The Cathedral of Christ the Light
Oakland, California
Cover feature on pages 26–28
In this issue

In this issue of THE DIAPASON, Ann Labounsky offers a reflection on the fate of pipe organs that have become redundant when churches or other institutions no longer use them. The article is based on the centennial of the E. M. Skinner organ at Avenue Temple United Methodist Church in Kansas City, Missouri. Aurélie Decourt, daughter of the legendary French organist Daniel Labounsky, offers a reflection on the death of Jacqueline Englert-Marchal, who is described as a "full, interesting article." The author replies to Mr. Ferguson’s comments.

In the wind . . .

We continue to develop ways to expand our base of subscribers. Help spread the word. Contact me to send a few sample copies of THE DIAPASON to a student, friend, or colleague.

Looking ahead

Articles in preparation include those on the Steer & Turner Opus 14 organ in Germany, an interview with Scott and Lee Dettra, a new look at BWV 565 and its possible composer, an interview with Paul Wolü, a report on the ninth international conference on pipe organ music, and a variety of other topics. No portions of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the non-profit purpose of research or study.

Editor’s Notebook

For more information on the competitions, please visit www.thediapason.com.
The Riverside Church, New York City, is presenting its annual summer organ series on Tuesdays at 7 pm: July 3, Christopher Johnson; 7/10, Uli Floria; 7/17, Christopher Creagh; 7/24, Harry Huff; 7/31, David Briggs; and August 7, David Davies. Prior to each concert, a carillon recital begins at 6:30 pm. For information: 212/707-6721; <www.theriversidechurch.org>.

The Church of St. Andrew and St. Paul, Montreal, Quebec, Canada, is presenting its annual summer organ series on Tuesdays at 12:10 pm, and concerts on historic instruments and classical concerts, masterclasses, and workshops presented by organists and local historians, and architects. For information: <www.chalmerswesley.org>.

Faith Lutheran Church, New Providence, New Jersey, celebrated the completion of their new 32-rank pipe organ on March 6 with a dedication ceremony and recital by John Girvin, DMA, Minister of Music. Featured at the concert were the four manuals, and the 3-manuals of the instrument. Further information is available at <http://www.gluickpipeorgans.com>.

The Cathedral of the Incarnation, Garden City, New York, concludes its music events on July 17 with the Choir of Selwyn College, Cambridge, U.K. For information: <incarnation.org>.

Chalmers-Wesley United Church, Quebec City, Quebec, Canada, presents its 2012 organ concert series. July 22, Mélina Barthe; 7/28, Oliver Lasnier-Gagné; August 3, Julie Pinsonneault; 8/12, Christian Bachey; 8/19, Marie-Agnès Grall-Menet; 8/26, Raymond Perrin. For information: 418/892-2640; <www.chalmerswesley.org>.

Interlochen College of Creative Arts presents an Adult Choir Camp, July 30–August 4, Interlochen, Michigan. The camp will be led by Jerry Blackstone, director of choral activities, and Brian Moore, University of Michigan. The schedule includes daily vocal warm-ups, rehearsals, afternoon classes, and a final recital. For information: <college-interlochen.org>.

Organ Promotion announces upcoming events.
August 5–8, South German Organ Academy, Gables-Holhey-Biepp, Philadelphia, Pennsylvania, presents its summer organ recitals, on Sundays at 4 pm. For information: 215/821-6082, <philadelphia.beckerath@verizon.net>.

The Basilica of the National Shrine of the Immaculate Conception, Washington, D.C., continues its summer organ recitals, on Sundays at 6 pm: July 8, Roland Stanger; 7/15, Peter Latona; 7/22, Florian Wilbers; 7/29, Ronalind Mohrman; August 5, Rebecca Yoder; 8/12, Christopher Jennings; 8/19, Richard Pilinner; 8/26, Benjamin LaPrarie & Russell Weinmann. For information: <www.nationalshrine.com>.

A full description of the organ may be found in the February issue of The Diapason. Further information is available at <http://www.gluckpipeorgans.com>.

The Diapason, retired in 2003 by the Andover Organ Company: July 7, Clarissa Brown; 7/14, Harold Stover; 7/21, Katelyn Emerson. A tour of the historic church, established in 1707, is available after each concert. For information: 207/729-7331; <www.firstparish.net>.

The Paris Organ Study Tour took place April 11–15. One hundred organists, students, and organ fans came together in Paris to celebrate 150 years of the St. Sulpice organ, the 75th anniversary of the death of Charles-Marie Widor, and the 70th birthday of Daniel Roth. The five-day study session included recitals, lectures, demonstrations, and an organ course with Daniel Roth. Kurt Lueder directed the event, and offered lecture on the history of the French symphonic organ. Participants were from Germany, Denmark, Norway, the Netherlands, Austria, Great Britain, Switzerland, and the USA. The central focus of the tour was an organ course with Daniel Roth at St. Sulpice, using big large video screen so that all participants could see what was happening at the console. For information: <www.organpromotion.com>.
Alexander Boggs Ryan at the console of 1951 Aeolian-Skinner Opus 1174 at First Baptist Church, Longview, Texas, ca. 1952.

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Apointments

James F. Mellichamp

At a May 4, 2012 meeting of the Board of Trustees, James F. Mellichamp was named 13th president of Piedmont College. A comprehensive liberal arts institution with campuses in Demorest and Athens, Georgia, the college has an enrollment of 2,580 students in four academic schools. Dr. Mellichamp, who joined the faculty of the college in 1982 as a professor of music, served previously as department chair, dean, academic vice president, and provost. He plans to continue with his studio of organists at the college as well as with his performing career. A member of the Atlanta AGO chapter, he has completed terms as treasurer, sub dean, dean, and is now a member of the Taylor Organ Competition Committee.

Fausto Caporali

Chelsea Chen is featured on a new recording, Eastern Treasures, on the Con Brio label (CBR21141). The CD includes a collection of Asian folk songs for organ and violin, for which Chen is joined by violinist Lewis Wong. Chen is artist-in-residence at Emmanuel Presbyterean Church in New York City. A graduate of the Juilliard School and Yale University, her organ recitals include Thomas Murray, John Weaver, Paul Jacobs, Monte Maxwell, and Leslie Riffh. The Wong-Chen Duo has performed throughout the United States and Germany. For information: <http://fugatto.free.fr/>.

Here & There

Friends of Alice Jordan, who died January 15, 2012 (see “Nunc Dimittis, The Diapason, March 2012, p. 10”); gathered at the First United Methodist Church in Des Moines to hear a varied program of her music. Performers were organists James W. Thrash, J. Michael McCabe, and Robert Speed, who also directed a chorus in See the Land. Her Easter Keeping and her arrangement of America the Beautiful, which has been sung many years by the Iowa State Chorus. Also appearing on the program were Clay Huley, baritone, who sang Pucchini’s and Take Joy Home, a work dedicated to Metropolitan Opera baritone Sherrill Milnes and his companion, the late Jon Spong. Flutist Sandra Walcha, principal flutist of the Des Moines Symphony, played Mrs. Jordan’s Aria. Preceding the playing of Improvisation on Old Hymn tunes, the audience joined in the singing of this hymn, as well as the final stanza of America the Beautiful. Readers for the service were JoLee Scarborough and Kimberly Rockwell. Following the service, the many people present gathered in the lobby of the church to share in a celebration of Mrs. Jordan’s life. For information: <www.athoseorgan.com>.

Colin Andrews

Colin Andrews is on a new recording, Olivier Messiaen, L’Ascension et La Messe de la Pentecôte, on the Loft label (LRCD-1117). Recorded on the Fisk organ at St. Paul’s Episcopal Church in Greenville, North Carolina, the CD includes Messiaen’s complete Ascension Suite and Pentecost Mass. Andrews is director of music at First Presbyterian Church, Columbus, Indiana, and adjunct professor of music at Indiana University. For information: <www.gothic-catalog.com>.

Elizabeth and Raymond Chenault

Elizabethe and Raymond Chenault, duo-organists, premiered their new duet medley arrangement of Andrew Lloyd Webber’s The Phantom of the Opera at All Saints Episcopal Church, Atlanta, Georgia on May 15. The recital—in celebration of their salutatory trip to Paris last summer, where they had the opportunity to hear and play many of the great historic organs—featured or-
The Allen Organ Company and Jim Ross, Music Director at St. Anne Catholic Community Church in Houston, Texas, congratulate Assistant Director of Music, Matthew McCue on the installation of a new custom pipe-digital combination organ. The beautifully handcrafted Heritage™ console controls 96 speaking stops including 51 ranks of pipes that were seamlessly integrated into the specification from the original mechanical-action instrument. The stunning woodwork on this one-of-a-kind console includes keyboards with exotic rosewood naturals accented by maple sharps, rosewood drawknobs and overlays on tab stops, and custom scrollwork on the back panels. The instrument also features two LCD video screens in the center rail for use with the church’s closed circuit TV system. Matthew said, “We now have a wonderful hybrid organ that can play music of all periods, styles and lead our congregation in wonderful hymn singing!”

