402; <http://music.case.edu/cece>.

Wichita State University continues its Blandfield Organ Series: February 3, Colin Andrews and Janette Fishell; March 24, Stephen Hamilton; April 22, Louis Davis. For information: 316/978-3233; <www.wichita.edu>.

St. Luke in the Fields, New York City, presents its music series on Thursdays at 8 p.m. (pre-concert lectures at 7 p.m.): February 5, Masses and motets by Johannes Ockeghem; March 5, Mystery Sonatas of Henricus Franz Ignaz Biber, motets of Orlando de Lassus; 3/28, David Shuler; organist, April 30, Bach. Six Motets. For information: 212/414-9419; <music@stlukethedivinefields.org>.

Francesco Cerea (center) at Arizona State University

Francesco Cerea was a guest recitalist on the organ series at Arizona State University in October. Cerea performed works by Frescobaldi, Passini, and Bach on the two instruments in the ASU organ hall—the 1991 German-inspired organ by Paul Fritts, and an original organ by Donald Demers Taerri, built in 1742 and restored by Martin Pas in 2005. Cerea also presented a masterclass on the works of Giovanni Maria Trabaci for the graduate students at Kimberly Marshall, three of whom were semifinalists in the recent Fosito International Organ Competition.

on November 8, 2008, seven members of the Santa Barbara AGO chapter presented a recital in honor of Mahlon E. Balderston, Jr. His career dedicated to teaching, composing, and performing music. The program, performed at Santa Barbara’s First Presbyterian Church and University of thirteen pieces, post based on Christian and Jewish themes, included Apparition de l’Eglise eter-
The British seminar also features a Bank District Competition for Organists under 30. This takes place in London, England June 23–26. The first prize winner will be featured in a recital at St. Paul’s Cathedral. See <www.bfoms.com> for complete details and costs.

The Harvard Organ Society and the Harvard Museum presented Flentrop @ Fifty, a celebration of the 50th anniversary of the Flentrop organ at Harvard’s Adolphus Busch Hall, with a series of three recitals: November 2, Larry Palmer; November 9, Janette Fishell; and November 16, James Christist.

VocalEssence and the American Composers Forum announced two winners of the 11th annual Welcome Christmas! Carol Contest; Scott Ethier (Astoria, New York) and Peter Hilliard (Bolyn, Pennsylvania). In addition to having their works premiered at the 2008 Welcome Christmas! concerts, each composer received a prize of $1,000. Scott Ethier’s A Mother’s Carol is a setting of a poem by Clay Zambo. Peter Hilliard’s Christ’s Nativity is based on a text by Henry Vaughan. For information: <www.vocalessence.com>.

The Milwaukee AGO chapter’s “Organ Spectacular” event on October 19 was at “East-Side Organ Trek.” The event began with soup at Plymouth UCC followed by a 45-minute program on the Hammes-Fox/Foley-Biggers (II/32) organ of music by Buxtehude, Mozart, C. Schumann, Aaron David Miller, and commission works for organ and oboe by John Naples and Bernard Wayne Saunders, with Suzanne Gooffrey, oboist. The entire group then traveled a half mile to SS. Peter and Paul R. C. Church (Sipe II/26) for a program of Mendelssohn.

Ingrid Pierson, Thomas Koester, and Larry Wheelock

A discussion of organ building for the last 50 years in the Merrimack Valley and Cape Ann region was held for the Merrimack AGO panel discussion. A discussion of organ building for the last 50 years in the Merrimack Valley and Cape Ann region was held for the Merrimack AGO panel discussion.
Institute of Chicago, and as organist and harpsichordist extensive-ly in the United States, and has been featured in numerous radio broadcasts and recordings.

Kathleen Scheide holds degrees from the New England Conservatory and the University of Southern California, where her teachers have included John Gibbons and Cherry Rhodes. She has performed as organist and harpsichordist extensively in the United States, and in Canada, Mexico, Europe, the Far East and the Caribbean. She is a founding member of Due Solisti, a baroque harpsichord and keyboard ensemble, and of The Western Early Keyboard Society, and a published composer with several im- print publications and a large discography.

The agency has added a number of other attractions specifically geared to the American market, including new series, including the American classical guitarist Peter Fletcher, a flautist and harp duos called Luminosity, and the Lindens Duo, which features flute and guitar. For information: 906/560-7800, <www.concertartists.com>.

Charles Huddleston Heaton

Charles Huddleston Heaton celebrated his 80th birthday, which occurred on November 1, by publishing a recital at the University of Michigan. This is the third of a series of concerts and lectures presented by the Ann Arbor Piano Festival, which he founded in 1975. The festival is sponsored by the University of Michigan and the Ann Arbor Symphony Orchestra. The festival is designed to promote the understanding and appreciation of music, and has attracted a large and enthusiastic audience.

Due Solisti will be represented by Phillip Truckenbrod Concert Artists. The duo has performed in a number of venues, including Carnegie Hall, Lincoln Center, and the Kennedy Center. The duo has also performed in a number of venues outside of the United States, including a number of venues in Europe and Asia.

The Chenault team then played four organ duets—Toccatas on Sine Nomine and The Emerald Isle by Charles Callahan, Nicholas White's Shenandoah, and the Chenaults' arrangement of The Stars & Stripes Forever. For an encore, Mr. Chenault played Auber's only writ-ten organ composition, Pastoral.

The Chenaults have been the organists and choirmasters of All Saints' Episcopal Church in Atlanta since 1973. They were also the choral directors of the Lovett School in Atlanta 1976-2007. The organ duo team is managed by Phillip Truckenbrod Concert Artists. They have commissions over 40 organ duets.

The Chenaults

Norma Pettijohn and Felix Hell

The Topeka, Kansas AGO chapter presented Felix Hell in concert at First Presbyterian Church, Topeka, as part of the Organ Spectacular and the International Year of the Organ. The program included works by Bach, Durufle, Willan, Barber, and Lintz, and was co-sponsored by the Topeka AGO and Arts at First concert series of First Presbyterian Church.

Appointments

James Russell Brown

James Russell Brown has been appointed to teach organ and harpsichord at Northern Illinois University in DeKalb. He follows the teaching legacies of Rich-ard Barrick Hoskins and Robert Reeves. Brown continues as director of the organ and early music program at the Music Institute of Chicago, and as organist and director of music for St. Giles Episcopal Church, Northbrook, Illinois.

Cameron Carpenter

Cameron Carpenter was selected to be on the December 2008 cover of the U.S. edition of MUSO, a British and American print and Internet publication (www.nouskdale.com) that features classical music in an up-to-date man-ner. The selection was made during the summer preparations for the September release of Carpenter’s Telarc CD/DVD album, “Revolutionary.”

On October 26, 2008, Carpenter was featured on National Public Radio’s “Weekend Edition Sunday.” Recorded at Middle Collegiate Church on the Marshall & Ogletree four-manual or- gan, he performed Jeanne Demessieux’s “Octaves” from Six Etudes, op. 5. His own composition, Love Song No. 1, has arrangement of Dmitri Shostakovich’s Festive Overture; and—using MIDI activated sine waves ranging from 8-foot to 128-foot pitches (64 and 128’ pitches audible from a pair of Thiepken rotary woofers), thereby emulating a Hammond B3 organ—he improvised jazz. These four works can be heard at <http://www.apr.org/templates/story/ story.php?storyId=96085462>, as can the October 26 broadcast.

Here & There

Barbara Harbach

Barbara Harbach played organ in New Jersey. Harbach performed a program entitled “A Celebrating of History” at the November 21 at the Votive Church of Our Lady of Hungary Cathedral (Magyarok Nagyasszony) in Szeged, Hungary, and on November 24 at St. George’s Catholic Cathedral in Pata Uranii in the heart of Timisoara, Romania. In addition to her own composi-tions, she performed her arrangements of works from around the world.

These concerts coincided with the release of Harbach’s new CD, Tocitatis, Chuchorum & Pagnum—a Celebration of Hymns, on MSR Classics (MS1254), in which she performs on the Aeolian-Skinner organ of Christ Church Cathedral, St Louis, Missouri. This is volume 3 of MSR Music of Barbara Harbach CD series. For information: <www.msrcd.com/1254/1254.html>.

As a composer, Barbara Harbach has a large catalog of works, including sympho-nyworks, works for chamber ensemble, string orchestra, organ, harpsichord, musicals, choral anthems, film scores, modern bal-lets, and many arrangements for brass and organ of various Baroque works. She is also involved in the research, editing, and publication of manuscripts of 18th-century keyboard composers as well as historical and contemporary women composers. Her works are available in both recorded and published form through labels including MSR Classics, Naxos, Gasparo Records, Kingdom Re-cords, Albany Records and Northeast- ern Records, and publishers including Hester Park, Robert King, Elkan-Vogel, and La Musica. She is a trustee of the Music and Vivace Press. Her website is at <www.barbaraharbach.com>.

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Allen’s “Organ of the Week” web site feature has been getting a lot of attention lately. It isn’t hard to figure out why...

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the time of its conclusion, he had reached his milestone birthday. Since coming to Pittsburgh in 1972, Heaton has played 15 or so of these midnight recitals, an idea gleaned from the late Calvin Hampton.

Dr. Heaton served as organist/director at East Liberty Presbyterian Church in Pittsburgh from 1972-93. Following his retirement in 1993 he was organist in residence at Trinity Cathedral for six years, and has held interim positions at Calvary Episcopal Church and Oakmont Presbyterian Church. He is a frequent contributor of reviews to The Diapason.

Felix Hell will play the complete organ works of Mendelssohn in three consecutive evening recitals at the Church of the Transfiguration, New York City. The series takes place February 1, 2, and 3 (February 1 is Mendelssohn’s 200th birthday) at 7:30 pm each day. The organ at Transfiguration is “The Arnold Schwartz Memorial Organ,” C. B. Fisk, Inc., Opus 92, 1988 (specification at <www.littlechurch.org>).

The concerts are part of the Arnold Schwartz Memorial Concerts series. For information: Claudia Dumschat, 212/684-4174, <cdumschat@aol.com>.

David C. Jonies

David C. Jonies played recitals at the Spoleto Festival in Charleston, South Carolina, St. John's Cathedral, Milwaukee, and Fourth Presbyterian Church in Chicago. In June, he went on a concert tour in Germany, performing in several venues, including a recital at St. John’s Basilica in Saarbrücken, where he performed on the “Europäische Raumklangorgel,” one of the largest instruments in Southern Germany.

Scott Lamlein

Scott Lamlein offered his “What Wondrous Love—A Hymn Festival” worship event at the United Methodist Church at East Liberty Presbyterian Church in Franklin, Tennessee, includes works of Bach, Bruckner, Keith Chapman, Andrew Clarke, André Fleury, Pamela Decker, John Ferguson, Daniel Gas throat, and David Johnson.

Peters is pastoral musician at Second Presbyterian Church in St. Louis, where he serves as organist and director of music. His teachers have included John Ferguson (St. Olaf College), Barbara Pierry, Todd Wilson (Cleveland Institute of Music), and Wilma Jensen. He received first place in the Twin Cities AGO Competition and the John Rodland Memorial Scholarship Competition, second place in the Region VI AGO Young Artists Competition and honorable mention in the Ottowa National Undergraduate Competition. In 2006, he was a NYACOF semifinalist. He served as the dean for the Nashville AGO chapter in 2007-08.


Joan Lippincott

Joan Lippincott is featured on a new recording, J. S. Bach: WTC II Fugues, on the Gothic label (G-49260). Recorded on the Fritts organ at the University of Notre Dame in Indiana, the program includes BWV 545, 543, 537, 534, 532, 539, and 542. For information: <www.gothicrecords.com>.

Massimo Nosetti

Animus Music Publishing announces a new release. A Portrait of Massimo Nosetti, by Italian organist and composer Massimo Nosetti, features five pieces in various styles, composed for various occasions over the last 15 years. Osten-Fanfare (a “tuba tune”-style work), Variations on a Japanese Folk Tune, Elegy on an American Folk Tune (Shenandoah), Rondò-Scherzo, and Toccata. For price and shipping information: <www.animus.co.uk>.
The love of music in its finest expression
Nunc Dimittis

Jeanie Little Castle died on September 9 at Mechanicsville, Virginia, at the age of 81. Jeanie had her first piano recital at the age of five and first organ recital at eleven; she was accepted at the Curtis Institute of Music in Philadelphia as the youngest organ student in the school's history, and at age 19 was appointed to the Westminster Choir College faculty, as one of the youngest university faculty members in the country. She served the music ministries of numerous churches, in Florida, Pennsylvania, and California, including the Church of the Epiphany (Episco- pal) in Dallas, Texas, where she served as Virginia state chair- woman of the American Guild of Organists, a name combining the first of her last name and the last of mine, re-spelled to suggest a German provenance. Rodney and I quickly determined that we didn't know enough to do the kind of work we aspired to, so we moved to Austin to attempt to acquire enough to do the kind of work we wanted. The French and German organists played at the instrument. Several students played it, and the instrument's mechanism. The organ was featured at the AGO 33rd intercontinental tour, as well as the release of his new CD from Aereol Recordings, the Complete Organ Works of Jeanne Demessieux. For information: <www.aeruel-music.com>. For more information: <www.baerenreiter.com>.

Here & There

Arthus Musik GmbH has announced the release of History of the Organ, Vol. 3. The Golden Age, now available on DVD. The four-part series tells the history of the organ, displaying the most renowned masterpieces for new organs: Opus 137, two manuals, and paid for his schooling by making shoes, and paid for his schooling by making shoes. Rodney is survived by his family. Capt. Ernest C. Castle, a graduate of Lynchburg College, died on September 9 in Mechanicsville, Virginia, at the age of 65. A resident of Fairfield for 85 years, she was a member of the Organ Historical Society and the American Guild of Organists, which she served as Virginia state chairwoman. Jeanie Little Castle is survived by her husband, Capt. Ernest C. Castle, a sister, and three nieces.

Baron Smith died on September 1 in San Carlos, California, at the age of 81. He gave his first piano recital at the age of five and first organ recital at eleven, he was accepted at the Curtis Institute of Music in Philadelphia as the youngest organ student in the school's history, and at age 19 was appointed to the Westminster Choir College faculty, as one of the youngest university faculty members in the country. He served the music ministries of numerous churches, in Florida, Pennsylvania, and California, including the Church of the Epiphany (Episcop- al) in Dallas, Texas, where he served as Virginia state chair- woman of the American Guild of Organists, a name combining the first of her last name and the last of mine, re-spelled to suggest a German provenance. Rodney and I quickly determined that we didn't know enough to do the kind of work we aspired to, so we moved to Austin to attempt to acquire enough to do the kind of work we wanted.
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City concerning his search on their behalf for an organ for the cathedral.

Apparently sometime after renovations to the cathedral were completed in 1744, the canons in Quebec sought to purchase a new organ of exceptional quality from a Parisian builder, Robert Richard. A contract having been signed in early March 1753, the completed one-manual instrument with pull-down pedals and fewer than a dozen stops arrived in Quebec City that same year. Six years later the instrument was destroyed during the siege of Quebec.

In honor of the 400th anniversary of the founding of Quebec City, Juget-Sinclair Organbuilders has been commissioned to construct a replica of this historic instrument, which is to be installed in the chapel of the Musée de l’Amérique Française in 2009—the culmination of the project begun by an ad hoc committee set up to recreate this key instrument in Quebec's musical history.

Wicks console, St. Alphonsus Liguori

Wicks casework, St. Alphonsus Liguori

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The entire instrument was dismantled and returned to the Wicks shop in Highland, Illinois, where it undergoes a complete restoration and refurbishment. While the organ sustained some smoke and water damage, the vast majority of the historic instrument is salvageable, right down to much of the original horsehide-covered console and ornate casework. Although some of the mechanical apparatus of the organ will be updated to modern solid-state equipment, no tonal changes will be made. The organ will be tonally just as Wicks left it, nearly three-quarters of a century ago. While the tonal flavor of this organ is decidedly reflective of its time, it bears the distinction of having been voiced and finished by Henry Vincent Willis of England.

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Wicks Organ Company will refurbish Opus 1228, the 5-manual instrument from 1934 at St. Alphonsus Liguori Church in St. Louis. Known locally as "The Rock Church"—for its fortress-like façade of rust-colored limestone and towering steeples—St. Alphonsus Church has stood for over a century. Nearly destroyed by a disastrous fire in 2007, the old church sustained considerable damage—but the decision was made to remain in the neighborhood and rebuild this landmark structure, along with the Wicks organ.

The Wicks console, St. Alphonsus Liguori

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Looking Back

10 years ago in the January 1999 issue of The Diapason
Christopher Marks wins the Arthur Poitier Competition
Frederick Swan plays his last service at the Crystal Cathedral, before beginning as organist at First Congregational, Los Angeles
Stephan Thary completes his 11th European tour
Articles by Carl Sloane (Francesco Gasparrini’s Twenty-one Krecz; and R. E. Colledge (The Economics of Pipe Organ Building)
Hendrickson builds op. 92 for Wayzata Community Church, Wayzata, MN

25 years ago, January 1984
Articles by Timothy J. Tilkler (On a Successful Organ in a Dry Acoustic); and Susan Ferre (The Organ Works of Ottorino Respighi)
New organs by Abbott & Sieker, Brunner, Peter Collins, McNeil & Campbell, Roche

50 years ago, January 1959
Austin builds I33-rank organ for St. Joseph’s Roman Catholic Cathedral, Hartford, CT
Aeolian-Skinner builds 4-manual for West Green Presbyterian, Buffalo, NY
Holtkamp builds 3-manual for General Theological Seminary, NYC
Articles by K. Power Biggs and Robert Sutherland Lord
Alexander Schreiner on 10-day tour of Southern states
Martin Shaw dead at 82
Gerhard Krapf appointed at University of Wyoming
News of Claire Coci, David Pizarro, Carlton Young
Organs by Audel, Estey, Kuhn, Möller, Peis, Reuter, Wicks

75 years ago, January 1934
Obituaries of Joseph Glaver Cavaat and Edward Trutte
Dr. William C. Carl elected president of National Association of Organists
News of Carl Edward T.xED, Donald Ketting, Frederick Masson, Adolph Stenturman, Leon Verrees
Organs by Aeolian-Skinner, Austin, Frazier, Hillgreen, Lane & Co., Kilgen, Kimball, La Marche, Möller, Plicher

In the wind . . .
by John Bishop

revolution: n. 1a. Orbital motion about a point, especially as distinguished from axial rotation; the planetary revolution around the sun. b. A turning or rotational motion about an axis. c. A single complete cycle of such orbital or axial motion. 2. The overthrow of one government and its replacement with another. 3. A sudden or momentous change in a situation; the revolution in computer technology. (The American Heritage Dictionary, Houghton Mifflin Company, 2000).
evolution: n. 1. A gradual process in which something changes into a different and usually more complex or better form. 2a. The process of developing gradually. . .
word-play: n. 1. Witty or clever verbal exchange; repartee. 2. The act or an instance of such exchange.

I can name that tune in four notes.
In 1964 the comedian and parodist Allen Sherman (1924–1973) performed a concert with Arthur Fiedler and the Boston Pops Orchestra. The program included Sherman’s reading of Peter and the Commissar, a parody of Prokofiev’s Peter and the Wolf with Cold War overtones (when discussing the effectiveness of an imaginary Politburo, Sherman quipped: “A camel is a horse that was designed by a committee.”), and a hilarious orchestral medley, Variations on “How Dry I Am,” which opens with a statement of the original and familiar melody (sol-do-re-mi) and continues with the beginnings of a series of familiar compositions and songs that start with the same four notes, ranging from You are my sunshine to the M22 Overture. There’s even an inversion moment quoting one of the variations of Rachmaninoff’s Rhapsody on a theme of Paganini.

I think most musicians have had the experience of freely associating a few notes from one melody with another. I know it’s happened to me many times— I’m sitting all dressed up at Symphony Hall surrounded by serious music lovers (and a few old men snoozing), when one of those associations hits me—I chuckle and receive my wife’s elbow. And I know I amused the choir at church countless times (at least I thought so) by interrupting a rehearsal to turn a phrase from an anthem by Vaughan Williams into a Rodgers and Hart song. As a budding continuo player while a student at Oberlin, we roared one night in rehearsal turning the second trio from the last movement of Bach’s first Brandenburg Concerto into “The Lonely Goatherd” from The Sound of Music. You can’t tell me Richard Rodgers and Oscar Hammerstein II couldn’t have heard a word that reminds you of another, or swap them in context, and you have a word-play: same sort of thing. You can’t tell me Richard Rodgers and Oscar Hammerstein II couldn’t have heard a word that reminds you of another, or swap them in context, and you have a word-play:

“Campbell” (West 44th Street near Fifth Avenue) was among other participants. Speaking about the Round Table years later, writer and curmudgeon H. L. Mencken commented, “their ideals were those of a vaudeville actor, one who is extremely ’in the know’ and inordinately trite.”

An evolutionary revolution
In the last several days I’ve experienced two artistic revolutions and as I reflected about them, the word revolution joined the fun. I couldn’t find any published etymological connection between the two words, but I can’t avoid the sound association leading to a more meaningful connection—is a revolution a re-evolution? The evolution of musical theater includes several revolutionary moments like Monteverdi’s opera, The Coronation of Poppea (1642), which stands out as a breathtaking and groundbreaking composition with a raft of soloists, a chorus, lots of orchestral music and dancing—a mid-17th-century forerunner of the tradition of romantic Grand Opera.

Yesterday we attended a live-by-satellite broadcast from the Metropolitan Opera of Hector Berlioz’s La Damnation de Faust. The revolutionary brainchild of Peter Gelb, general manager of the Met since 2006, these performances are broadcast to nearly 600 venues, including movie theaters and concert halls, exponentially expanding the Met’s paying audience. The audiences are treated not

Walt Disney Concert Hall

THE DIAPASON
only to huge-format excellent-quality broadcasts of the great operas, complete with “see every hair” close-ups so well known from televised sports, but also to back stage tours and interviews that give a great sense of the bustle that goes on behind the scenes. You see grand stage-sweeping shots and intimate close-ups. When the on-stage lovers are embracing, noses five inches apart and singing at the top of their gargantuan voices, one wonders if there is any hearing left when the afternoon is over. (Makes me think of the cheek-flapping films from early G-force experiments.)

Johann Wolfgang von Goethe (1749–1832) created the character of Doctor Faust, a melancholy aging scholar who is contemplating suicide until he hears church bells and an Easter celebration. When the afternoon is over. (Makes me think of the cheek-flapping films from early G-force experiments.)

Hector Berlioz (1803–1869) was a revolutionary composer. His skill and insight as an orchestrator was such that his treatise on orchestration is still used in formal musical educations. He was a pioneer of the use of huge musical forces, on several occasions conducting more than a thousand musicians in performance. Berlioz, originally called La Damnation de Faust a “légende dramatique”—as such it has most frequently been performed as an oratorio, only gradually evolving into a recognized part of opera repertoire.

Berlioz's score is fantastique, contributing to the evolution of the symphonique tone poem. His interest in the form having been piqued by such masterworks as Beethoven's Sonata Pathétique. His orchestral technique is far ahead of its time. His sense of the dramatique is unique—the evil villain's actions oblique, and the outlook for Faust's soul is bleak.

The evolution of stagecraft has been forever changed by electronics. The set for the Met’s production of Faust is a three-tiered skeleton on which the cast of characters carries on, and onto which visual scenery is projected. The grid changes from a crucifixion scene to a bustling booby inn to a stately mansion—from a creepy and spooky forest to the underworld and finally to heaven, all controlled by the proverbial flicking of switches. The concept is as revolutionary as the media. And I’ll tell you, watching such a progressive production in a quaint little im ceilinged second-story theater in a small town in Maine is surreal. Damnation and ascension complete, we walk out onto Main Street greeted by a wintry wind and the familiar sights and sounds of our little town. Revolution complete.

I think Hector Berlioz, whose imagination stunned the French public in the middle of the 19th century (200 years after the first performance of Coro nation of Poppea), would have loved how the Metropolitan Opera, ostensibly but no longer that most stodgy of institutions, would present his music in such an imaginative and revolutionary way.

The other evolution of my week of revolutions was my second visit to the Walt Disney Concert Hall in Los Angeles. I have yet to hear the extraordinary, revolutionary Rosales/Glatter-Götz organ in a live performance, but I have now had two opportunities to be with the organ in the company of Manuel Rosales in an otherwise empty hall. The visual design is fanciful enough in photographs, more so when viewing the organ from the hall. But the most fanciful is standing amongst the curved 32-foot Violone pipes that comprise the essence of the unique design. It's a little like looking in a curvy fun-house mirror—the familiar is lost, and you feel a little disoriented. After all, the façade pipes of most organs sit obediently on an impost above the fray.

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On the façade from inside the organ is a little like getting a backstage glimpse at the Met—you can see the clever structure that supports the façade. Each pipe is curved, each pipe faces in a different direction, and there’s no apparent order to them that can be discerned from musical scales, tuning systems, or chest order, as with virtually every other organ with an architectural presence. So much for obfuscation. (Notice that I didn’t bother to mention symmetry.)