To see photos and review the stoplist of this instrument, please visit: www.allenorgan.com/saintanne
gan music, over 2,000 slides on a giant screen, and commentary by francophile Paul Hamaty. For this program, Mrs. Chenault wore two gowns from Paris. The Chenaults played solo repertoire by Marchand, D’Andrieu, D’Agincourt, Vi- erne, Messiaen, Malet, Dubois, Dupré, and Langlais. The opening selection was the organ duet Souvete à Deux by Gaston Lataize, which was commissioned by and dedicated to the Chenaults. It was the last composition written by the compos- er just prior to his death. The Chenaults premiered the Lataize duet for the 1992 ACO convention in Atlanta, where they also premiered another of their duet compositions, Rhapsody by Naïj Hakim. The recent ‘Phantoms’ duet premiere was in celebration of their 40th anniversary as a Paris Opera Duo.

The Chenaults are in their 37th year as organists and choirmasters of All Saints Episcopal Church and have com- missioned, premiered, recorded, and published over 40 organ duets. They perform their organ duet commissions under the concert management of Phil- lip Truckenbrod Concert Artists.

Emmet G. Smith

The Texas Christian University Fac- ulty by Smith and the President’s Committee to bestow on Emmet G. Smith, former faculty member in the TCU School of Music, an honorary Doctor of Music degree. The presentation was during commencement ceremonies on May 12. During Smith’s 45 years as Professor of Organ and Church Music at TCU, 18 of his students were awarded international scholarships for study abroad. Emmet Professor Smith was also a Fullbright Scholar in Paris in 1956, a performer, masterclass teacher, organ consultant, and lecturer for universities, conservato- ries, and churches throughout the Unit- ed States and Europe.

An active member of the AGO for 71 years, he served as dean of the Fort Worth chapter, a member of the Board of Governors, and President of the Delta chapter of the AGO. Two of his students were admitted to the Chartres Competition. In 1964 he was the first TCU Professor to organize and direct summer study in Europe, and returned with students every four years. He was chosen as a TCU Hon- ors Professor and was recognized for his teaching with the Chancellor’s Award for Distinguished Teaching in 1985. He was named a Minnies Stevens Pipper Pro- fessor of Music, and was the recipient of the President’s Award for Outstanding Contributions by the Texas Association for the Gifted and Talented. Smith was known as a mentoring, protective, and demanding professor. In tribute to 40 years of instruction and friendship, more than 75 of his former pupils returned to the TCU campus to honor him in 1991. Five years later they returned for his retirement from TCU, where Olivier Latry, titular organist at Notre Dame Cathedral, presented him with a recital in Ed Landreth Aud- torium at TCU.

Nicholas Schmeltzer, director of mu- sic ministries at First Congregational Church, Saginaw, Michigan, announces the receipt of a commissioned anthem for Pentecost written by Philip Rice. Scored for SATB choir and organ, Four Out My Spirit is written for Dr. Steven Egler, artist in residence at First Congregational Church. The anthem’s text is taken from Acts 2:17–21, 26–28, and 18th-century hymns by John Jacoby and Augustus Toplady.

Philip Rice (b. 1988) is a composer of sacred and secular vocal and instrumen- tal works. He has studied with Stefan Young (a student of Nadia Boulanger) and David Gallager, and has additionally studied with Sven-David Sandström, Torn Cipullo, Cindy McTee, and Robert Jordan. He holds a master’s degree in composition from Westminster.
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ster Choir College, a bachelor's degree in composition and theory from Central Michigan University, and is currently pursuing a DMA at Michigan State University. Rice has won several prizes for his compositions, including awards from Chautauqua, the Kansas City Choral Society, SibeliusMusic.com, the Kalmanuzo Symphony Orchestra, Central Michigan University, Westminster Choir College, and others.

First Congregational Church dates to 1865. The church's first quartet was formed in 1882. Over the years, musicians including Duke Ellington and Virgil Fox have performed in the sacred space. The sanctuary boasts a three-manual, 70-rank organ containing historic pipes from Skinner Organ Co., in a privately owned organ by the Aeolian-Skinner Organ Company, Inc. (Opus 1327). For information: 951-754-6585; <www.firstcvcga.org>

Here & There


Beckenherst Press announces the release of Pray Ye, the Lord of Hosts—Eleven Organ Solos for the Christmas season, arr. by Albin C. Whithworth, with settings of well-known carols and arrangements of works by Saint-Saëns and Hindemith. For information: <www.augsburgfortress.org>.


Symétrie (Édition d’Yves Jalifrè) announces a new publication of Michel Corrette XII Offertories for organ. The 17 offertories add to the five previously known books by Corrette, and fill a gap in Corrette’s work for organ between 1756 (the Huit Laisers d’orgue, Pièces pour l'orgue dans un genre nouveau) and the Petit offertoire (except the last) is named after a particular saint’s feast day, and includes the name and date (such as for St. Bernard, August 20. St. Francis, October 4, and St. Cecilia, November 22). Corrette desired to honor the patron saints of religious communities that were the most frequent recipients of organ

Harpischord News by Larry Palmer

Harpischordists in the news

What with the recent multi-million- dollar endowment of the Juilliard School’s early music program, New York City steadily increases its profile as an emerging major center for historically informed performance. And that has meant an un- precedented number of early music recordings of works by Rameau, Leclair, and other French 18th-century composers. For instance, the release of new music for organ: Jayson Zacek, In the Beginning—An Encounter with Improvisation at the Organ; Johann Fachelolle, Complete Improvisation Instruments, Volume VII, Choral Partitas, and Volume VIII, Arias with Variations, edited by Marc Reyt; Improvising in Traditional 17th- and 18th- Century Harmonic Style—A Volume Based on the Musical Language of the Matze Baroque, Volume 1 and Volume II, Calimerio Soares, Preparations Preludios Follérdicos (Volume). Volume 2: Books 5, 6, 7, & 8 (A collection of easy preludes based on Brazilian folk songs). For information: <www.wayneleupold.com>.

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John-Paul Buzard Pipe Organ Builders announces the addition of live streaming videos to its website, <www.buzardorgans.com>. The videos coor- dinate with the “Seamless” theme of Buzard’s print advertisements, which appear in The American Organist, The Diapason, and Choir and Organ. “Seamless Engineer- ing & Silent Wind” demonstrates how seamless crescendos and diminuendos may be accomplished on Buzard organs. “Seamless Engineer- ing & Silent Wind” demonstrates how quiet the wind systems in Buzard organs are and shows how wooden wind trunks weave themselves seamlessly around the building’s structure. “Seamless Visual Design” offers the viewer a “Virtual Or- gan Crawl” through Buzard’s Opus 39 organ at Hayes Barton United Method- ist Church in Raleigh, North Carolina. Views of the organ cases and interior are accompanied by SALZBURG and EVEN- TIDE. In coming weeks a video highlight- ing the Buzard company’s service depart- ment projects and persons operating “Seamless experience,” will be uploaded.

Jory Vinikour (photo credit: Charles Mize)

In an opera review (Friday March 2, 2012, page C3) the Times chief music critic Anthony Tommasini praised a sen- sational production of George Frideric Handel’s Birthday at the Lyric Opera of Chicago. The following sentence cer- tainly captured my attention: “At Arni- dax’s word a huge harpsichord descends from above: literally her instrument of enchantment.” [For a picture of this fax instrument, see the June 2012 issue of Opera News, page 44.] Later, in the concluding paragraph of his four-column critique, Tommasini wrote:

As Armanda, the bright-voiced, fearless soprano Klaas van den Heuvel stole every scene she was in, especially the end of Act II, in which the flirtatious Armanda sings a fiery aria of defiance, “No, les Cerveaux.” The music has a virtuosic harpsichord part, played brilliantly by Jory Vinikour. On- stage a dancer pretends to play the gar- gantuan harpsichord. The real battle is between the soprano, who sends chaste phrases flying, and Mr. Vinikour, in the pf. He wins. A divider put in her place by a harpsichordist? Chalk one up for the period- ization.)

Harpischordists in the news

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North of Chicago, at the University of Wisconsin-Parkside, the centerpiece among the new Regional Arts Center spaces for the summer is the Frances Bedford Concert Hall, named in honor of the well-known Professor Emeritus and artistieving ceremony and gala reception took place as part of the two sold-out December performances of Handel's Messiah. On these occasions Bedford played harpsichord continuo, as she has done since 1993 for each of the triennial presentations of this beloved work. Also participating in the orchestra were three additional faculty members: obists Monte Bedford and Leslie Outland Michelic, and Matt Mici- che, viola.

One of the more memorable declara-
tions from centuries of comments about musical instruments comes from Giovanni Maria Trabaci, who wrote in the Preface to Book II of his pieces “per ogni strumenti, ma specialmente per i Cimbali e gli Organ” (1615): “the harpsichord is the lord of all instru-
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The Wannemaker Organ
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We are pleased to unveil the design for the new III-manual, 29-rank organ for downtown Chicago. The new organ is the Wannemaker Organ, a collaboration between the Wannemaker Organ Company and the Church of the Ascension. The organ features 2,600 pipes and two manual keyboards, as well as an electric swell pedal. The organ will be dedicated on Sunday, October 16, and is expected to be completed by the end of the year.

The organ will be housed in the new Ascension Center, a 35,000-square-foot facility that includes a new church, classrooms, and community space. The center will also feature a new café and bookstore.

The Wannemaker Organ is funded by a grant from the National Endowment for the Arts, as well as contributions from the Ascension congregation and the Chicago Chapter of the American Guild of Organists. The organ is expected to cost approximately $2 million, and the total project budget is $21 million.

In the wind...
by John Bishop

Elsewhere in the building there is a diner
ning hall that is served by a big com-
mercial kitchen, all fitted out with the
latest restaurant-style appliances. From
about 1925. Adjacent to the kitchen is a
pantry lined with elegant oak-and-glass

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sand place settings of china, all mon-
ogrammed with the church’s initials. It
must have been a big dinner, but all the stuff is there and ready to go. This church is doing pretty
well. There’s a relatively new pastor who is attracting new people, they have a
good organist who is inspiring people
to join the choir, and in general they are doing quite a bit better than holding their own.

There are many buildings like this around the country. Great big places originally built and furnished for huge congregations are now being oper-
ated by dwindling groups of faithful who struggle with fuel oil bills reaching $10,000 per month, and 80-year-old roofs that are starting to fail. It’s increas-
ingly rare to find such a congregation to wor-
ship in a chapel, or low-ceilinged fellowship hall during winter months to reduce the heating bill. And it’s common for these churches to close.

We at the Organ Clearing House have had many experiences with people who are trying to sell their church. We can’t always make the sale of an instrument, and arrive at the building with scaffolding, crates, and many visitors to start the pro-
filing of the organ, and an elderly church member comes to us with a photograph of her parent’s wedding taking place in front of that organ. Her parents were married, she and her husband were married, her husband was buried, and her children were all baptized, con-
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It’s a regular and poignant reminder of how much the church means to people. There have been a number of occasions when people have wept as we start to dis-
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There’s a positive side to all this. Often we can save the organ, and when we do it moves to another parish representing a spark from its original home. Woburn (WOO-lurn) is an area of Massachusetts that has a significant number of churches. There are a number of occasions when people have wept as we start to dis-
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Hook & Hastings Opus 2344, Christ Church (Episcopal), South Barre

Barre had begun worshiping in Holden, and some people wondered if the Hook & Hastings organ in Christ Church would be appropriate for installation at St. Francis. We compared measurements in the two buildings, and sure enough the organ would fit beautifully. The vestry of St. Francis put that project together in record time, and we are in the midst of relocating that organ now. It’s especially meaningful for the members of the former Christ Church to be able to bring their organ with them as they suffer the loss of their church and work to get used to a new worshiping life. As we came to town to start dismantling the organ, one of those members told me that she had been a member at Christ Church for 65 years. She lives across the street from the building. It’s personal.

Sometimes the relocation of an organ is an artistic exercise, taking an instrument from a long-closed building and seeing it through installation with little or no contact with the people who were its original owners. This is rewarding work, as we know we are preserving the craftsmanship of our predecessors, reusing the earth’s resources by placing an organ in a building without having been a party to contemporary mining and smelting, and refreshing our ears with some of the best organ voicing from a previous age.

But when the relocation of an organ can involve the people who worshipped with it in its original home, and especially play a role in the blending of two parishes, the process is especially meaningful. It’s personal.

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On Teaching
by Gavin Black

Recitals—questions and ideas

The topic for this month, and also next, is recitals, with an emphasis on planning and programming. Playing a recital—performing, in this case, solo organ repertory in front of an audience that can be assumed to be paying attention—is an activity that gets to one of the hearts of what we do or care about as musicians.
I have done so with medium success, that I have had to work on overcoming: things that are, for me, weaknesses, and performer, and when the whole of what-temperamental preferences.

Their own strengths, weaknesses, and experience with both (those in which the stu-
der—and the projection of that concept. A program of this sort of this, since we are in fact not
to go to choose programs by random—
their teacher and his or her teacher's con-
and flow of tension, the balance of con-
the performer honestly feels that certain
answer, since it is rather unspecifi c, but
meaningful? In a way I hate to give this
effect on the dynamic of the recital-giving process is this: that the danger of com-
makes sense to argue that a concept is
A program based on the history
me, simply communing with the music
heart of what we do. And for many of
For some of us, church work, in and of
of our music can seem daunting or defl ating, or it can
in many cases really ought to do so.

We run the risk and take on the challenge of exposing our inner thoughts and feelings, say-
ing "yes, this is what I care about; this is what I want to do."

A solo recital is also an interesting exer-
cise in taking responsibility, because that responsibility in all yours. The execution of each moment in each piece is the re-
sponsibility of the one player, of course, but so is the concept—pieces chosen, or-
er, and thus the recital planning. (In a recital by a student, the teacher may have participated in choosing pieces, in fact, that was a requirement.) But during performance, what comes across is what the student/performer actually of performing: is it exhilarating, dan-
g, funeral, academic ceremony, joint recital, chamber music concerts, choral concerts, etc. The responsibility for the whole picture of what goes on is divided. Any given organist—student or experienced professional—is not in charge of what is going on, is not wholly responsible for the success or failure of what happens, and cannot entirely make free and autonomous choices about what happens. It is precisely that situation that con-
tion is necessarily more difficult or more nerve-wracking for the other. They are just dif-
ferritiously and diabolically, it is
diffs, sonorities, and other elements of musical language lead naturally into one another, you could not add up to more than the sum of the parts. The ebb and flow of tension, the con-
traire and continuity, the reinforcement of emotions or the contrast of different emotions: all of this can happen during and between and among pieces that have no definable connection with one another. If the program is to be a convincing overall shape and (perhaps abstract) purpose. This is because music is music, it all goes through the air of the performance space—it is very much its own thing. In a word, it does not need us to or understand only partially and occasi-
and Schumann. An organ equivalent
possibility to add up to something more

One aspect of this kind of program as it

A program based on the concept of

Any of these concepts can work very

There are also two further things to say—both words of caution and warnings. The first is this—and it is indeed a word of caution: a musologically or his-
torically, or just plain logically meaningful con-
cept does not, all by itself, guar-
antee a great musical event. Whether it

Lack of Logic--Lack of Planning--Lack of Clarity--Lack of

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14 THE DIAPASON
fast, slow, contrapuntal, dance-like, loud, soft? Does the program, or each half, start somewhere and move somewhere else, or does it start somewhere, move away, and come back? If at some point in the program there are quite a few very short, fast sequences, they do not seem informally as a kind of larger grouping or not? Should they? Do they balance any larger units that might be found elsewhere in the concert? When questions of this sort are simply not considered, the risk arises of devising a program that does not seem to add up to anything much: perhaps less than the sum of its parts.

Next year we will continue this discussion, in part by bringing forward some specific recital programs, mostly of my own work, and consider some of their strengths and weaknesses.

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com.

Music for Voices and Organ by James McCray

The relentless dramaturgy of handbells

the notion that you can educate a child musically by any other means whatsoever except that of having beautiful music finely performed within its hearing, is a notion which I feel constrained to denounce.


Readers will find this author sounding curiously in my comments below about handbell performances, but before passing judgment, they are reminded that my previous ten handbell columns over the past thirty years pointed out consistently positive observations. These comments included dedication of numerous handbell ensembles, they most often lack a real intrinsic depth of musicianship. Often, they seem somewhat mechanical and not connected to the music. Generally this is due to the nature of how they operate.

In handbell performances, melodies are created by individual notes played by different performers—and that makes cohesiveness difficult to attain. A warm melody played by a group of violins is not chopped into note segments, but all melody played by a group of violins is not “completely musical” throughout. I guess I am just not in the right place, but “I’ll know it when I hear it” seems a silly guideline. While I know that there are church groups who attain that deeper level of cohesive musicianship, it is up to the director to shape and shape it, beyond the natural beauty of the bell sound—that requires keen listening on the part of all the performers.

Choir with three or four handbells

Three Processionals for Four Bells and Voices, Richard Proulx, Two-part voices, handbells, and assembly, GIA Publications, G-6892, $1.30 (E).

These three settings are each two page-lengths, and comprise processions for Christmas, Pentecost, and a general Sunday. They all involve a cantor and have several verses that are sung in various vocal combinations. The handbells have four-note clusters and simple linear statements. These easy, pragmatic settings will be useful to any church choir.

Processional of Joseph Martin, SATB and children’s choir with four handbells, Hope Publishing Co., C 5745, $1.95 (M-).

Designed for Palm Sunday, this printout has the children’s choir doubles by the soprano, however, there are a few spots where the children sing independently. The choral parts are on two staves, with a separate line for the children. Handbells play open fifths and almost always with just one ring per measure. The women generally sing in unison or octaves, the men in parallel thirds.

I Will Sing the Story of Your Love, Brent Heim. SATB, organ, Children’s choir with handbell choir, Hope Publishing Co., C 5744, $1.75 (M-).

Based on Psalm 96, this rhythmic setting has a pulsating, staccato single line in the right hand of the organ part, which sets up a syncopation against the feeling of 3/4 in the choral and handbell lines. There are four verses, with the ensemble joining on the unison refrain. A separate handbell part is included at the back, they play only briefly and as a single quarter-note line. This is a festive piece that truly features the organ.

Choir with handbell choir

Tribute to the Saints, Lloyd Larson, SATB, piano, optional trumpet, 3-octave handbells, and congregation, Lorenz Publishing Co., C 604251, $1.95 (M-).