In one sense this mighty organ represents a logical evolutionary step. In the past couple decades we’ve celebrated the design and construction of quite a few tremendous new concert hall organs. Each one has design features that build on its predecessors. A terrific amount of work has been devoted to understanding how to move enough air through an organ to produce pleasing and musical tones that can be a listener from whisper to volca- no. It’s a grand achievement for a pipe or- gan to stand up to a modern symphony orchestra, which is capable of belting voluminous sounds with the rawest of the rawest wind pressures and slider chests is especially impressive. I’d love to hear that piece performed in the hall’s original home. It’s possible that they’d probably have to settle for about 300 singers, but that’d do. In the hall’s current state, since there is a problem with the clarity of playing hymns legato. Repeated notes are sometimes seen as a source of a disruptive chopiness in hymns, and thus, for some players in some circumstances, are considered worthy of being eliminated through tying.

In addition to obvious repeated notes—instances of the same note occurring two or more times in a row in melody or one voice—there are various kinds of repeated notes. The most obvious repeated sets of notes can be played legato (though of course it doesn’t have to be), but repeated notes actually cannot be played legato. Therefore, patterns of non-repeated notes have, in theory, the full range of articulation available to them, from “as short as physically possible” to a full overlapping legato. Repeated notes have most but not all of that range of articulations available.

Since repeated notes cannot be (fully) legato, the more legato the overall style of a given performance is—whether because of the performer’s preference, or because of something that is known about the composer’s own style—the more any repeated notes are in danger of standing out, of sounding different at the very least and maybe stylistically wrong, and thus, for some players in some circum- stances, are considered worthy of being eliminated through tying.

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time that makes up the space between the two notes. This sets up a conflict, the notes become soundly dissonant, or it will have an awkward “hiccup” quality caused by an effort to pull the two notes closer together as possible. The part of the “stac- cato to legato” spectrum that is unavailable to repeated notes intrinsically—be- cause of the nature of the instrument, as discussed above—is accomplished to a far greater by playing the notes with the same finger, and the range of possible, success- ful fingerings, such as 2-3-4-5; and a greater by playing the notes with the same finger, and the range of possible, success- ful fingerings, such as 2-3-4-5; and a greater by playing the notes with the same finger, and the range of possible, success- ful fingerings, such as 2-3-4-5; and a greater by playing the notes with the same finger, and the range of possible, success- ful fingerings, such as 2-3-4-5; and a greater by playing the notes with the same finger, and the range of possible, success- ful fingerings, such as 2-3-4-5; and a greater by playing the notes with the same finger, and the range of possible, success- ful fingerings, such as 2-3-4-5; and a greater by playing the notes with the same finger, and the range of possible, success- ful fingerings, such as 2-3-4-5; 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Music for Voices and organ
by James McCray

Pre-Easter: Lent and More

A musician cannot move unless he is himself moved.
—Carl Philipp Emmanuel Bach

Essay (1735)

Lent quietly stands between two periods of seasonal joy, Epiphany and Easter. It begins with Ash Wednesday, which in 2009 occurs on February 25, and lasts through the return of Daylight Savings Time (March 8), the beginning of spring (March 20), Palm Sunday (April 5), and Holy Week, which leads into Easter (April 12). Generally, the church music of Lent tends to be slow, contemplative, and serious, contrasting with the secular events of Lent, as well as the return of the baseball season and month-long drive toward basketball’s Final Four offers great contrasts.

Yet, the weather may be the greatest influence on singers’ attitudes toward weekly attendance at rehearsals and services, although it is said that “March comes in like a lion and goes out like a lamb,” that is not universally true in many areas of the country, especially during Holy Week (April 5-12). During this time of the year, poor weather may bring disappointments for church choir directors as to their hopes for a mild early spring in 2009.

In many churches, the weeks leading to Easter involve the performance of a cantata. Traditional churches often use a Baroque work, perhaps by Bach or Buxtehude; with careful planning and organizing a work with an appropriate text for the day, integrating this into a weekly service retains liturgical coherence. More common, however, is the use of a generic contemporary work, and generally the congregation is more receptive to this music. The music has a more familiar style, often with very memorable melodies and simple harmonies; for choir directors this usually is safer and probably results in more external support. Typical choir members are even more comfortable with this less sophisticated music, and it is to the singer’s advantage to produce such extensive numbers of publications each season. As Sir Ernest Newman (1868-1939) pointed out, “A man responds or fails to respond to certain music by the nature of his musical education and the way in which it is taught.”

Music that is appropriate to the season is sometimes provided in a concert setting rather than as part of the service. Performing a Requiem such as those by Faure, Butter, or Mozart is common during Holy Week. Having several choirs join in such a production is a valuable contribution to the community. There are many advantages to these endeavors such as reductions in cost, larger choirs and audience, and generally a more accomplished musical experience for everyone.

Several works provide an opportunity for choirs to expand and elevate their weekly music contributions and usually motivate choirmembers. For example, an extended work is a worthy experience that should not be underestimated in terms of group benefits.

So, in these dark days of Lent, music production, weather, and secular events may be significant contributing factors to the success of the life of the church. Our job choir directors to focus on making worship more meaningful, and we should manage our rehearsals to keep spirits high while working on music that may have oppressive texts. As Boethius (480?-524?) observed, “Music is a part of us, and either ennobles or degrades our behavior.”

Jesus Walked This Lonesome Valley, arr. Ken Berg, SATB unaccompanied, Choristers Guild, CMA 979, $1.60 (M+).

This traditional spiritual begins with a long vocal solo (male or female) above sustained chord harmonies. The familiar melody continues in the soprano section above arpeggios on the choruses. Later the melody shifts to the bass section and the humming returns. There is some drun in the loud dynamic final section, which builds to a climax that is followed by a quiet coda in a return of the soloist above the choir.

I See His Blood upon the Rose, Michael Bedford, SATB unaccompanied, GIA Publications, G-6142, $1.60 (M+).

Using the poetry of late-19th century Irish poet Joseph Plunkett, Bedford’s setting is in an ABA format for the three sections. The middle verse is faster and more contrapuntal. The general mood of this anthem, however, is calm and quiet.


Published on the tune BUNESSAD, Schroeder’s arrangement has a flowing accompaniment for most of the four verses. The Lily of the valley unison and the final chorus is filled with jazzy chords in syncopation. The choral parts are on two staves. After an extended introduction with short choral statements, the familiar melody is sung by the men with gospel responses from the women. Although not everyone may like the style of the setting, it has an interesting character and contrasts with the usual version of this melody.

My Song Is Love Unknown, John Leavitt, SATB, solo 2, flutes, string quartet and organ or organ alone, is an extended performance work. There is a performance/CD (5503C, $24.95), plus one for additional rhythm parts (C 5503R, $20.00), which brings a new dimension to this African-American spiritual. The title of this selection is “Slow Gospel Groove,” and the accompaniment is filled with jazzy chords in syncopation. The choral parts are on two staves. After an extended introduction with short choral statements, the familiar melody is sung by the men with gospel responses from the women. Although not everyone may like the style of the setting, it has an interesting character and contrasts with the usual version of this melody.

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None Other Lamb, Larry Peterson. SATB divisi with organ, Curtis Mu-
sic Press of Neil Kjos Company, ED 13528

The organ part, on three staves, in-
cludes registrations, but is very simple. Cyclic music occurs in both half of the setting in unison. The text is by Christina Rossetti; it and the music are very sensitive. This quiet anthem would
be useful during Lent.

Book Reviews
El órgano del Real Monasterio de Santa Clara en Santiago, Available from
the Organ Historical Society; <www.ohs.org/organ-history/organ-review/109.html>

This book gives a fascinating account of the recent restoration by the well-respected
English firm of organbuilders Goetze and Covyyn of the organ in the Convent of Santa Clara in Santiago de Compostela in northern Spain. Consideration should be
warned here that the great majority of the text is in Spanish, and fluency in that language is a necessity to fully understand the
information printed here.

The Archbishop of Santiago has writ-
ted a preface, in which he quotes the
Vatican’s Constitution on the Liturgy, with the organ considered as an essential adjunct of sonority but also as an object of decorative beauty. There follow studies and discussions of the return to the community in 1543, after which the first chapter of 120 pages (the great bulk of the book) provides a first-class and detailed account of the organ-building school of Echevarria in Galicia, including the organ of Echevarria in (1647–91), Domingo de Aquirre (1679–
1725), and Manuel del Vila Elizondo (1725–1828). Further, it gives special
specifications and photos of instruments of this school, including examples in Palencia, Segovia, León, and Zamora, in ad-
dition to the instrument to which this book is dedicated. In short, it is a first-class sum-
mary of the major advances in organ de-
sign in Spain in the 17th century.

The second chapter gives a comprehen-
sive 18-page description of the organ in the convent, with extracts from docu-
ments which touch upon the organ to the first instrument in the 1650s built by Baltasar Machado and in the care of the organ-
builders of Galicia. The Cavaillé-Coll organ was built between 1709 and 1713 by
Manuel del Vila Elizondo. Mention is
made of the sale of church lands in the
decree of 1836 by Mendizábal, and of the
necessity to repair the organ when the
nuns returned in 1843. This was carried out by Ramón Cardama in 1865, when the
instrument was equipped with a new pneumatic keyboard which was extended to G3
and the pedals to 12 notes C3. Further, when this organ was rebuilt in 1930–32, but subsequent deterioration of the organ led to its ceasing to function in the early 1960s.

The comprehensive and lavishly illus-
trated (many photos are in color) restoration program is presented to the first instrument in the 1650s built by Baltasar Machado and in the care of the organ-
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The recording closes with the
Gothic Symphony in E minor
and the finale of the
Twenty-four Caril-

New Recordings
Louis Vierne: Second Symphony for
Organ. Christopher Widor, organ,
All Saints Episcopal Church, Atlanta, GA.

Here is a recording by a young music-
ian who has already demonstrated his
ability to perform a wide range of music. Vianne is fortunate to
have as his mentor and teacher of
the quarter hour to four four-note phras-
that individual movements could be per-
formed separately throughout the Lent-
season, then combined for a complete performance. Outstanding music and
highly recommended.

The book concludes with an analysis of a 17th-century pipe, attempting to
characterize the paint layer applied to the organ, and evidence of the condition of the pipe itself. The final few pages cover how Goetze and Covyyn became involved with the organ and understood its use as
an instrument, including some
very amusing anecdotes.

This book will be of greatest interest and value to readers of Spanish because
of the highly detailed information on the
organ-building school (and its development on the history of the development of the
organs in Spain in the 17th century), but the beautiful, illustrated restoration program will make the book worth the purchase to non-Spanish speakers, the analytical tabulation of the great wealth of
information specially to
go to detailed and comprehensive
information on building and action, windchest, channel-
harp, Hartford, Connecticut. Tower-
112 West Hill Street
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Raymond & Elizabeth Chenault, Music Directors
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Raymond & Elizabeth Chenault, Music Directors
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Raymond & Elizabeth Chenault, Music Directors
Qoute overheard during the Dedicated Service

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The “sound comes from within you.”

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John Pardon
Pipe Organ Builder

The listener soon forgets that he is lis-
tening to a 19-year-old American organ-
ist who has yet to finish his undergradu-
ate degree, and is swept away with the various moods and emotions that accom-
pany this almost 40-minute exposition of the art of Louis Vierne, at the height of
his powers as unanimously elected new
organist of Notre-Dame Cathedral by a jury of France’s most illustrious key-
board virtuosos.

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information on building and action, windchest, channel-
Listening to this recording of "Houli Fan" after just a few minutes of Voluntary in G major sorbed in the music, forgetting about the particular organist or the particular organ you become one with the story. Listening to this recording, one becomes absorbed in the music, forgetting about the performer. After a while you become so involved in the music that you stop thinking about the actor himself and focus all of your attention on the character of the story. Liszt described this state as "being in a state of grace". This is the desired state of the performer and will delight the congregation.

Another historic organ featured on this recording is Bath Abbey, incidentally, has had four pipe organs. The first, built in 1499, was destroyed by fire in 1679. The second, built in 1681, was destroyed by fire in 1720. The third, built in 1725, was destroyed by fire in 1864. The fourth, built in 1866, is the present organ, and it is the largest organ featured on this recording. It is hoped that this recording will be of an acquired taste, and others will be eagerly awaited.

It is hoped that the listener will find pleasure in listening to this recording. The organ music is a delightful and accessible work, and it is recommended to any music lover. The performance is a fine one, and it is hoped that the listener will enjoy it as much as the performer did.

The performance of the Symphonic Organist, Vol. 4. JAV Recordings, JAV 16; (www.pipeorganworld.com). Wagner, Overture from Die Meistersinger von Nürnberg, St. Kitts, Organists, Thomas A. Lankester, Byrd's voluntary, Ave Maria, in a fine pulpitum case by architect S. E. Macabre. The cathedral has fabulous acoustics, and the organ is a delight to listen to.

The final movement, Presto in B-flat Major, is a compact, accessible work for use in church and recital. The three movements—Prelude, Air with variation, and March—bear the distinct marks of Walton in both key relations and finally undulates to provide forward motion. The lack of a 12-foot pitch in the pedalboard gives the organ a unique sound. The final movement, Presto in B-flat Major, is a compact, accessible work for use in church and recital. The three movements—Prelude, Air with variation, and March—bear the distinct marks of Walton in both key relations and finally undulates to provide forward motion. The lack of a 12-foot pitch in the pedalboard gives the organ a unique sound.