Larson uses the strong Charles Stanford melody ENGBERG as the tune for this setting, appropriate for All Saints Day, which is on the horizon later this autumn. There are five verses in this setting—the congregation sings on three of them, their music is on the back cover. The trumpet music, also, at the end, is indicated in this score; however, the handbell part and scores are published separately (302863, $19.95). Choral parts are on two staves and are very easy.

Awake, My Heart, Carolyn Jennings. SATB, piano, optional organ, and optional eight handbells, Augsburg Fortress, 978-5066-57532-1, $1.90 (M).

The handbells are not used until near the end, they play sustained four- or five-note chords rather than a melodic line. The organ part is on two staves with frequent sustained pedal notes. There is a mixture of two- and four-staff writing for the choir, and the emphasis clearly is on their music. The text is adapted from Paul Gerhardt (1607–1676), and is appropriate for Easter.

For the Beauty of the Earth, arr. Joel Raney, SATB, piano, with optional 3-octave handbells and 3-5 octave handchimes, Hope Publishing Co., C 5733, $1.95 (M-).

Although there are passages marked where the handbells play, this score does not indicate their exact music. (The handbell part is available at G 5733H, $4.50.) The keyboard part is on two staves and has a flowing right hand that is interrupted with rolled chords or arpeggios. The choral parts are on two staves and involve the familiar melody DX5 and the popular Follito Pierpont text. This is a comfortable, pragmatic setting.

Lord, You Call Us, arr. Michael Burkhardt, SATB and organ, with optional 4-octave handbells and congregations, MorningStar Music Publishers, MSM-50-7800, $2.25 (M).

This arrangement of Marty Haugen’s work has five verses, with two for the congregation. The organ part is on two staves, with registrations, and the hand-
Petersburg Conservatoire" took place between October 2009 and March 2010 in Glazunov Hall of the St. Petersburg Conservatoire. The concert was organized by the reference bibliographic department of the Conservatoire’s research music library, headed by Elena Gnechakova, department head, as exhibition curator and Yuri Semyonov, Conservatoire organ and exhibition curator, as advisor and editor.

The exhibition took place following installation of the new ëole organ in Glazunov Hall in 2009. It included the two-manual E. F. Walcker (1897) and the four-manual Rieger-Kloss instruments (1961). The exhibition presented the complete history of the St. Petersburg organ school from the 1490s to the present. Many items were presented to the general public for the first time. A 160-page exhibition catalogue was published. In Russian and English, this edition contains over 70 illustrations, and is a bibliographical rarity both because of its small run (100 exemplars) and because of the unique character of the material presented.

The St. Petersburg organ school is a major element of Russian musical culture. The most prominent names are Prince Vladimir Odoevsky, Ludwig Holmias, Jacques (Yakov) Handchini, Samuel Liss (?–1937?), and organists Vera Nikolskaya, Maria Oksentian, and Tatiana Chaussova. The directors of the organ class from 1909 to 1932 were an important figure. After Handchini and Stravin- nikov’s deaths, N. N. Alek- lai Kariylvich Vainadzir. Handchini was a pupil of Reger and Widor; after L. F. Holmias’s death he ran the organ class of the Conservatoire, and in 1921 he moved to the University of New Mexico, directing the University of New Mexico, directing cathedral music and organist at the Cather- nal of St. John, Albuquerque, New Mexico. He has held senior positions in cathedrals in New York, Calgary, and Saska- toon. She also serves on the faculty at the University of New Mexico, directing the only collegiate women’s choral en- semble in the state; Leonard Slatkin has also served there as the university chapel organist. Further information about this artist can be found on her website: www.maxinethévenot.com.

This recording was inspired by a perfor- mance that Thévenot made on the magnum opus from Hellmuth Wolff for the 2009 Seattle AGO regional conven- tion and is the first commercially avail- able recording of the instrument. The recording was made in July 2010. The下面是关于音频的详细信息，包括日期、时长等。The right organ at the right price

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New Recordings


Fraildum in C (BuxWV 137), Cia- cona in f (BuxWV 160), Fraildum in D (BuxWV 139), Dieterich Buxte- hude, Capriccio sopra il cielo, Johann Kasper Klell, Chromatic Partita for Organ, J.S. Bach, Partita in F (BWV 590). Johann Se- mmel on the modern organ of St. Peter’s Bruns on "Première Suite" (first recording), Andrew Ager.

Here is another fine recording from the Canadian-born organist Maxime Thévenot on the Ravel Widor organ that has established a distinguished interna- tional career, performing throughout Eu- rape, Great Britain, and North America. Thévenot began her studies at the Uni- versity of Saskatchewan, earning a bach- elor’s degree, before going on to receive master’s and doctoral degrees from the Manhattan School of Music, where she was twice awarded the Breitenhon Prize for “most outstanding organist.” In 2006, she was awarded an Honorary Fellowship by the National Academy of Music & Arts in London for her service to music.

In 2010 Thévenot became director of cathedral music and organist at the Cathedra- dal of St. John, Albuquerque, New Mexico. She has held senior positions in cathedrals in New York, Calgary, and Sask- atoan. She also serves on the faculty at the University of New Mexico, directing the only collegiate women’s choral en- semble in the state; Leonard Slatkin has also served there as the university chapel organist. Further information about this artist can be found on her website: www.maxinethévenot.com.

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The Planets


euphonic, and sophisticated quick two- and three-note fragments. The flute movement begins at a moderate tempo in the high register. The piano seems to contain traces of velvet, followed by idiomactic fast passagework. The reed finale ends with flashy and bold characterizations.

Stangier honors his former teacher, Zsolt Gárdonyi, by ending the recording with Gárdonyi’s Gigue for Organ in D Major. Again, brilliant playing and registrations highlight the vivid essence of this wonderful organ and concert hall. Congratulations to the City of Duisburg on the installation of this fine organ in its Philharmonic Hall. Let us hope for many fine organ recitals, concerts, and recordings in the years to come.

Roland Maria Stangier has been Professor of Organ and Improvisation at the Royal Conservatory of Music in Toronto since 1994. Since 2003, he has been the curator of the Kuhn organ in the Owen Philharmonic Hall, and is now also the curator of the Eule organ at the Duisburg Philharmonic Hall, the venue for this recording.

—Francec Maté

Maté is organist/conductor and director of the Bach Festival at Grace Church, Washington, D.C., and serves on the staff of the Library of Congress.


Toccata, Franz Schnaut; Fantasmago- rie, Johan Alain, Trois Preludes, op. 7, Du- peit; Thème et Variations from Hommage à Frescobaldi, Langlan, Tocatta from Suite, op. 5, Durufle; Gothic Toccatas, Graeme Koehne; Sinfonia, Ad Wannsoft’s “Jupiter” from The Planets. His transcriptions, registrations, and performance are laudatory to those who love the beautiful stops on the instrument.


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Eule organ, Duisburg Philharmonic Hall

The boldness of the opening contrasts neatly with the warmth of Hofh’s own hyacinth in the middle of the work.

Clear, crisp registrations and playing in Henry Smart’s arrangement of Han- del’s Concerto for Organ and Orchestra, op. 4, no. 5. Are heard on the second track on the CD. Stangier’s bold musical gestures in Verne’s Carrillon de Westminster offer a sweeping wash of sound between the poignant sweetness of both Verne’s Claire de Lane and Frank Bridge’s Ada- go. The transcription of the famous “Ninurol” from Edward Elgar’s Enigma Variations, op. 36, is elegantly played. Stangier states the following in his lin- ear notes: “[T]he version played here in Duisburg uses similar colours to those which Elgar had available to him on his tour in 1885 in Worcester. Clar- bella, Dulsiana, Diapason, Voi Celeste, Salicional, Keraufophone, etc.” Stangier’s performance of the Franck Final shows his fidelity to Franck’s score and includes all registrations specified by the compo- ser. The sounds of the Duisburg Eule organ portray both the bold and warm colors of Cavaille-Coll instruments.

Stangier is a world-class improviser, and his four improvisations on this rec- ording are an excellent example of his art. He stated that his improvisations on this recording are absolutely free with no theme, and improvised to show off the stops. There are four improvisations, and therefore, four movements that form a suite of pieces, entitled Strings, Diapa- sons, Flutes, and Reeds. The string im- provisation is an adagio movement with beautiful, lush and sustained chords. The following diapason movement is a type of allegretto with interesting and Roland Maria Stangier, English Town Hall Organ, Duisburg, Germany. Linn Records, ACO10710, <http://www.linnrecords. com/ACO10710.htm>. Duisburg uses similar colours to those which Elgar had available to him on his tour in 1885 in Worcester. Clar- bella, Dulsiana, Diapason, Voi Celeste, Salicional, Keraufophone, etc.” Stangier’s performance of the Franck Final shows his fidelity to Franck’s score and includes all registrations specified by the compo- ser. The sounds of the Duisburg Eule organ portray both the bold and warm colors of Cavaille-Coll instruments.