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Every organ professor who speaks honestly would not deny that, when teachers and students engage, it is in fact the teacher who learns as much as the student, whether that engagement is by regular weekly lessons or by way of a jury-contestant relationship. It has been my privilege to serve in each of the past eleven years as a “constant” juror for the Albert Schweitzer Organ Festival. So that means, with the other two jurors changing year to year, I’m the one who has had the opportunity to learn the most! And yes, I’ve grown in many good ways from the experience.

This year, as we’ve seen in so many of the previous years, the level of playing keeps getting better. This indicates two things, both of which I believe to be true: (1) the overall level of achievement in our young organists is higher and higher at an earlier and earlier age and (2) the news about the Albert Schweitzer Organ Festival being a very worthwhile event for young organists is beginning to travel. Our ASOF is unique in many ways. The remainder of my report shall illustrate this.

One of the immediately obvious elements that contribute to the fame of the ASOF is our fine reception and hosting that is given by the staff and congregation of First Church of Christ, Wethersfield. As in each of the past eleven years, I have seen this exceptional, yes, even unique hospitality extended liberally to everyone involved in the competition. September 5–7, 2008, I had the fabulous company on the jury of two of the best known and long-established organ talents: Gerre Hancock, recognized as America’s foremost organ improvisator, and who regularly contour his performance in a loving icon when one thinks of the vocation of “church musician,” and Marilyn Mason, who regularly contour his performance as a teacher at the University of Michigan spans so long, that her career alone is like the glue and stitching that holds together the 20th-century organ music history book.

Per our tradition, the Festival Concert in 2008 offered fine singing—the fine recitation and hostings that is given by the staff and congregation of First Church of Christ, Wethersfield. As in each of the past eleven years, I have seen this exceptional, yes, even unique hospitality extended liberally to everyone involved in the competition. September 5–7, 2008, I had the fabulous company on the jury of two of the best known and long-established organ talents: Gerre Hancock, recognized as America’s foremost organ improvisator, and who regularly contour his performance in a loving icon when one thinks of the vocation of “church musician,” and Marilyn Mason, who regularly contour his performance as a teacher at the University of Michigan spans so long, that her career alone is like the glue and stitching that holds together the 20th-century organ music history book.

The points discussed in our Sunday afternoon masterclass were applicable to hymn-playing. The competition and class allowed the sharing of ideas that may well take root with both the jurors and the contestants as we continue to grow into our maturity.

I expect the 2009 ASOF and its competition to be no less unique, and I do very much look forward to it.

The judges’ decisions

High School Division—first place: Caroline Robinson of Greenville, South Carolina, student of Charles Boyd at Furman University. Second place: Chelsea Barton of Mechanicsburg, Pennsylvania, student of Shelly Moorman-Stahlman at Lebanon Valley College. Third place: Gregory Zelek of Coral Gables, Florida, student of Thomas A. Schuster, organist and director of music, Church of the Epiphany, Miami.

Young Professional Division—first place: Nathan Davy of Rochester, New York, student of David Higgs at Eastman School of Music. Second place: James Kennerley of Greenwich, Connecticut, former student of Thomas Trotter at the Royal College of Music (London), and David Sanger, teacher of organ at Oxford and Cambridge Universities. Third place: Christopher Houlihan of Hartford, Connecticut, student of John Rose at Trinity College. The 2008 first-place winners, Nathan Davy and Caroline Robinson, will perform in recital on Sunday, June 14, 2009, at 7:00 pm at the First Church of Christ, Wethersfield, Connecticut.

Information about the Albert Schweitzer Organ Festival and current requirements for the competition are available by telephone at 860/529-1575 ext. 209, by e-mail at <munz@firstchurch.org>, or by viewing the ASOF website: <www.firstchurch.org/ASOF>.

Photo credit: Dave Gilbert

Frederick Hohman

Frederick Hohman is a concert organist and an audio producer/engineer, the producer/host of an organ music television series, and a composer. He earned his Performer’s Certificate, M.A., and D.M.A. degrees while in the organ class of David Craighead at the Eastman School of Music. In 1984, he won First Prize in both the Master and Professor national organ-playing competitions. His original compositions and organ transcriptions are published by Wayne Leupold Editions and by Zarex Records. His concert tours have taken him throughout the USA, the Caribbean and Australia, and to the UK and Finland. His music studio and audio/video facility, Zarex HD, is located in South Bend, Indiana. Further information at these websites: <www.zarex.com> and <www.frederickhohman.net>
William Dowd (February 28, 1922–November 25, 2008)  
An Appreciation  
Larry Palmer

A merican harpsichord maker William Richmond Dowd and his business partner Frank Hubbard set new directions for the modern harpsichord revival with their gradual return to the historic construction principles of fine harpsichord making. English majors at Harvard University, each apprenticed with a noted 20th-century revivalist: Hubbard worked with Arnold Dolmetsch in England, Dowd with John Chalins in Michigan. The two young men reunited in 1949 to set up their harpsichord workshop in Boston. In 1956 an instrument designed after the work of Pascal Taskin was introduced. The usual modern plectrum material, leather, was used until 1958, after which Delrin, found to have sound-producing qualities similar to quill, was the material of choice. In 1959 Dowd established his own independent shop in Cambridge, Massachusetts. Continuing his study of antique instruments, he brought the designs of his own harpsichords ever closer to historic specifications, eventually disposing of register pedals and the 16-note stop. Keyboards were built to antique measurements after 1965, and beginning in 1971 sliding keyboards were introduced that allowed a transposition from modern to “old” pitch by moving them laterally.

In 1972 Dowd, in collaboration with Reinhard von Nagel, established a second shop in Paris, maintaining control of this operation until 1983. With the resulting availability on two continents, his harpsichords, highly regarded for their tone, touch, and reliability, were played by many professional harpsichordists. At the time of his retirement and the closing of his American shop, Dowd had produced 526 instruments in the United States and an additional 250 in Paris.

The DIAPASON celebrated William Dowd’s 70th birthday in its issue of February 1992. The front cover displayed images of four Dowd harpsichords; inside (pages 12–20) were fourteen tributes and reminiscences, plus photographs, Jane Johnson’s caricature of the harpsichord maker posing as jazz great Earl “Fatha” Hines, and a complete musical score of composer Glenn Spring’s William Dowd: His Bleu. The short essays were written by Fenner Douglass, Frederick Hyde, Albert Fuller, David Fuller, Miles Morgan, Robin Anderson, Donald Angle, Sheridan German, John Fesperman, William Christie, Dirk Fleitrop, Arthur Haas, and Gustav Leonhardt—a distinguished group of contributors, indeed. I am indebted to Bill’s wife Pegram, who survives him, for the treasured now that many of the writers are no longer with us. Also to be noted are no longer with us. Also to be noted are amongst the contributors, indeed. I am indebted to Bill’s wife Pegram, who survives him, for the concept of this celebratory issue, as well as for her considerable help in bringing it to publication.

I invite each of our readers to see out this calendric view of William Dowd’s extraordinary contributions to our shared history and to classical music culture both in the United States and in Europe. Such illuminating anecdotes from those who knew him throughout his productive life are especially to be treasured now that many of the writers are no longer with us. Also to be noted is Bill’s response to the various contributions, his choice to “set the record straight” as it were, published one year later in The DIAPASON for February 1993 (page 11).

Especially endearing was the contribution from the leading harpsichordist of the age, Gustav Leonhardt, whose whimsical offering was an inevitable choice to conclude the words in Dowd’s honor. I place it here as tribute to both the master builder and the master player who so often made Dowd’s extraordinary contributions to our shared history and to classical music culture both in the United States and in Europe. Such illuminating anecdotes from those who knew him throughout his productive life are especially to be treasured now that many of the writers are no longer with us. Also to be noted is Bill’s response to the various contributions, his choice to “set the record straight” as it were, published one year later in The DIAPASON for February 1993 (page 11).

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What a Time It Was: A Fond Remembrance

Ronald Cameron Bishop

At the time that I joined the Moller New York City maintenance staff in 1955, under Mr. Ferdinand C. M. C. Holt's direction, the Moller organ series at Central Presbyterian Church (Park Avenue at 64th Street) was a major factor in the field. Its centerpiece was the superb four-manual instrument (M. P. Moller opus 9000), which had been donated to the church as memorial to Reginald Lindsey Sweet by his widow. Mr. Holt ordered until Moller's tonal designer Ernest White to achieve this remarkable installation. My introduction to Mr. Holt and Mr. Larry Horn, had headed the installation crew when the instrument was delivered and was left with the project, was involved during the placement process.

The main body of Central's organ installation is placed in a large chamber to the right of the chancel and at gallery level. It speaks through a Moller-created grille to the chancel and quite exquisite casework that faces the south gallery. The Antiphonal divisions are located in the tower to the north-west. The acoustics of the sanctuary is ideal for organ, choral work, and even the spoken word.

Mr. Brady and I were assigned to the concert schedule at Central, which consisted of moving, moving the console to chancel center (done in the early morning the second scheduled day and quite a project), and later on standby for the performance, and then returning the console to service position the following morning. I had the very special pleasure of covering these events, as only one service person was required. A small pew section in the west gallery was selected for my use so that I could get to both the antiphonal and main organ chambers with ease in the event of cipher problems (which did not happen during my tenure, but I surely did have a wonderful musical experience).

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Flor Peeters

Our first artist during the 1955 season was Flor Peeters. The console moving session also included our remaining for the organist's rehearsal period (at least until 5:00 pm; we started work at 8:00 am in those days). Obviously the preparation time went on through the evening hours. Mr. Brady had gone out to lunch with a friend, and I settled down in Dr. Giles' study to consume what I had brought. Almost one half hour passed before I heard his voice calling from the aisle "do not bother with that *@&+ excusable. Here was this eighteen-year-old being asked by a world class artist on a good day my skills of improvisation might just get by—maybe (just ask John Weaver). My appreciation of this work remains to this day. In preparation for our wedding in 1960, I asked my Emma Elizabeth to play it for her pleasure, and we both felt it should be the first composition to be played in the service prelude. Needless to say, Flor Peeters recital was played to a full house that autumn evening and was very well received.

---

André Marchal

The next guest on Dr. Giles' schedule was the blind organist André Marchal. Brady and I got everything ready, and I was amazed after just about a half hour with his associate as a guide. Marchal was quite familiar with the four-manual console and most every stop and coupler location. He asked us just how the capture combination system functioned and grasped what this equipment was all about in a matter of minutes, including all piston and reversible locations.

This gifted artist played an impeccable program at his evening performance again to a packed church. I remember being so impressed with his gift for registration and keyboard ability. A number of encores were indeed in order that night, as they had been for Flor Peeters.

---

Jean Langlais

If I recall correctly, Jean Langlais next visited with opus 8000. This was my first introduction to this wonderful artist and his amazing musical works. A few years later, his then student (later wife) Marie Louise stayed with Emmie and me twice at our home in Maplewood, New Jersey, during her concert tours of the United States and we enjoyed those visits with this lovely lady. Her recital at the Cathedral Basilica of the Sacred Heart in Newark was a truly grand event.

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Ron and Emmie Bishop check out the Radio City Music Hall Grand Organ for the annual Christmas production (stage left console)

Fernando Germani

The schedule continued with the very wonderful and quite charming Fernando Germani. It was a joy to be in his company. (Later I had the pleasure of hearing Germani play the complete works of Bach in a series at St. Thomas Church.) Mr. Germani's rehearsal went on without incident. He was at one with this superb Moller creation and enjoyed himself very much during his preparation time.

During the evening's program that joy continued with a wonderful performance of Dupré's Variations sur ce Noël. At its conclusion, a well deserved ovation took place, which Germani turned to acknowledge, pushing the general cancel in the process, not realizing that the Sforzando did not cancel on this particular combination action system.

The next selection was one of my very favorites, Viennese Clair de Lune, and you guessed it: Germani prepared his registration not giving any notice to that RED indicator light on the nameboard. I was trying to send mental signals from my seat in the gallery, but he placed his hand on the manuals with a full organ result. Of course, this most gracious man stopped at once, turning on the bench and saying to the audience, "Excuse." With the full-organ control reversed, a most delicate and beautiful performance of this work followed. Although many consoles have automatic Sforzando cancel at that point in time, many Mollers did not. When Mr. Brady and I returned to set the console back in service position, I was provided with a bottle of red nail polish and told to coat the Sforzando piston with it.

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Hugh Giles

At this point, I believe some thoughts on Dr. Giles might be appropriate. To my knowledge, he was the first ordained Presbyterian clergyman to be appointed as full-time minister of music. He was also called as the associate pastor of Central Church at that time. Hugh had a remarkable and engaging personality, and in addition to his musical talent was a gifted preacher as well.