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progresses through Jehan Alain’s Fantasie
nigra, an extremely fine performance of
Dupré’s Trois Préludes et Fugues, op. 7. The Thème et Variations from Langlais’
Hommage à Frescobaldi, and Durlé’s Toccata from Lis´Suite, op. 5.
We come then to three very interesting
compositions by more recent com-
posers. The first of these, entitled Gothi-
cque Toccata (1983), is to date the only
work for solo organ by the Australian
composer Graeme Koehne (b. 1956).
Based on atonal scored music, this com-
position builds up from relatively simple
beginnings to a climax of amazing com-
plexity. The next work on the recording
is Miroir (1980), one of several works for
solo organ by the ecletic Danish com-
poser Ad Wammes (b. 1955). The piece
has something in common with the im-
provisational writing of Louis Vierne and
has a gentle, haunting, ethereal quality
that is evocative of reflected light beams
dancing on a mirror.
I have not entirely figured out the
title of the next piece, Præcambium—
not Praeambulum—super MI FA, composed in 1994 by another
Danish composer, Andri van Rossum (b. 1957). Its stylistic remnids us of
Oliver Messiaen, particularly of the
movement La Vierge et l’Enfant from La
Vierge et l’Enfant, composed in 1940. It is
dependent that Daniel Moult juxtaposes it
with Transports de joie of a dreine au
glorie du Christ qui est la sienne. Perhaps
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...
Jacqueline Marchal was born in Paris on September 23, 1922, daughter of the internationally renowned organist André Marchal, and Suzanne Gremieu-Marchal. She passed away quietly on April 21, 2012 at the Georges Pompidou Hospital in Paris, from gestive heart failure. Her long and influential life was devoted to furthering and maintaining the legacy of her father, André Marchal (1884–1980), to the Institut des Jeunes Aveugles (the School for the Blind), where she taught, to her husband, composer Giuseppe Englert, and to providing amazing hospitality to organ students, particularly Americans, who studied in Paris.

Jacqueline’s childhood memories of her parents’ house, 22 rue Duroc in Paris’s Seventh Arrondissement, included frequent encounters with famous leaders of the French cultural life. André Marchal was already a highly regarded concert organist and teacher, and her mother, Suzanne Gremieu-Marchal, was a singer of note who also taught at the Institut des Jeunes Aveugles. Their home became a center of hospitality and lively conversation, reminiscent of the family’s Paris soirees which attracted artists and musicians, young and old, gathered to discuss their passionate views while enjoying aperitifs. Among the frequent guests in this salon were famous French and international musicians and artists: organists/composers Louis Vierne, Jean Langlais, Jehan and Marie-Claire Alain, and Maurice Duruflé; musician/organists: Carillonnier of the Louvre, Jacques Jouvin, and the English critic Felix Applanach. She remembered the time when she was only seven, when, with her grandmother to her, she taught to the two shoes! Jean Langlais, who lived only two doors away on the same street, likewise was a special friend. At one Christmas, she proudly showed Langlais the crèche given to her by her grandparents, guiding his hands over the scene. Inspired, Langlais composed his famous _La Nativité_ from Poèmes Évangéliques, whose premiere took place in Hendaye, at St. Pierre church of Saint-Pierre du Gros Caillou. The religious wedding ceremony took place in Hendaye, at St. Pierre du Gros Caillou. When the troops marched in front of their home “Guéreira,” she proudly displayed her crèche and invited them in for a special carillon concert. In 1954, Jacqueline married Giuseppe Englert, a composer, organist, and pupil of her father. The religious wedding ceremony took place in Hendaye, at St. Anne’s Church, with her father as organist, and Norbert Dufourcq acting as her stand-in to give her away. As a wedding present, Jean Langlais composed his suite of pieces known as the Orgues Book for the couple. The final piece, Pastecchio, was built on two themes derived from their names in Braille notation. Shortly thereafter, Jacqueline and Giuseppe took up residence in a beautiful fourth-floor Paris apartment on the Boulevard de la Tour-Maubourg, facing the dome of Les Invalides. There they kept the salon tradition, entertaining students and friends from around the world.

Among Giuseppe and Jacqueline’s close friends was organ builder Victor Gonzalez. It was Gonzalez who had enlarged the house organ for Marchal at 22 rue Duroc, where he taught for so many years. Likewise, in 1952, he built and installed a similar two-manual instrument with 16 stops and 1,147 pipes for their apartment on Boulevard de la Tour-Maubourg. This became a favorite place for students to practice, and it so impressed their friends that Maurice Duruflé used it as a model for his own organ instrument.

Jacqueline continued to serve as Marchal’s guide for most of his subsequent nineteen tours to America and sometimes accompanied by Giuseppe after their marriage. Among the high points of these years were Marchal’s dedicatory recital in 1975, during his last U.S. concert tour, on the newly installed organ in Alice Tully Hall in New York, and many trips to Oberlin College, where he often served as guest faculty member. Even after Marchal’s death, she and Giuseppe continued to travel to America, where they participated and presented papers in events such as the symposium on André Marchal and Giuseppe Englert at Duquesne University, and a conference at the University of North Texas in Denton.

Giuseppe preceded Jacqueline in death in 2007. In the years since then, she has pursued, for and on behalf of their nephew, Michel Snethlage, the son of Giuseppe’s sister, Amalie. Michel accompanied her to the subsequent Biarritz organ competitions, in annual trips to Luzanne, Switzerland each summer, and in Paris spent many hours organizing papers and mementos of her father, mainly for the Bibliothèque Nationale’s André Marchal Archives, and for her husband Giuseppe, including recording Marchal’s performances on the French National Radio, which have recently been issued on the Soliste label as _Les Marchal_ à André Marchal. Even during the last weeks of her life, she remained vitally interested in all aspects of organ culture and continued to be particularly sensitive to the need for diplomatic handling of the various personalities in this field.

Jacqueline was memorialized in a service of benediction, on May 4, at the parish church of Saint-Pierre-du-Gros Caillou in Paris. Marchal student and internationally renowned soloist Susan Landale served as organist. Music included compositions by Bach, Franck, and Brahms—the style and interpretation of which is part of the great legacy of André Marchal. In attendance were about 150 friends, including three Americans: James David Christie, Ann Gillock, and Mire Michal Skolnick, the wife of her nephew. Cremation followed, and her ashes were placed next to those of her husband at Père Lachaise Cemetery on May 11.

In Memoriam: Jacqueline Englert-Marchal
23 September 1922–21 April 2012

In my very great privilege to have counted among her friends to the beneficiary of many of her great kindness, this is her long life. Among the most recent of her American visitors, in July 2011, was Jeremy Jelinek, age 15, a student from Pittsburgh. Jeremy wrote the following in response to news of her death:

I will never forget last summer when I visited Paris. I was so blessed to have the opportunity to meet Mme. Englert. Her sweet and kind personality was personified through her generous hospitality. Not only had she invited me into her home, but she invited me to come at my leisure. She would have me continue to play the pipe organ in her apartment all day. She insisted that I stay and make myself at home. Meeting Mme. Englert was a once-in-a-lifetime opportunity and event that will always be memorable and special to me. I am so sad to see a woman of such Christ-like humbleness and selflessness pass away. However, I am assured that she has been taken to a more appropriate place—a place of eternal rest where she will experience true happiness and joy. Rest in peace.

Jeremy’s experience was only the latest of hundreds of students and friends over the years. All of them say, in response: “Amen.”

Jacqueline and other supporters founded the Académie André Marchal in Biarritz, France. It was charged with helping Marchal’s legacy and the next organ competition in performance and improvisation, to be held in Biarritz in October 2013, will be a memorial to Jacqueline. Those desiring to contribute to the work of the Académie André Marchal, in dollars, to Académie André Marchal, c/o Mr. Ralph Tilden, P. O. Box 2254, Banner EIC, NC 28604.

Ann Labounsky, Ph.D., is Professor and Chair of Organ and Sacred Music at the Mary Pappert School of Music, Duquesne University, Pittsburgh, Pennsylvania. Author of _Langlais: The Man and His Music_ and _The Organ and Marchal’s Guide_ with Giuseppe and Jean Langlais in Paris from 1962–1964.

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A Skinner Centennial—Opus 190 at Grand Avenue Temple United Methodist Church, Kansas City, Missouri

John L. Speller

The original Grand Avenue Temple Methodist Church opened at Ninth and Grand in Kansas City in 1879. This was a Victorian Gothic brick church with an imposing spire, and it had a two-manual-and-pedal Marshall Brothers tracker organ. The congregation had outgrown this church by the early twentieth century, so in 1910–1912 a new and much larger neo-classical church of poured concrete with brick facing was constructed on the same site. A contract for the 44-rank, four-manual-and-pedal organ was signed with the Ernest M. Skinner Organ Co. of Boston in 1910, and the organ, Skinner’s Op. 190, was opened with the new church in 1912. The original Marshall Brothers organ was electrified and moved by Skinner to the Assembly Hall of the new church, where it remained until the 1930s.

Skinner Op. 190 was donated in memory of Christian Edward Schoelkopf (1833–1906), a wealthy real estate developer and philanthropist who had been a member of the Grand Avenue Church. The dedication recital was played by Edward F. Kreiser (1880–1917), a well-known local organist and composer who was organist of the Independence Boulevard Christian Church in Kansas City. Kreiser is chiefly memorable for the fact that he was continuously having affairs with other women, which eventually so enraged his wife that on March 3, 1917 she shot him dead. Mrs. Kreiser was put on trial for capital murder, but, as was not unusual in crimes of passion in Missouri at the time, the jury acquitted her on the grounds that her husband’s infidelity justified the action.

A century later, Grand Avenue Temple United Methodist Church is on the National Register of Historic Places, and the organ is mostly used by rock bands. The Skinner is an absolute delight! It is mostly sung by rock stars these days. We had the opportunity to show off the mutations added by Skinner in 1949. The last 25 minutes of the recital were taken up with an improvisation on a submitted theme. The theme was submitted by Michael Quimby and turned out to be The National Anthem. Schwartz suggested that we should all rise and sing The National Anthem to start with, and speaking as a British citizen, I must say that I have rather moved than the result of this. It certainly beats the way in which The National Anthem is mostly sung by rock stars these days. Then we all sat down and were delighted with nearly half an hour of variations, culminating in a stunning fugue and cadenza.

This was a very long recital—even without the intermission—and it must have been a grueling experience for both the recitalist and the organ. Suffice it to say that both Schwartz and “Victoria” managed this with flying colors. Neither of them ever missed a beat.

The organist was John D. Schwandt, associate professor and founding director of the American Organ Institute at the University of Oklahoma. The recital, at which I was fortunately able to be present, included three pieces that Edward Kreiser had played at the original dedication recital of 1912. It opened with one of these, Kreiser’s stirring Festival March, in which the Tuba and Cornopean got a good airing. This was followed by another piece from the original recital, a transcription of Tchaikovsky’s Au-dante from the Symphonic Pathétique, in which we got to hear some of the quieter strings, flutes, and color stops. Dr. Schwartz followed this with Theodore Dubois’ Toccatas in G, in which the organ again gave a good showing of itself. The Scon from Saint-Savin’s The Swallow’s Cry of the Animals followed, and gave an opportunity for showcasing the Choir-Solo English Horn.

Dispensing with a planned intermission, we then moved on directly to the second half of the program, which opened with Mendelssohn’s Organ Symphony. We then moved on directly to the second half of the program, which opened with Mendelssohn’s Organ Symphony. The organist was John D. Schwandt, associate professor and founding director of the American Organ Institute at the University of Oklahoma. The recital, at which I was fortunately able to be present, included three pieces that Edward Kreiser had played at the original dedication recital of 1912. It opened with one of these, Kreiser’s stirring Festival March, in which the Tuba and Cornopean got a good airing. This was followed by another piece from the original recital, a transcription of Tchaikovsky’s Au-dante from the Symphonic Pathétique, in which we got to hear some of the quieter strings, flutes, and color stops. Dr. Schwartz followed this with Theodore Dubois’ Toccatas in G, in which the organ again gave a good showing of itself. The Scon from Saint-Savin’s The Swallow’s Cry of the Animals followed, and gave an opportunity for showcasing the Choir-Solo English Horn.

As a result of this, the instrument since the mid-1970s and Michael Quimby has been taking care of it. Fortunately, all this damage has now been repaired, apart from the reinstatement of the Swell 16’ English Horn, for which it is hoped funding will be available shortly. Meanwhile, there is another English Horn, at 8’ pitch, on the Choir-Solo—what luxury! The 100th Birthday Recital took place at 3:30 pm on Sunday, March 25, 2012.

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GREAT: 61-note windchests, unenclosed, 6′ w.p.
1′ Bourdon 73 pipes from Pedal 16′ Bourdon
9′ First Diapason 61 pipes 1–17 zinc, 18–61 common metal, leathered lips
8′ Second Diapason 61 pipes 1–17 zinc, 18–61 spotted metal
8′ Phiharmonie from Pedal 8′ Diapason
8′ Waldflöte 61 pipes 1–12 st. wood, 13–36 open wood, 37–61 harm. metal
8′ Rissaliter 61 pipes 1–12 zinc, 13–61 common metal, 8′-taper
4′ Octave 61 pipes 1–5 zinc, 6–61 spotted metal
3′ Flute 61 pipes 1–5 zinc, 6–61 common metal, 25–61 harmonic
22′ Great* 61 pipes snared metal
2′ Fifteenth* 61 pipes spotted metal
8′ Tuba from Solo 16′ Ophicleide
Chimes 20 tubes

SWELL: 73-note windchests, enclosed, 8′ w.p.
16′ Bourdon 73 pipes stopped wood
9′ Diapason 73 pipes 1–17 zinc, 18–61 common metal, leathered lips
8′ Spitzflöte 73 pipes 1–12 zinc, 13–73 spotted metal, ½-taper
7′ Gedekt 73 pipes 1–4 stopped wood, 4,5,73 spotted metal
6′ Salicional 73 pipes 1–12 zinc, 13–73 spotted metal
5′ Vox Celeste 73 pipes 1–12 zinc, 13–73 spotted metal
4′-Flute Celeste 110 pipes 1–12 stopped wood, 13–41 spotted metal
3′ Aeoline 73 pipes 1–12 zinc, 13–73 spotted metal
2′ Unda Maris 124 pipes 1–12 zinc, 13–73 spotted metal
1′ Octave 73 pipes 1–5 zinc, 6–73 spotted metal
8′ Flute 73 pipes 1–5 zinc, 6–73 spotted metal, 25–73 harmonic
8′ Flauto Traverso 73 pipes spotted metal
20′ Chimes 163 pipes 12–15, 17, spotted metal
16′ English Horn 73 pipes zinc and spotted metal
8′ Cornopean 73 pipes zinc and spotted metal, harmonic from note 43
8′ Oboe 73 pipes zinc and spotted metal
8′ Clarion 73 pipes zinc and spotted metal, harmonic from note 19

CHOIR: 73-note windchests, enclosed, 7½′ w.p.
16′ Gamba 73 pipes 1–24 zinc, 25–73 spotted metal
9′ Diapason 73 pipes 1–17 zinc, 18–61 common metal
8′ Spitzflöte 73 pipes 1–12 zinc, 13–73 common metal, flared
8′ Oboe 73 pipes 1–12 zinc, 13–61 common metal, flared
8′ Concert Flute 73 pipes 1–12 st. wood, 13–36 op. wood, 37–73 harm. metal
8′ Dulze 146 pipes 1–12 zinc, 13–73 spotted metal
8′ Quintatons 73 pipes 1–12 zinc, 13–73 spotted metal
4′ Flauto Traverso 73 pipes 1–24 open wood, 25–73 harmonic metal
20′ Basset* 61 pipes 1–5 spotted metal, 6–31 harmonic
18′ Piccolo 61 pipes 1–5 spotted metal
16′ Tierce* 61 pipes 1–5 spotted metal
14′ Larigot* 61 pipes 1–5 spotted metal
8′ Clarinet 73 pipes common metal
8′ Orchestral Oboe 73 pipes zinc and spotted metal
8′ English Horn 73 pipes zinc and spotted metal
8′ Voix Humana 73 pipes common metal
8′ Cornett 61 pipes 8′-taper

Tremolo

SOLO: enclosed with and largely duplexed from Choir, 16′ Ophicleide 20′ w.p.
8′ Philharmonie from Pedal 32′ Diapason
8′ Gamba from Choir
8′ Vox Celeste 61 pipes 1–12 zinc, 13–61 common metal, flared
8′ Concert Flute from Choir
4′ Flauto Traverso from Choir
16′ Ophicleide 73 pipes 1–12 wood, 13–73 zinc and common metal, harmonic from note 31
8′ Tuba from 16′ Ophicleide
8′ Clarinet from C3 4′
8′ English Horn from Choir
8′ Orchestral Oboe from Choir
8′ Vox Humana from Choir
8′ Clarion from 16′ Ophicleide
8′ Cornett from Choir
Tremolo from Choir
8′ Great Flageolet

32′ Diapason 85 pipes 1–17 open wood, 18–85 common metal
16′ Diapason 73 pipes 1–14 zinc, 22–33 spotted metal, in façade
16′ First Bourdon 61 pipes stopped wood
16′ Second Bourdon from Swell 16′ Bourdon
16′ Gamba from Choir 16′ Gamba
10½′ Gross Quint from 16′ First Bourdon
8′ Octave from 32′ Diapason
8′ Gedekt from 16′ First Bourdon
8′ Cello from Choir 16′ Gamba
4′ Harmonics V* 160 pipes 15–17–19–21–22 zinc and spotted metal
16′ Ophicleide from Solo 16′ Ophicleide
16′ English Horn from 16′ English Horn
8′ Tuba from Solo 16′ Ophicleide
4′ Clarion from Solo 16′ Ophicleide

* Added by Ernest M. Skinner, 1949
+ Added by Ernest M. Skinner, 1949, replacing 8′ Claribel Flute

Couplers
Swell to Pedal 8′, 4′
Great to Pedal 8′, 4′
Solo to Pedal 8′, 4′
Swell to Great 16′, 8′, 4′
Great to Great 8′
Solo to Great 16′, 8′, 4′
Swell to Choir 8′
Swell to 16′, 12′
Great to Choir 8′
Solo to 16′, 8′, 4′
Compass 16′, 8′

Combination action
- electro-pneumatic capture system; couplers not on General pistons
- General thumb pistons 1–2
- Great Organ thumb pistons 1–4
- Swell Organ thumb pistons 1–5
- Choir Organ thumb pistons 1–4
- Solo Organ thumb pistons 1–4
- Reversible thumb piston for "Great to Pedal" coupler
Saint-Germain-en-Laye, 3 février 1911–Saumur, 20 juin 1940

On February 3, 2011, Jehan would have been 100 years old. But he met his death at the beginning of the Second World War, leaving a wife, three little children, and a great musical heritage. Last year, in many places in France, but also in Germany, Switzerland, Belgium, and of course in the U.S.A., his memory was celebrated and numerous commemorations took place, one of the most important in Saint-Germain-en-Laye, his birthplace, with great musicians coming from all over the world, among them such famous Americans as Lynn Davis, James David Christie, and Norma Stelling, among others. The Alain centennial in Wöchita last September was a very important opportunity because it took place in the U.S.A., where there are many fans of Jehan Alain’s music. I also gave two lectures at Oberlin College in October. The man, himself, gathers even more fans.