In addition to the concert series (which was second to none in talent and presentation), Dr. Giles directed a music ministry, which included professional singers. He was also responsible for the organ's care and had a wonderful working relationship with the Moller technical staff. All of us on the New York/metro crew enjoyed working with and for Hugh at Central.

The inspired creation of opus 8000 was a joint effort between Ernest White and Hugh Giles. It was the Moller showpiece in New York City for a number of years and was a major feature of that decade's ACO national convention. To Messrs. White and Giles' credit, the scal-
Sometimes he went into the instruments I tuned for Ernest (he held keys) and the beautiful Aeolian-Skinner in the organist’s study. Church, the choir room Möller, and the plain at West Point, New York. The edifice was first built as the Park Avenue Baptist Church, but was deemed not large enough for the preaching gifts of Harry Emerson Fosdick. The gracious Riverside Church was constructed to fill this need, and the original building became Central Presbyterian.

Ernest White

Just a word about Ernest White. During one of my first weeks working for Möller, I was sent to work with Mr. White at the Church of St. Mary the Virgin. The company maintained the beautiful Aeolian-Skinner in the church, the choir room Möller, and the Aeolian-Skinner in the organist’s study. I tuned for Ernest (he held keys) and sometimes he went into the instruments to make adjustments himself. During lunch I would sit in the organ loft or choir room while he played Franck. What an experience. This gentleman taught me a great deal about the art of organ building. His associate, Edward Linzel, also became a good friend. I still have the recordings made by these two men at St. Mary’s.

West Point

Theodore Gyler Speers was the seniorpastor of Central Church and gave his full gracious support to his associate and the ministry of music. Dr. Speers later moved on to that glorious chapel above the plain at West Point, New York. The M. P. Möller New York metro crew has been involved with the installation of the super console at the Military Academy along with earlier portions of this grand instrument. In fact, Arthur Brady installed the original Möller organ and did extensive tonal regulation work for Frederick Mayer in the cadet chapel. In 1929 Mr. Brady had continued his association with Mr. Mayer when he was called upon to install a smaller version of the West Point design (56 ranks) for the Church of the Holy Communion at South Orange, New Jersey. Here M. P. Möller built another organ, which was given to the parish by the Vanston family. During my time working with Dr. Giles, I suggested that I visit West Point, and I then had the opportunity to meet Jack Davis, the chapel organist and choirmaster. What a wonderful visit that was, and in recent years I had the pleasure to work with Dr. Davis in the design and installation of the Schantz organ at the Reformed Church in Poughkeepsie, New York, (Schantz organ at the Reformed Church in New York). What a night—encore and after encore was amazing how they “cleaned up their act” until they hoped to.

Then there was one George Siska, a very kind Hungarian gentleman who stated constantly that he was in reality a “Werner” and did not belong on a regular pipe organ maintenance crew. Many times I was paired with George (when Mr. Brady was on a reathering job or whatever) as it seemed that our boss (one John Beyer) thought that I was paid to work with Aeolian-Skinner in Chicago. George Eisel had joined our group from Aeolian-Skinner and was expert in just about anything. George had recently installed the five-manual console with its some seventeen remote combination machines for Virgil Fox at the Riverside Church. George told me of his wonderful experience working with Virgil, as did all who had the special opportunity of working for and with this great man. I know full well that Dr. Fox was well respected by all of us in the industry and that feeling was returned tenfold.

For many years M. P. Möller kept offices in a suite at the Waldorf-Astoria hotel, which included a pipe organ that was later moved to a church in Harlem. In addition, the Grand Ballroom contained a very large two-consoled console manual installation. (One console was of the English drawknob type and the other a theatre-style unit—both with plug-in connectors.)

As time passed, the Möller office relocated to Yonkers. New York. The Grand Ballroom instrument was placed in storage and, after a factory rebuild plus new console, sold to the State University of New Jersey for their Montclair campus. They had built a quite lovely auditorium with choasisters at stage right and left, all ready for the organ’s installation. The New York/metro crew was placed in the orchestra pit at stage right.

Our entire group was assigned to assist that factory installation crew for this project. This led to a very interesting situation with Larry Horn (mouth lighting to the right) having so-called equal “bossing” responsibility with “Wild” Bill Armstrong, Aspas, Ferguson, Rodland, Westermeyer, &c. The professional musician—a pastoral, theological Master of Sacred Music

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*We seek to give musical and theological flesh and bone to those who are called to serve the church as leaders of the people’s song.*

– Dr. Paul Westermeyer, Director
Slaughterback (loud-mouth—period) of the New England crew was in tow. We were not one of our first solo installations in New York. The metro crew itself when we arrived so our gang could upload, with everything placed in and around the large scene dock entrance for the stage complex. We got everything placed for proper installation sequence including the large two-stage wooden-cased organ blower (original to the instrument). Within the hour it was discovered that this large wind machine belonged two floors down. I should mention that the building sat on the gentle slope of the hillside. This is when the fun started. ‘Wild’ Bill and Larry decided to appropriate a front end loader that was just sitting there at idle in the parking lot. The gentlemen both decided they knew how to operate the unit, but before all hell broke loose they were ‘observed’ by the eight fighter. Then up popped Mr. Brady who must have the machine ensued. This involved much loud talking. (Larry trying to outdo Wild Bill to NO avail—thank goodness for the coffee truck (where the rest of us fled) that went around the site. At last the money matters were settled, and the sight of our fearless leaders riding in the bucket of the loader was a vision to behold. They got the loader up to the scene dock, and we started to shove the blower toward it (Möller did not provide dollies in those days). At last the machine fell into the bucket and began its trip to the lower-level blown room with Bill and Larry yelling at each other—I never did figure out about what—for the duration of the trip. It was.

Once the auditorium installation was completed and the tonal regulation done, the university arranged to have Virgil Fox dedicate the instrument. It was always a pleasure for us to work with and for Dr. Fox, a true professional and a real ally nice person. Mr. Brady and I were to be on call should the organ require any last-minute attention. Well, Dr. Fox got into one of his beautiful full registrations and we soon discovered that nobody had thought to rebuild the curtain valve in the blower static air reservoir. Obviously the organ just stood there, ate air and despite all the carrying on discussed above, the Möller employee who was attempting to be a very fine little three-manual, and the client was well pleased. Again in retrospect, maybe this is why the boss always sent Mr. Brady and me to assist Dr. Giles with the concert series needs. (Larry and Rudy had worked the crew on Opus 8000 and done an excellent installation, but Hugh did say to us one day that he recalled them as an ‘interesting’ pair to say the very least.)

Returning to the university campus in New Jersey, the blower was, at last, put in place and we all got to work on the actual chamber(s) installation process. After some back and forth, it was decided that the factory crew would attend to the stage left chamber and we New York/metro boys could take care of the stage right location. Please remember after all the fun up in New England and the give and take on this New Jersey project and despite all the carrying on discussed above, the Möller company turned out an excellent work, and I very much enjoyed my time and learning experience with this fine firm.

Our combined crew soon finished the transplant of the Waldorf instrument, and Larry stayed on to assist John Schiegh, Möller’s head tonal finisher, as they spent several weeks going through the organ pipe by pipe.

John Schiegh and John Schantz meet in the reception room of the Schantz factory in Orrville, Ohio

Further adventures

Looking back, I think that all this fun and games stuff began with the Slaughterback (loud-mouth—period) of the New England crew was in tow. We were not one of our first solo installations in New York. The metro crew itself when we arrived so our gang could upload, with everything placed in and around the large scene dock entrance for the stage complex. We got everything placed for proper installation sequence including the large two-stage wooden-cased organ blower (original to the instrument). Within the hour it was discovered that this large wind machine belonged two floors down. I should mention that the building sat on the gentle slope of the hillside. This is when the fun started. ‘Wild’ Bill and Larry decided to appropriate a front end loader that was just sitting there at idle in the parking lot. The gentlemen both decided they knew how to operate the unit, but before all hell broke loose they were ‘observed’ by the eight fighter. Then up popped Mr. Brady who must have the machine ensued. This involved much loud talking. (Larry trying to outdo Wild Bill to NO avail—thank goodness for the coffee truck (where the rest of us fled) that went around the site. At last the money matters were settled, and the sight of our fearless leaders riding in the bucket of the loader was a vision to behold. They got the loader up to the scene dock, and we started to shove the blower toward it (Möller did not provide dollies in those days). At last the machine fell into the bucket and began its trip to the lower-level blown room with Bill and Larry yelling at each other—I never did figure out about what—for the duration of the trip. It was.

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John Schiegh and John Schantz

The two tonal finishers we worked with were both named John—the aforementioned Mr. Schiegh and for thirty-two-plus years beginning in 1973. John A. Schantz. Although our friend from Möller did not know how to play the instrument too well, he had a knack for getting a wonderful balance of tone. On the other hand, John Schantz was and is a superb organist and knew only too well how he could obtain exquisite musical results from the organs he designed and voiced.

Over the years, John A. Schantz has been a vaunted teacher teaching me many valuable lessons about the instrument we both adore so much. I can recall during a后台 visit at Radio City Music Hall in 1958, both Dr. William Barnes and Dr. Charles Courboum telling me of the great Schantz organ at the Cathedral (now Basilica) of the Sacred Heart in Newark, New Jersey, and John’s wonderful work there. Little did I know that about a decade or so later Mr. Schantz would ask me to represent his firm.

Life after Möller

I left M. P. Möller (and sadly Mr. Brady) to attend college in the fall of 1957. Later that year, I was hired as an associate organ technician for Radio City Music Hall, upon the recommendation of another Möller employee who was working the night shift there. I still hold
an Emeritus title at the theater to this day. Soon after joining the Music Hall staff, I met a beautiful young lady named Emma Stiffler, who was then a Rockette. We were married in September of 1960 and through God's blessing share a love that grows deeper as each day goes by.

About eight years after our marriage, I met up with opus 8000 once again when Richard Westenburg asked me to take charge of the instrument as it continued to play an important role in his Musica Sacra series and the ministry of music at Central Church. The late William Whitehead and the recently retired John Weaver shared the continuo work with Dick conducting the chorus, and in the course of the season Dr. Weaver played a stunning performance of the Poulenc organ concerto under Richard's baton to a well-deserved standing ovation. Opus 8000 really did its thing that evening.

Around 1978, I again had the honor of hearing this work on the Schantz organ at Abyssinian Baptist Church, with the late Leon Thompson conducting members of the New York Philharmonic, of which he was an associate conductor—once again a standing ovation from a full congregation, 2,300 in this beautiful setting. I had assisted John A. Schantz in the design, installation, and tonal finishing of this five-manual instrument, which contained some pipework from the previous installation there that preceded opus 8000 by a few years. Frederick Swann had served the congregation as consultant, and the organ’s opening performance included the full New York Philharmonic, Zubin Mehta conducting, with the late Leonard Raver at the console and Leontyne Price a vocal soloist. New York City concertgoers did indeed enjoy the wonderful concert seasons.

Emmie and I became patrons of Dr. Westenburg’s program at Central, which kept us in contact with our four-manual Möller friend for several more years. That series was music-making of the highest order and later moved to Avery Fisher Hall. In addition, Dick went on to become music director of the Fifth Avenue Presbyterian Church.

In the summer of 1976, Emmie, our sons, and I took a summer home on Hart Lake (Pennsylvania), in the mountains just below Binghamton, New York. Dan Locklair had contracted with Schantz (with me as project director) to do extensive tonal work and additions to the fine Link organ at First Presbyterian Church, Binghamton. My staff and I had a wonderful time working with and for Dan, and we have been dear friends ever since. Later on, Dr. Locklair composed an anthem in our honor entitled A Christmas Carol. Dan and his lovely wife Paula are doing wonderful things in the Winston-Salem, North Carolina area.

New York City installations

In thinking about New York City’s two major concert halls, one does wonder about the lack of organs in both of them. When I first started at the Music Hall, my boss, Louis Ferrara, took me up to Carnegie Hall to see the Kilgen installation there. He would be asked to tune it from time to time, and our friend Claire Coci was organist of the Philharmonic, which resided there back then. I later serviced the instrument in Claire’s home until her unfortunate passing. The late and quite wonderful George William Volkel also played the Kilgen for the Bell Telephone Hour, which was broadcast in its radio days from the hall. George even played a half-hour recital for the audience prior to the program going on the air “live.” Although buried, that instru-
The Cathedral of Christ the Light

OAKLAND, CALIFORNIA

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Radio City Music Hall prior to opening day, December 27, 1932. The two independent consoles that control the Grand Organ are shown. The Music Hall's conductor, Raymond Paige, made extensive use of the organ, having the Bach Festival Overture arranged for organ and orchestra, among many presentations.

the regular organ intermissions on the opposite console. In later years, Robert and the Debregett (not only played for Libe- rato's show, but also joined the orchestra for the second act to appear in the show itself, that is, to say, Robert and the organ were well received by all concerned. At a few hours before his death, Virgil Fox called me to discuss a magazine article we were preparing on the Music Hall Grand Organ, its various uses and up- keep. After about ten minutes' discussion of the article's material, we spent another hour going over the planning of an organ program Dr. Fox and I were working on for a proposed New York appearance at Radio City Music Hall. He wanted to do the first portion of his program on the stage right console, then move to his Al- len touring organ, which would be placed on stage center, making full use of the eleva- tors and turntable equipment. The light show would have been included and at one point he would move to the stage left console for another portion of the program. The finale section and any encore (Perpetual Motion for certain) would be played on the touring organ. and we got to wondering if the cabling on it would al- low Dr. Fox to move down stage onto the stage-level orchestra pit elevator so that his pedal work could be spotlighted to the greatest advantage. It is indeed un- fortunate that this wonderful man never got to perform this program. I am certain that he would have sold out the vast the- atre, and many standing ovations would have taken place that evening.

It is obvious that the instrument we all care about has been featured in concert venues by many talented people. Broad- way history alone tells me that Firmin Swinnen did a pedal solo four times a day at the Rivoli Theater with his footwork spotlighted from high as he played The Flight of the Bumble Bee.

It was the happenings that I have known and surely my discussion with Dr. Fox that led me and my son Richard to include plug-in connectors and travel- ling cable materials when we rebuilt both Music Hall consoles. They can now re- place their normal setting and be placed anywhere on the stage, turn- table, or orchestra pit. Dr. Fox would again have the possibilities. When Mr. Swann, Mr. Coppola and the American Symphony concluded their program, with the orchestra at stage level bathed in the appropriate light and the organist and console spotlighted in white, there was of course a standing ovation and the magic had happened once again.

In a way, Dr. Giles helped it all get started again after World War II. The zealous ministry at Abyssinian has helped to con- tinue the adventure along with the late Richard Xensten's ongoing contribu- tions. Let us all continue to enjoy, sup- port, and celebrate such ventures.

Ronald Cameron Bishop obtained a job with the New York M. F. Miller crew in the fall of 1955, after observing the Miller installation crew at his family's church that summer. He worked on the New York crew through the fall of 1957, then joined the maintenance staff at Radio City Mu- sic Hall. At that time he also formed his own pipe organ service firm.

He married Emma Stifler, who had been a Rockette at the Music Hall, on September 3, 1960, and they have two sons. In 1973, John A. Schantz invited Ron to become a district representative for the Schantz Organ Com- pany, where he remained for over 32 years.

The Music Hall in-house maintenance staff was eliminated in the late 1960s. In late 1975, Raymond F. Belle, Music Hall head organist, and John Henry Jackson, vice president and senior producer at the theater, invited Ronald Bishop to return and begin the much-needed restoration of the Grand Organ. He now serves in two emeritus positions and assists his wife in the operation of her dance studio, in addition with his organ consultation services.

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Jim Merry, Executive Secretary, merry@atos.org P.O. Box 5227, Fullerton, CA 92838

Emmie and Ron have lunch with Libeza and his producer, Ray Arnet, along with three former Rockettes. Libeza and Arnet made use of the Music Hall Grand Organ in their New York productions, selecting Robert MacDonald as organist for their sold-out performances.

ment could make itself known but was later removed for whatever reason.

Their Hall (then Philhar- monic) Hall was completed. Louis, Ray Bohr (Music Hall organist) and I were invited by the organ foreman to visit the organ installation, which had just been rough tuned. The stage crew brought the very beautiful ebony con- solé to the stage on its elevator. Ray and Lou went out into the house and asked me to PLAY. Now we already know of my playing skills [?], but that organ and its gorgeous sound made even me sound decent. In my opinion, it was just a sin to remove that instrument. At the time of the Abyssinian Baptist Church instal- lation and through Dr. Leon Thompson's kindness, Zubin Mehta asked me to do a concert there. Dr. Mehta was familiar with my work and so was his friend the great Raymond Paige conducted the Music Hall Symphony Orchestra in the Bach Festival Overture, with Rich- ard Leibert at the console. The superb Leibert's organ music is still there. The powers that be would not, however, spend the money on a new organ to replace the one that was there. The powers that be would not, however, spend the money for that installation. The organ chamber was still there, walled over, and used for storage. The "acoustical" person granted such a limited space for any replacement organ that the project was just impossible to consider. Believe me, John Schantz and I spent a great deal of time discuss- ing the matter to no avail.

Despite this lacking, the area churches really provided some great concert ven- ues, thinking of Dr. Giles and opus 9000 and many other wonderful friends at the Abyssi- nian Baptist Church, who have continued to invite the New York Philharmonic to ap- pear with their five manual instrument.

Even the Grand Organ at Radio City Music Hall has taken its concert turn un- der the batons of Carmine Coppola and James Levine, with Frederick Swann and Anthony Newman as guest organ solois. Even back in the presentation days, the great Raymond Paige conducted the Music Hall Symphony Orchestra in the Bach Festival Overture, with Rich-ard Leibert at the console. The superb arrangement of this program was made by Bayburn Wright. This format was further developed with the Richard Brigg's Vegetation, with Ronald Cameron Bishop as featured artist. Ray Bohr played all

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The purpose of incorporating elements from former instruments into new ones has been perhaps shunned by some of our better builders in past decades and certainly by me, it was common in earlier times of organbuilding history for organbuilders to recycle functional components. Look at many stoplists of Arp Schnitger as reported by Gustav Foch and others. Without the chance to start over on a new instrument will be attributed to an earlier builder, or simply “vor Schn.” This practice has certainly occurred in American organbuilding throughout our history and with varying degrees of success. The advisability and resulting success depends on the style of organ being built and the skills of the organbuilder. Based on our successful combination of new and old in our Opus 81, the practice of “reuse and renew” continues to be a logical organbuilding technique.

Our goals were: 1) To rebuild and enhance the existing organ to make it reliable and visually attractive; 2) To create an organ rich in fundamental sound that would generate a wide dynamic range for various accompanimental tasks as well as lead hymn singing; 3) To create a variety of beautiful sounds for playing organ literature; 4) To integrate the old with the new in such a manner that the two work together seamlessly; and 5) To improve the internal layout of the organ to make it an easy organ to tune and service.

The lack of a comprehensive approach to work that had been done over the past 40 years had left things in a state of disarray. A new control system had been installed a few years before our involvement. The main control panel had been removed from its wooden packing crate, set on top of the crate, leaned against a windchest leg and wired in place! There was a nightmare of cables and individual voices running helter-skelter. Pipes were leaning to and fro. The layout of main windchests and offsets was illogical and leaning to and fro. The layout of main windchest leg and wired in place! There was a nightmare of cables and individual voices running helter-skelter. Pipes were leaning to and fro. The layout of main windchests and offsets was illogical and used the space inefficiently. The Great windchest had serious defects and had to be replaced. This allowed us to totally reconfigure the Great and Pedal organs and the related offset chests. Some offset chests were retained, and a new Pedal windchest was made, allowing us to clean up the Pedal division and organize it in a meaningful way. The available space behind the façade for the Great and Pedal divisions was limited, but we were able to make a very good and serviceable layout.

What most people know about an organ is what they can see. We were able to make a dramatic change in this instrument by replacing the uninteresting façade of non-speaking pipes with one of dynamic appearance that also creates inviting, living sounds. If an organ looks beautiful, the viewer is more inclined to want to hear the instrument. If it sounds great and looks beautiful, the viewer’s expectation is realized and it sounds even better than anticipated.

Besides the non-speaking façade, the organ we inherited was characterized by a lack of harmonic interest. Thankfully, there were individual stops with potential that served a meaningful purpose as well as the new tonal palette at Bedient. The Great Trompette is a dark German reed that blends well with the ensemble. When used with the Great principal chorus based on 16’ pitch or 8’ pitch, it makes a grand but not overwhelming sound and is very suitable for supporting hymn singing. The Flûte harmonique, straight out of the Cavaillé-Coll tradition, is a wonderful addition—especially in the renewed, live acoustic.

The Swell division was greatly enhanced by some revamping and the addition of a new Trompette 8’, Clairon 4’ and a new Mixture. The Swell is now a very effective division, and there is quite a dramatic difference between Swell shades open and closed. The Choir division, previously lacking in fundamental, was greatly improved by the addition of a new Principal 8’. Adding a Mixture gave the Choir a complete chorus. The completed specification includes a principal chorus in each division.

The original specification called for a new solo trumpet stop. Well into the composition, it occurred to me that this stop would be more usable and effective if we were placed en chamade instead of in the Choir chamber as planned. For those of us who have spent much of our lives clinging to ladders trying to reach and service en chamade reeds, we offer relief in this installation. Flats of pipes directly under the en chamade reed hinge outward and the stop can be tuned conveniently from a walkboard behind the façade by reaching out and up a short distance. The Pedal division was enhanced by the addition of new reed stops as well as a Pedal Mixture. There are always many judgment calls in organbuilding. The Pedal Bombarde, Trompette, and Clairon began life in our shop as typical French, parallel shallot reeds of the French trompette tradition. It was apparent upon hearing them in the new, lively acoustic that they created too much sound. We took all of the lower registers back to the shop and put brass plates on the shallots to reduce the openings and thus the amount of sound created. They are still very prominent reeds, but fit the ensemble and help create a very exciting tutti. The bottom eight notes of the old Pedal Principal 16’ were retained as well as treble pipes of the Pedal Principal 8’ and a Choral Bass 4’.

The Möller console had been modernized at least twice before our involvement in the project. We were able to make a good stops knob layout and add the stops needed in a logical way. Piston stops were replaced by a better piston system. We added a “tracker touch” system to the keyboards to improve the feel. The entire console was disassembled and the finish carefully restored to match the beautiful oak woodwork in the sanctuary.

The organ has three manuals and pedals, 45 speaking stops, 57 ranks of pipes, totaling 3,136 individual pipes. The wooden organ pipes are made of sugar pine, fir, and poplar, and the metal pipes are made of zinc as well as various alloys of tin and lead. With the exception of the
façade pipes, the new pipework was fabricated in the Bedient shop.

The organ façade is made of red oak and雇用了各种木工精致的细节，包括木雕的装饰和和家具。它是由管道师和木匠们共同制作的，以使它成为我们所呈现的歌剧院的精髓所在。我们相信，正是在这个过程中的探索和追寻，使我们更深入地理解了艺术的全部内涵。

---Rev. Kathryn Timpany Senior Pastor

Bedient Organ Co.
First Congregational Church
Sioux Falls, South Dakota

GREAT
16’ Principal new
8’ Bourdon new
4’ Flute new
8’ Octave new
2’ Quinte new
8’ Octave new
4’ Principal new
8’ Bourdon new
3’ 2/3 Octave new
1 1/3 Octave new
1 3/5 Octave new

Swell
16’ Gedackt new
8’ Bombarde new
4’ Gedackt new
8’ Voix celeste Reuter
4’ Voix celeste new
8’ Principal new
4’ Bourdon new
2’ Quinte new
2’ Blockflöte new
8’ Flûte Harmonique new
16’ Trompete new
8’ Flûte Harmonique new
4’ Trompete new
8’ Flûte Harmonique new

Pedal
16’ Bourdon new
8’ Bourdon new
4’ Bourdon new
2’ Bourdon new

**Initial Specifications**

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**Conclusion**

This project has been a wonderful journey of discovery and learning, and we are grateful to have had the opportunity to work with such a talented and dedicated team of professionals. The organ that has been created is not only a testament to the skill and artistry of the organbuilders, but also a reflection of the values and aspirations of the congregation. It is a space of beauty and music, a place where people can gather to worship, to learn, and to be nourished by the presence of God in our midst. We are grateful to all who have supported this effort, and we look forward to sharing this gift with the wider community in the years to come.
The Anglican choral tradition. The search accompanying all of the music required in

cally and was not up to the task of ac-

evelt, served until 1929. Over the years,

Church, an Anglo-Catholic parish, has

Benicia, California

Schoenstein & Co. Organ Builders,

Sheboygan, Wisconsin

Façade (photo by Friederick Hohman)

New Organs

Russian Gnessins’ Academy of Music, Moscow

4. International Organ Symposium

March 2009

24. March
19.00 – Russian Gnessins’ Academy of Music, Main Hall
Opening concert by Prof. Constantin Alex (Germany)

25. March
19.30 – Catholic Cathedral
Organ recital by Prof. Jürgen Essl (Germany)

26. March
10.00–18.00 – Russian Gnessins’ Academy of Music, Organ Hall
International organ conference

19.00 – Organ concert by Jeremy Josef (Austria)

27. March
10.00–18.00 – Russian Gnessins’ Academy of Music, Organ Hall
International organ conference

19.00 – Organ concert by Prof. Alexander Fiseisky (Russia)

28. March
15.00 – Russian Gnessins’ Academy of Music, Main Hall
Organ concert by students of the Academy
Direction: Alexander Fiseisky
19.00 – State M. Glinka Museum of Music Culture
Organ concert by Dmitri Bondarenko (Austria)

29. March
16.00 – State M. Glinka Museum of Music Culture
Harpsichord and Organ concert by Tatyana Zenaiyshvili (Russia)
19.30 – Catholic Cathedral
Violin and Organ concert by Elena Denisova (Austria) and Jens Christensen (Denmark)

For information: organ@gness-academy.ru
Tel. & Fax: 007-495-2901906

Russian Gnessins’ Academy of Music, Moscow

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Schoenstein & Co. Organ Builders,

Benicia, California

Grace Episcopal Church,

Sheboygan, Wisconsin

Founded in 1847, Grace Episcopal Church, an Anglo-Catholic parish, has
d had a distinguished musical history for
over 130 years. The first organ, a Roos-
eveld, served until 1929. Over the years,
the second organ began failing mechan-
ically and was not up to the task of ac-
companying all of the music required in
the Anglican choral tradition. The search
for a new organ was initiated with gener-
ous financial support from the Charlotte
and Walter Kohler Trust and the Hays-
sen Foundation.