I will try to present Jehan Alain’s rich personality and his original works in two articles; the present one will deal with his biography and personality, the second will describe the sources of his musical inspiration, focusing on orientalism, and will analyze his creative process.

In fact, Jehan Alain’s personality is extremely rich. In addition to his musical gifts, he also knew how to write, and he wrote letters full of poetry, tenderness, and humor. These qualities make him an attractive man. Thanks to accounts of his family, his friends, and various musicians, but also through his own reflections on religion, love, and life in general, we can better understand his human and exceptional artistic qualities.

A prolific and original musician: Albert Alain, organist, composer, and organbuilder (1880–1971)

Albert Alain’s influence on his son Jehan was essential. He gave him an appreciation and love of music, that is to say a serious music, well constructed and well written. Albert was a prolific composer, with 469 opus numbers, primarily short religious vocal works. Thus, church music held a fundamental place in Jehan’s education and training; he retained an appreciation of well-written music. Albert Alain expressed opinions in Jehan’s writings, and recommended him to return to the typical organbuilding method, entitled L’art du facteur d’orgues, Roret, 1914.

But Jehan Alain never saw this fourth manual completed. On the contrary, the organ was in perpetual quiver. It’s really moving.

Albert and Jehan Alain were most influenced by the organ of the abbey of Valloires, built in 1845, but with several ancient stops. The sonorities of this instrument, very original for the time, enchanted Jehan and Albert. Here is an extract of a letter Jehan wrote to his friend Denise Billard in 1936.

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Albert Alain conceived a neo-classic organ, very original for the time, enriched with a return to the 17th- and 18th-century French tradition. In the 1930s, Albert Alain planned a fourth manual, Récit-Bombardière, including a Plein-jeu and the typical batterie d’enches Bombarde 16′, Trompette 8′, Clairon 4′. But Jehan Alain never saw this fourth manual completed. On the contrary, the organ was in perpetual transformation in the 1930s, with certain stops remaining mute. This is the reason for several registrations on Jehan Alain’s works. Albert Alain completed the fourth manual and the organ in 1939.

<table>
<thead>
<tr>
<th>Grand orgue</th>
<th>16′ Bourdon</th>
<th>8′ Montre</th>
<th>4′ Flûte harm.</th>
<th>4′ Récit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positif</td>
<td>8′ Cor de nuit</td>
<td>4′ Flûte douce</td>
<td>2′ 2/3 Naudard</td>
<td>2′ Doublette</td>
</tr>
<tr>
<td></td>
<td>16′ Tierce</td>
<td>8′ Basson-hautbois</td>
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There is a three-manual organ here which is splendid, and which is located in the most ‘acoustically’ good place I have ever met. It contains some old pipes two or three hundred years old that are ‘fully-flavored’. Unfortunately, it has a huge defect: it is not tuned according to our pitch. In order to play from memory, you have to think one measure ahead of time to transpose by ear. Finger memory is the only true memory. But this instrument is marvelous to play around eleven at night, when silence is perfect in the countryside and you play pianissimo the low notes of the pedale which make the atmosphere quieter. It’s really moving.

Albert Alain wanted for his organ new sonorities and new registrations in order to play Couperin, Dupré, Clerambault, and above all J. S. Bach, Buxtehude, and Pachelbel. So the specification of his organ was tuned together the post-romantic influence with a return to the 17th- and 18th-century French tradition.

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Albert Alain’s organ with Albert Alain standing, 1950

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The four children—Jehan, Marie-Odile, Olivier, and Marie-Claire—were deeply affected by their father’s organ. How could they be offered a more beautiful toy? Since their early childhood, they had been nursed by the sounds of the instrument and their little fingers discovered the sense of touch, thanks to its accurate mechanical action.

A precocious musician

Jehan put his hands on a keyboard as soon as he was able to stand up. His musical talents were evident at a very early age. He worked with his father, then with other professors. Finally, at the age of eighteen, in 1929, he entered the Paris Conservatory of Music, where he remained for ten years.

He studied harmony with André Bloch, figure with Georges Caussade (who had taught his father), and composition with Paul Dukas. Jehan really appreciated Dukas but only studied with (who had taught his father), and composed several monodic pieces such as his Suite for piano, 1935.

The musicians he most frequently mentioned were J. S. Bach, César Franck, and Frédéric Chopin. Concerning Franck, he said that he was “extra terrestrial,” but for him Bach was the “greatest of all.”

Chopin was his favorite as a pianist. Jehan very often played his music. One anecdote: oftentimes his friend Aline Pelliot knew that Jehan had arrived at the conservatory because she heard somebody playing Chopin’s First Ballade—Jehan Alain, of course!

Exotic music was in fashion at the time, but it was hybrid, a very confusing type of exoticism: Asian or Arabian, with combined sources. Jehan visited the 1931 Colonial Exhibition in Paris and the music that he heard there inspired him, but he transformed it, retaining only its spirit.

Oriental influence is very important, especially in the two fantasies for organ. I will write about the Second Fantasy at length in my next article; it is essential in Jehan Alain’s creation paths. (See illustration above: the manuscript of the First Fantasy.)

Jehan was not a theorist, contrary to Olivier Messiaen. He was interested in the impact of these sonorities upon his own sensitivity. In any case, he wrote several works under this rather oriental influence: Togo and Tiros Bouill, both for piano.

A committed man and a poet: His friendships and his correspondence

Friendship was of utmost importance to him. His letters and his writings prove that he was faithful to his friends: “Affection is a totally inexhaustible rich type of poverty. I do give to you and, above all, I do not want any gratification.”

Another source of inspiration, Gregorian chant, was of paramount importance. From his earliest childhood on, he was used to accompanying and paraphrasing it. He incorporated it into certain works such as the Postlude for the Office of Compline. It was composed in Valloires, inspired by the mystical atmosphere of the chapel at nightfall.

In the same spirit, monody was very precious to him and he composed several monodic pieces such as his Suite for piano, 1935.

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The musicians he most frequently mentioned were J. S. Bach, César Franck, and Frédéric Chopin. Concerning Franck, he said that he was “extra terrestrial,” but for him Bach was the “greatest of all.”

Chopin was his favorite as a pianist. Jehan very often played his music. One anecdote: oftentimes his friend Aline Pelliot knew that Jehan had arrived at the conservatory because she heard somebody playing Chopin’s First Ballade—Jehan Alain, of course!

Exotic music was in fashion at the time, but it was hybrid, a very confusing type of exoticism: Asian or Arabian, with combined sources. Jehan visited the 1931 Colonial Exhibition in Paris and the music that he heard there inspired him, but he transformed it, retaining only its spirit.

Oriental influence is very important, especially in the two fantasies for organ. I will write about the Second Fantasy at length in my next article; it is essential in Jehan Alain’s creation paths. (See illustration above: the manuscript of the First Fantasy.)

Jehan was not a theorist, contrary to Olivier Messiaen. He was interested in the impact of these sonorities upon his own sensitivity. In any case, he wrote several works under this rather oriental influence: Togo and Tiros Bouill, both for piano.

A committed man and a poet: His friendships and his correspondence

Friendship was of utmost importance to him. His letters and his writings prove that he was faithful to his friends: “Affection is a totally inexhaustible rich type of poverty. I do give to you and, above all, I do not want any gratification.”
Jehan and his daughter Lise

His friends’ opinions were very significant to him, as is shown by this anecdote he shared with Aline Pelliot concerning his piece Le Jardin suspendu, which he also called a chaconne.

The chaconne which I played for you yesterday, do you really like it? Are you sure? Would you put a sharp? If it pleases you, I will use a G-natural.

In the same way, he wrote in the Preface of his piano works:

Here is a series of impressions. Don’t try to find there a lesson or an argument; just consider them as a passing vision. My goal would be achieved and I would experience great joy if each reader would suddenly find himself within one of these little pages; deeply moved, he might stop momentarily before continuing, touched by a bit of the pleasure one feels upon receiving a friendly glance.

The correspondence is essential in order to understand his development, his artistic state of mind and his sensitivity. In a letter to Denise Billard, dated August 15–20, 1933, Jehan wrote:

Downstairs, in the living room, an excellent violoncellist is playing with Papa. But his playing makes me nervous. Oh, it’s frightening what a string can render. This man expresses that which one should not express. It is this type of latent pain which each person carries deeply inside himself, which means even in the midst of the greatest joys. . . . Now I would like to have something like jazz which contains only trumpets. . . . Something which flaps like a strong wind. I can imagine a jazz which sounds like dripping rain that droplets on for entire days, without respite. No news from my friends . . . what have they been up to? Is it my fault? I think that people who pretend to know how to live are strong. I believe I will never know that I feel like writing a letter to Destiny in order to receive some information. . . . Should we take our suitcases for the long road? Will I have known how to do something else? I feel like writing a letter to Destiny in order to receive some information. . . . That. I feel like writing a letter to Destiny to know what they been up to? Is it my fault? It’s true that I was mistaken, I put the console in place without resist and the masterpieces

The Dwarf

organ also dates back to 1936. In August 1937, Jehan simultaneously finished Litanies for organ and the Second of his Three Dances.