In the intimate acoustical setting of a
church that seats only 250, with a gal-
ley where space was extremely limited,
Schoenstein & Co. built a 29-voice, 23-
rank symphonic organ. Powerful pedal
bass, keen string tone, a big solo Bute,
and an heroic chorus reed can elevate an
instrument into the symphonic category
provided it is under extremely effective
expression control and has a precise, re-
sponsive action. This is the concept that
guided the design for Grace Church,
which includes five 16′ stops, two con-

strate from pp to ff is easily accomplished,
an effect especially important to Benjamin
Dobey, current organist and choirmas-
ter. The organ is on three levels. The
double-enclosed Swell is at floor level
speaking up through a tone chute into
the Swell division, which is on the sec-
onal level along with the Great division.
Pedal stops, mostly mounted horizontally,
are on the third level.

The organ façade complements the
subtle Victorian Gothic interior of the
church. David Boysel, a prominent San
Francisco decorative artist, and Chuck
Prinich, Schoenstein’s design engineer,
created the façade with the objective of
appearing as though it had been placed
there by the original architect. The or-
gan was dedicated to the memory of
Charlotte Kohler on Friday, January 11,
2002, featuring Dr. R. Benjamin Dobey
and a Schola Cantorum under the di-
rection of Wayne Wildman. This is the
most recorded of all Schoenstein organs,
with three CDs by Dr. Dobey on the Pro
Organo Label: The Intimate Reger: In
Sweetest Joy, and Magnificat.

—William Vaughan

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print)
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JANUARY

1 LEON NELSON
University Organist
North. Canadian University
Chicago, Illinois

2 DOUGLAS O’NEILL
Cathedral of the Madeleine
Salt Lake City, Utah
doneli@madeleinechoirschool.org
801/323-9850

3 STEPHEN G. SCHAFFER
Recitals – Consultations
Cathedral Church of the Advent
Birmingham, Alabama
www.adventBirmingham.org

4 Stephen Tappe
Organist and Director of Music
Saint John’s Cathedral
Denver, Colorado
www.sjccathedral.org

5 Marcia Van Oyen
First United Methodist Church,
Plymouth, Michigan
mvanoney.com

6 Cherie Wescott
Concerts • Masterclasses • Coaching
405/942-3958
e-mail: mimiscott1517@yahoo.com

7 RONALD WYATT
Trinity Church
Galveston

8 Carol Williams
San Diego Civic Organist
Website: www.melcot.com
E-mail: carol@melcot.com

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JANUARY

0091 - Going On Record . . . begin a New Year with a multi-national survey of somatically beguiling recent organ recordings.

0092 - At Large in Austria . . . a prelude to the upcoming spring Pipedreams Organ Tour in the land of Mozart, Haydn, Beethoven, Brahms and Bruckner.

0093 - Pipedreams Live!. . . in Collegegade, Tennessee… instrument, artist, and audience participate in music improvised, played and sung.

0094 - Mendelssohn the Musician . . . we celebrate composer, recitalist, promoter, and creator of the most important organ works after Bach, on the occasion of his bicentennial: Felix Mendelssohn (1807-1849).
17 JANUARY
- Felix Helle: Christuskirche, Lüdenscheid
- North-Rhine Westphalia, Germany 7:30 pm
- Graham Davies: All Saints', High Wycombe, UK 12 noon
- Robert Quiney: Westminster Abbey, London, UK 4:45 pm
- 18 JANUARY
- Robert Housart: Westminster Cathedral, London, UK 4:45 pm
- Robert Quiney: Westminster Abbey, London, UK 4:45 pm
- 21 JANUARY
- Peter Wright: St. Mary-at-Hill, London, UK 1:05 pm
- Susan Landale: St. Peter's Church, St. Albans, UK 5:30 pm
- 25 JANUARY
- Stephen DInley: Westminster Abbey, London, UK 4:45 pm
- 25 JANUARY
- Richard Holt: Westminster Abbey, London, UK 5:45 pm
- 27 JANUARY
- Tom Bell: St. Lawrence Jewry, London, UK 1 pm
- 30 JANUARY
- Michael Nicholas: St. Stephen, Walbrook, UK 12:30 pm
- 1 FEBRUARY
- Alexander Woodrow: Westminster Abbey, London, UK 4:45 pm
- 3 FEBRUARY
- Anne Page: St. Giles-in-the-Fields, London, UK 1:10 pm
- 1 FEBRUARY
- Martin Setchell: Brisbane City Hall, Brisbane, Australia 12:30 pm
- 5 FEBRUARY
- Marcus Tors'n: St. Margaret Lothbury, London, UK 1:10 pm
- 6 FEBRUARY
- Anthony Hill: Parish Church of SS. Peter and Paul, Godalming, UK 1 pm
- 8 FEBRUARY
- Adrian Gunning: Westminster Cathedral, London, UK 4:45 pm
- Léon Charles: Westminster Abbey, London, UK 4:54 pm
- 11 FEBRUARY
- Mark Williams: St. Maryabone Parish Church, London, UK 7 pm
- 12 FEBRUARY
- Tim Harper: St. Matthew's Westminster, London, UK 1:05 pm
- 14 FEBRUARY
- David Pipe: St. Laurence Cafford, London, UK 11 am
- David Pipe: Westminster Abbey, London, UK 12 noon
- 15 FEBRUARY
- Philip Berg: Westminster Abbey, London, UK 5:45 pm
- 19 FEBRUARY
- Christopher Wilson: St. Lawrence Jewry, London, UK 1 pm
- 19 FEBRUARY
- Philip Berg: Westminster Abbey, London, UK 4:45 pm
- 21 FEBRUARY
- Jonathan Oldengarm: Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm
- 21 FEBRUARY
- Jonathan Oldengarm: Holy Rosary Cathedral, Vancouver, BC, Canada 9 am
- 22 FEBRUARY
- Benjamin Chew: Westminster Abbey, London, UK 1:05 pm
- Rachel Laurie: Westminster United Church, Winnipeg, MB, Canada 2:30 pm
- 27 FEBRUARY
- Anthony Hill: Parish Church of SS. Peter and Paul, Godalming, UK 1 pm
- 28 FEBRUARY
- Thomas Trotter: Lawrence Park Community Church, Toronto, ON, Canada 8 pm
- 29 FEBRUARY
- David Aprahamian: Westminster Cathedral, London, UK 1:05 pm
- 1 MARCH
- Mark Williams: St. Maryabone Parish Church, London, UK 7 pm
- 14 MARCH
- Robert Housart: Westminster Cathedral, London, UK 4:45 pm
- 16 MARCH
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- 18 MARCH
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- 28 APRIL
- Robert Housart: Westminster Cathedral, London, UK 4:45 pm
- 30 APRIL
- Robert Housart: Westminster Cathedral, London, UK 4:45 pm
Dance Suite for Organ Daetl, Klopfer; Syn- fonie, Bedard; Double Fantasia, Langlais; Acht Gott, wir nancen Herbert, op. 19, no. 3, Hopfen; Sonata in d, op. 30, Merkle.


STEVEN EGGLE, First Presbyterian Church, Kalamazoo, MI, October 12: A Fes- tive Introductions for Organ Preludes. Michel’s, Elegy, Thallben- Ball, In Mystery and Wonder, Lockars: Variations on Königberg, M. Albrecht, Sonata in F, op. 30, Johnson.

JEFFREY FISSELL, Forest Burdette Memorial United Methodist Church, Hur- ricane, WV, September 26: Passions, 1777, Du- teau, Fantasia, op. 39, no. 10, Rachmaninov, transcr. Fil- ler, Alain; Danses à Agni Yavishta, M. Albrecht.

WILLIAM D. GUDGER, St. Helena’s Church, Ann Arbor, MI, October 5: Three Jazz Organ Preludes, BVN 341, Liszt; Passacaglia, and Fugue in b, BWV 544, Bach; Final Fantasia, op. 30, Reger.


TEMOHAN HAMILL, Library and Archives, Halifax, NL, September 1: When the Angels were sent to Mary, Evening

STEVEN EGGLE, First Presbyterian Church, Kalamazoo, MI, October 12: A Fes- tive Introductions for Organ Preludes. Michel’s, Elegy, Thallben- Ball, In Mystery and Wonder, Lockars: Variations on Königberg, M. Albrecht, Sonata in F, op. 30, Johnson.

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PUBLICATIONS/ RECORDINGS


The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, 881 26th St., Richmond, VA 23226. E-mail: catalog@organsociety.org.


Aging of Organ Leather by Harley Pitting- snell tells how to test and select organ leather; performances on beautiful organs; published in 1994, $35-55 shipping for entire order (within USA). Order online at www.ohscatalog.org.

Historic Organ Surveys on CD: recorded during national conventions of the Organ His- torical Society. Each set includes photographs, stoplists, and histories. As many organists as organ and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional condition; playable. Each set includes many hymns sung by 200–400 musicians. Excellent condition; playable. Asking $185,000 + cost of removal. For details contact Pastor Judy Anderson at mjajaa@aol.com.

New Year’s Resolution for 2009. Join our free e-mail list and receive announcements of new restorations of great organ music. Check our website for capsule biographies, sample music, and recordings, “Making Old Music Live Again,” mms@musicactivemenuec.org, 704/567-1666.

CD Recording, “In memoriam Mark But- oxen (1919–1996).” Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1997 and 1998. Works of Callahan, Widor, Granuwell, Salico, Ropartz, and Reit- telmann, along with Butoxen’s improvisations. $15 postpaid; Sandy Buxton, 10 Beachview Crescent, Box 20 organs on 2 CDs, $19.98. Add $4.50 shipping to entire order from OHS, Box 20488, Richmond, VA 23261, by telephone or e-mail jbutera@sgcmail.com.

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170 Park Row, Suite 20A
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212.608.5651
www.glucknewyork.org

Peebles-Herzig, Inc.
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2311 • 800/709-FIPE
www.peeblesherzig.com

For Sale: This Space
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847/391-1045 voice
847/390-0408 fax
jbutera@srgm.com e-mail

The Diapason
3030 W. Salt Creek Lane
Suite 201
Arlington Heights, IL 60005
ph 847/391-1045
fax 847/390-0408
e-mail jbutera@srgm.com
web www.TheDiapason.com

1999 Morel & Associates organ. Two man- ual and pedal, 17 stops, 20 ranks. Originally built for a chamber installation, organ has a

THE DIAPASON
36

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www.andoverorgan.com

Muller Pipe Organ Company
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800-543-0167
www.mullerpipeorgan.com

FOR SALE

PUBLICATIONS/ RECORDINGS


A college in Nashville closed its music pro- gram in 1988 and is offering a two-manual and pedal Zimmer and Sons practice organ. Excel- lent condition with new long cable installed. Cost reduced to $10,000 + shipping/handling. Contact Michael Organ Co. 815/274-6400 or mmlorgan.com for details.

1940s vintage 8-rank Wangerin pipe organ for sale. Organ is currently playing in a private residence in the Detroit metro area. Asking $15,000. BTO winner to remove. Please call by No- ther treble registers and an adjustable point of di- vision. Two manual and pedal, 17 stops, 20 ranks. Originally built for a chamber installation, organ has a

MISCELLANEOUS

Muller Pipe Organ Company
50 Hayden Ave.
Columbus, Ohio 43222
Ph: 614/279-2311 • 800/709-FIPE
www.peeblesherzig.com

1946 M.P. Muller pipe organ. 36-rank Ameri- can Classic specification including two cele- stes, two enclosed divisions and 32 reels. Three-manual console, no casework or fa- çades; instrument is in good condition but will need refastening. Asking $40,000 “as is” or can be rebuilt with some modifications. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

1940s vintage 8-rank Wangerin pipe organ for sale. Organ is currently playing in a private residence in the Detroit metro area. Asking $15,000. BTO buyer to remove. Please call be- fore 10 p.m. EST 249/566-0969, moc.ugave@ comcast.net.

1976 Sanchetz—19 ranks, 2 manuals and pedal. Pristine condition; playable. Asking $18,000 + cost of removal. For details contact Pastor Nancy Anderson at njajaa@aol.com.

1960s Waltzer (German) 14-rank tracker organ. Open toe voicing on 2 3/4 wind pressure. Reverse console built into case. Footprint is 6′ wide by 11 1/2′ deep (including console and pedal stops); 5′ x 3′ wide by 8′ deep (including 4′ Principals. Manual I—8 Grand manuals. 4′ Octave, 2′ Ses- quitave, II-III Mixture. Manual II—6 Flame 4′ Requiem, 2′ Flute, 1 1/3′ Corno, 3′ Oboe, 8′ Bourdon, 5′ Flute, 4′ Clarion. Playing and in use regularly. Asking $24,500. For recordings and pictures contact djgasin@gmail.com.

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Classified Advertising

REED ORGANS FOR SALE
Estey 2-manual reed organ, ca. 1915. White oak case, ADO pedalboard; electric blower; Completely restored 2006. Contact: hhigh@ together.net.

ELECTRONIC ORGANS FOR SALE
Allen organ. 36 stops, two manuals and pedal, completely self-contained. Excellent condition.

MISCELLANEOUS WANTED
Wanted—Hymnals, religious songbooks, tunebooks, sacred organization/vocal/handbell music. ANY date, single copies for major seminary; wom OK; buy/trade. Pealing Chord, 8 El- len Drive, Wyoming, PA 18644. 707/696-2218; pealingchord@yahoo.com.

MISCELLANEOUS FOR SALE
Atlantic City Pipe Organ Co.—Stirens 8' Hautbois, 4' wp, 54 reeds, $1250; Durst-Obl: 16' Trumpet, 8' Trumpet, 4' Oboe, 16' Gammonia with chests, 4' Geigen, 4' Koppel, 8' Metal Gedeckt, Twelfth, Harmonic Piccolo, 6/8/4/1-22z. http://mywebpages.comcasts.net/acorgan.

Solid State Logic single memory combination action, 16 Great, 16 Swell, 12 Pedal, 5 General, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbuttera@sgcmail.com.

ATTENTION ORGANISTS! Do you play an instrument with high-pressure reeds? And do you ever suffer from the cold or heat in church while practicing? Our newest accessory lets you put that high-pressure wind to use. The EasyLuft Climatization System attaches to the larger reed pipes and lets you direct the breeze and then cool or heat the air. Use the swell pedal to adjust temperature modification, and the crescendo pedal to increase airflow. Easily installed with ordinary sacrificial tools, with little or no damage to reed resonators or shalloths. Box Mitchell-Con, THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

MISCELLANEOUS FOR SALE
1920s Gottfried French Horn, very good re- storable condition, $1,500. OBO. POB Eutawville, Tenn. 615/274-6400 or www.millorgan.com.

ANNOUNCEMENTS
THE DIAPASON 2009 Resource Directory was mailed to all subscribers with the January 2009 issue. Additional copies are available at a cost of $5.00 postage. Contact the editor, Jerome Butera, at 847/391-1045, jbuttera@sgcmail.com.

Classified Ads must be prepaid and may be ordered for 1, 2, 5, or 6 months. Contact jrobinsn@sgcmail.com, 847/391-1044.

Request a free sample issue of The Diapason for a student, friend, or colleague. Write to the Editor, The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005 or e-mail: jbuttera@sgcmail.com.

ATTENTION ORGANISTS! Do you play an instrument with high-pressure reeds? And do you ever suffer from the cold or heat in church while practicing? Our newest accessory lets you put that high-pressure wind to use. The EasyLuft Climatization System attaches to the larger reed pipes in the organ and through the miracle of Swiss-high-tech black-box technology, lets you direct the breeze and then cool or heat the air. Use the swell pedal to adjust temperature modification, and the crescendo pedal to increase airflow. Easily installed with ordinary sacrificial tools, with little or no damage to reed resonators or shallals. Box Mitchell-Con, THE DIAPASON, jrobinsn@sgcmail.com.

REPAIRING & TUNING & SERVICE
H. W. DeMarce TRACKER ORGANS
518-761-0239
2 Zenus Dr., Queensbury, NY 12904-1930

Charles W. McManis
In Memoriam
March 17, 1913–December 3, 2004

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Charles W. McManis
In Memoriam
March 17, 1913–December 3, 2004

Classified Advertising Rates will be found on page 35.
Honor and Competitions

Anderson, Bryan,* awarded third place, Perkins and Wells Prize, at Second Annual East Carolina University Pre-College Organ Competition, Greenville, NC. Aug 3
Ashdown, Franklin,* receives ASCA-JACOBS Publishing Award in Church Music, at Indiana University Jacobs School of Music, Bloomington, IN. May 6

Honor and Competitions

Argall, Martin,* April 8
Baichi, Peter M., Jr. Oct 10
Baker, William Ernest March 10
Barenreiter, Leonard Edwin, Sr. Nov 8
Berrymann, Edward D. Dec 8
Bodoull, Jean *Maximilian Bach Competition, Leipzig, Germany. Oct 8
Bower, David Straker *Dec 8, 10
Brittenham, William Robert “Bob”. Jan 8
Campon, Elise Murphy Feb 6, 8
Caskey, Mary Sherman July 10
Cassell, David E. Jr. April 8
Cervains, Robert N. May 10, 12
Cohen, Michael Nov 8
Collins, Genevieve Cox Dec 10
Corey, Raymond Canfield Dec 10
Douglass, Fenner July 8
Etzen, John W. Sept 10
Freeman, Russell Edward June 8
Glasgow, Robert E.* Nov 8
Hays, Paul Thomas Dec 10
Hieronymus, Bass July 10
Hitchcock, H. Wiley Feb 8
Johnston, Winston A.* May 12
Kamm, Stan Dec 10
Knoll, August E.* April, 8
Krapf, Gerhard Nov 8
Leonard, Everett W. Feb 8
Marigold, W. Gordon *Feb 8
McGuire, Robert V. May 12
Meier, Edith L. Wagner June 8
Nuechterlein, Herbert E.* Aug, 10
Nobles, Edward Lamond May 12
Peragallo, John S., Jr.* Nov 8
Polhek, May Josephine Sept 10
Pride, Glenn Edward* May 12
Ramsey, David July 10
Richner, Thomas* Oct 10
Ruhl, Jack R. Jan 10
Schreiber, Joseph William Jan 10
Schuller, Johnette Eakin Feb 8
Severtson, Herbert A. March 10
Smith, Craig Nov 8
Skee, Adam June 8
Snedeker, Anthony April 8
Studt, John, Sr. Oct 10
Taylor, Susan L. March 10
Tracy, Larry Lee Sept 10
Vajda, Rev. Dr. Jaroslav J.* July 10
Watkins, Lyndell E., Jr. April 8
Wilson, John Howard June 8
Wityl, Jerry Ray Aug 10

Organ Stops

Andover
Church of the Nativity, Raleigh, NC. 3/57*, May 30
Hesston Mennonite Church, Hesston, KS. 2/19*, Dec 32

Bedient
Residence of Elaine Mann, Chippewa Falls, WI. 2/2*, Nov 36

Berghausen
St. John’s Episcopal Church, New York, NY. 2/12*, June 8
St. Peter’s Episcopal Church, Chicago, IL. 3/30*, June 8
King Avenue United Methodist Church, Columbus, OH. 3/47*, Oct 32

Budzard
First Presbyterian Church, Lexington, KY. 3/35*, Feb 1, 30–31
St. Peter’s Episcopal Church, Chicago, IL. 3/30*, June 8
First Presbyterian Church, Lexington, KY. 3/35*, Feb 1, 30–31

Dobson
The Chapel of the Cross (Episcopal), Chapel Hill, NC. 2/14*, Jan 10
The Lutheran Church of the Good Shepherd, Lancaster, PA. 2/27*, April 3
St. David’s Episcopal Church, Wayne, PA. 2/34*, Aug 7

Fabry
Galvay Lutheran Church, New Windsor, IL. 2/10*, Dec 32
immunual Presbyterian Church, Milwaukee, WI. 3/67*, Sept 32

Glueck

Jugel-Sinclair
Hatsuda Catholic Church, Tokyo, Japan. 2/19*, April 3
Second Presbyterian Church, Nash-ville, TN. 2/27*, Dec 1, 30–31

Lewis & Hitchcock/Aeolian-Skinner
Patrick Allen residence, New York, NY. 2/19*, Jan 31

Lewitak
St. John the Baptist Church, Oswego, NY. 2/13*, July 1, 30–31

Milnar (Wicks)
James Dorr residence, Elk Grove, CA. 2/8*, May 36

New England Organbuilders
Joseph, Fluemer residence, 1/2*, June 1, 31

Obituaries

Ashdown, Franklin, *awarded third place, The Wicks Company, Highland, IL. Feb 10
Wilson, Todd,* to professor of music, Indiana University Jacobs School of Music, Bloomington, IN. May 6

Houldlin, Christopher,* wins Prix de Perfectionnement, French National Conservatory, Versailles, France. Oct 8
Hutton, Christina,* awarded first scholar- ship in honor of Barrie Cabena. July 6, 8
Johnson, Michelle,* retires from Our Lady of Lourdes RC Parish, Plym- outh, MI. March 6
Karosi, Balint,* wins first prize, XVI. International Junior Interna- tional Bach Competition, Leipzig, Germany. Oct 8
Kotylo, Andrew,* awarded second place, NYACOP, Minneapolis/St. Paul, MN. Sept 5–6
Kramer, Gale,* honored at retirement from Metropolitan United Methodist Church, Detroit, MI. March 6
Kreeger, Patrick,* wins C. B. Fink Prize and Busk Prize at Second An- nual East Carolina Pre-Col- lege Organ Competition, Greenville, NC. March 3
Lane, Christian,* receives second place, Fourth Miami International Or- gan Competition, Miami, FL. May 3–5
Laurin, Rachel,* honored with AGO Award in Organ Composition, Minne- apolitns, St. Paul, MN. Aug 5
Main, Stephen,* named co-winner of Welcome Christmas! carol contest. Jan 5–6
Martin, Garrett F.*, wins Warren Hutton Fellowship, Tuscaloosa, AL. Nov 4
Morril, Gerben,* wins 47th Interna- tional Organ Improvisation Com- petition, Haarlen, Netherlands. Sept 7
Oldenjurg, Jonathan,* awarded sec- ond prize, DUB International Organ Competition, Dublin, Ireland. Sept 4
Ostermann, Jarek,* awarded second prize, Carlene Neihart International Pipe Organ Competition, Prairie Village, KS. June 3–5
Paulus, Stephen,* presented with AGO Distinguished Composer Award, Minne- apolitns, St. Paul, MN. Aug 4
Petty, Byrum,* wins Otto Hofmann Memorial Literary Prize. Jan 8
Pyper, Timothy,* wins Arthur Poister Competition, Syracuse, NY. July 6
Ripsa, Joseph,* wins 2005 National Or- gan Flaring Competition, Fort Wayne, IN. June 6
Rouk, Chris,* wins second place, Dub- lin International Organ Competition, Dublin, Ireland. Sept 4
Roberts, Jason,* wins first prize, ON- centre International Pipe Organ Competition, Ireland. Sept 4
Robinson, Caroline,* awarded second place, Carlene Neihart International Pipe Organ Competition, Greenville, NC. Aug 5
Russell, Robert J.*, honored as Organ- ist & Choirmaster Emeritus, Christ & St. Stephen’s Episcopal Church, New York, NY. Jan 8
Stover, Harold,* recognized for 40 years’ work as composer, conductor, and coach, Portland, ME. July 8
Swann, Frederick, honored by Aneri- can Guild of Organists, Los Angeles, CA. Jan 4, Aug 8
Tan, Aaron,* awarded second place, Arthur Poister Competition, Syracuse, NY. June 5
Tappe, Daniel,* wins seventh place, Arthur Poister Competition, Syracuse, NY. June 5
Unger, Michael,* wins first place and audience choice prize, Edin. MN. 3/57*, May 30
Vandell, David, Sr.* wins first place, Carlene Neihart International Pipe Organi- zation Competition, Minneapolis, St. Paul, MN. Sept 5–6
Webb, Marianne,* honored with AGO Award of Excellence; awarded Third, Minneapolis/St. Paul, MN. Aug 4
Winkem, Tom,* wins Fourth Miami International Organ Competition, Miami, FL. May 3
Witt, Jerry Ray Aug 10

Organ Stops

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January, 2009
Karen McFarlane Artists

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