There is a lot to say about Litanies, his most well-known piece. Litanies is a cry of anguish and distress. After the effervescent dream of Le Jardin suspendu and the classicism developed in the Variations, Jehan’s Alain, conventional in his topical soul, without mask and reserve. Doubtless, he has this absolute sincerity, this directness and this ruthless honesty. Unfortunately, for all audiences, even on the first hearing. As Gautry reports, Jehan added.

This prayer is not a lament, but an irresistible storm which overwhelms everything in its way. It is also an obsession: it must fill the ears of men and of the good Lord! If, in the end, you do not feel exhausted, it’s because you will neither have understood nor played as we.

Three weeks after the completion of Litanies, Jehan and Marie-Claire Alain’s sister, Marie-Odile, died in an accident in the mountains. Jehan wrote the dedication that appears in the 1939 edition:

When the Christian soul no longer finds new words in its distress to implore God’s mercy, it has only one thing to do: a sincere invocation with a vehement faith. Reason has reached its limit. Faith alone pursues its ascension.

In the same way, he added the subtitle to his Second Dance: “Funeral Dance to Honor a Heroic Memory.” And he wrote about this piece: ‘There is no contradiction between dance and distress. Dance, like music, expresses itself without a concept and it can translate in such a sublime manner that which words cannot say without brutality.”

This period of mourning made Jehan grieve. His music also conveyed the tenor of oppression that would come to Europe at the end of the 1930s, as threats of war became ever clearer. He then wrote these prophetic words: “Always kiss your wife and your little daughter, as if it were the last time you would see them. In 1938, Jehan composed in just a few days the Modul Mass, then the Aria for organ. He completed the Three Dances, but the score for orchestra was lost with him in 1940, when he was in the process of composing a Fourth Dance. For Jehan, not having had the time to copy it all, he decided to make a transcription for the concert organ, and he asked Leslie Pierron, only nine days before the German attack. And the last miraculous arrival: this is the only remaining auto-graph version of this masterpiece.

Jehan and his brother Olivier on the motorcycle

Jehan and Marie-Claire, 1933

he spoke to them about Christian morals. In 1938, he wrote in his diary: “There are only two possible ways to live: either in a spirit of apostasy, or, on the other hand, to have small children, to live as an artist and to have a firm religious faith.”

On the level of personal commitment, his Christian faith partially explains his ultimate gesture of sacrifice: he gave his life for his family, for his country. This can only be understood in the context of the Catholic faith in the 1930s. This was the way that he was brought up. These were his family values. His last words were: “May Providence especially protect small children in France!”

A poet: his passion, his humor and his dreams

Jehan had a wide-range personality, which varied from the deepest melancholy to a bursting joyfulness. His music expresses his inner anguish.

Jehan was an eminently changeable person, capable of being deliciously happy one minute and equally sad the following minute. Completely free from conventions, he mocked routines, made fun of the “bourgeois,” being at the same time a good father to his family and a conscientious church organist. All who knew him remember the incomparable humor of his jokes, bordering on the ridiculous, whereas the dominant thought in his music is that of a profoundly sad soul, without mask and reserve. Doubtless he confessed to his mother: “I am neither a pianist nor an organist, but a sentient choral organist. All who knew him remember the incomparable humor of his jokes, bordering on the ridiculous, whereas the dominant thought in his music is that of a profoundly sad soul, without mask and reserve. Doubtless he confessed to his mother: “I am neither a pianist nor an organist, but a sentient choral organist.

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Jehan and Marie-Claire, 1933

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The War September 1, 1939–June 22, 1940

On the first of September, the German army invaded Poland. France and Great Britain, according to their commitments, declared war on Germany. But it was called a “phony war” because during the first nine months, there was no attack from either French or British armies against Germany. See illustration (design of the 8th armored cavalry).

One of the first to be mobilized, Jehan left as early as the first of September 1939 for northern France. A simple soldier; Jehan found himself in the middle of the men of his troop. Their equipment was very poor: the men slept on straw until December and did not have enough covers. The hygiene was deplorable and Jehan suffered from remaining wet for endless hours, with the cold weather that numbed his hands, and filth everywhere.

The “phony war” lasted for ages: France, although officially at war with Germany since September 3, 1939, did not launch any attack. On the contrary, the French troops stationed behind the Maginot line awaited the German assault. The “phony war” was successful: in the north, the German troops on May 29 and June 4, 1940, by invading Holland, Belgium, and Luxembourg. The Blitzkrieg strategy was very poor: the men slept on straw until December and did not have enough covers. The hygiene was deplorable and Jehan suffered from remaining wet for endless hours, with the cold weather that numbed his hands, and filth everywhere.

In these conditions, Jehan’s superiors appreciated his talents: in fact, he immediately proposed to animate recreation periods, religious services, and evening activities. He even founded a choir known as the “Small Singers with Loud Voices,” teaching them how to sing, making arrangements for them, and copying scores. He held several rehearsals and found in the countryside.

Jehan won his military medal in May 1940. During the Dunkirk battle, he carried out (this is the text of the quotation) “a very dominant driving force, completely destroying the danger involved” and collapsed as soon upon returning. We have a photo of Jehan in the dunes, and a citation.

Defy all danger: this was the predominant driving force that fully appealed to Jehan Alain in the spring of 1940, following months of boredom. His physical agility, his skillful driving of the motorcycle, and his absolute courage compelled him to attempt anything.

The context is essential to understand Jehan’s gesture: upon returning from England, he voluntarily enrolled in an irregular force, to continue fighting. The group advanced towards the Loire River, a major obstacle in the German progression towards the south. Jehan Alain, who had left on a reconnaissance mission, was confronted by an enemy troop. Trapped in a garden, alone, he made his decision: instead of fleeing, an unthinkable choice, or surrendering, Jehan emptied all of his cartridges, jammed his gun and encountered the Germans who shot him down. The German officer rendered him homage for his bravery. According to the inhabitants, for several days, sheets of music scores, which had slipped out of his sidecar, were carried away by the wind and found in the countryside.

Jehan’s gesture was a part of his entire life and can be better understood if one knows his personality and his social background. Today, mentalities have changed and the idea of sacrificing one’s own life for the sake of honor might seem unrealistic and unreasonable. But, beyond these opinion differences, Jehan’s death unquestionably remains a symbol of courage and total commitment.

Conclusion

A short yet full life: Jehan Alain died at the age of 29, but he has left us with an immense legacy. In my book, I have tried to give a faithful account, essentially including Jehan’s own words. His selected letters, his drawings, adding a biography and some critical notes. I hope that this book expresses Jehan Alain’s following sentiment: “If you love my music, if it speaks to you, that you think likewise, then my dream is fulfilled.”

The citation

If you love Jehan Alain, if he speaks to you, that you think likewise, then my dream is fulfilled.


INCE 1979, we have designed and built over 120 new pipe organs for clients in Australia, Austria, New Zealand, England, Canada and the United States. Our instruments, whether tracker or electric action, have been praised for their rugged construction, comfortable consoles, responsive key actions and tonal integrity. New cases, keyboards, winches, reservoirs and pipes are all built from raw materials within our two workshops located in Saint-Hyacinthe, Québec. Our team of experienced builders also restores and rebuilds older instruments to make them sound and play better than ever.

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The Cathedral of Christ the Light, Oakland, California

From the director of music and organist

In July 2009 I was appointed director of music and organist for the Cathedral of Christ the Light, well after the cathedral was built and the organ builder had been selected. Unlike similar organ projects, I could not take credit for the new instrument. However, even in the early stages of the design of the cathedral, the organ pipe formed an integral part of the building’s design. The cathedral’s architect, Craig Hartman, was extensively involved in the design of the pipe façades and the organ console, so that they complement the overall design of the cathedral.

At the time when it became clear that Oakland would be home to a great cathedral, Daniel Whalen and his wife, Katharine Conroy Whalen, thought of their mother, Gertrude Conroy, who soon made the decision to give a custom-made pipe organ in her memory and, as such, all funding for the Conroy Memorial Organ came from the gift of Daniel and Katherine Conroy Whalen.

The organ committee did extensive research and visited several instruments by several different builders before the decision was made to commission an instrument from Létourneau. Because of the layout of the cathedral, it was apparent from the project’s inception that a tracker organ was impossible and that electronic action would be necessary. The organ needed to serve both as a liturgical instrument and as a concert instrument. It needed to be capable of accompanying choral repertoire and congregational singing, providing proffessional fanfares, and playing a variety of organ literature in both liturgical and concert settings.

The organ instrument has been a great success, serving the Diocese of Oakland and the cathedral parish well in liturgical settings, as well as making the cathedral a sought-after venue for organ and choir concerts.

—Dr. Rudy de Vos

From the builder

Létourneau pipe organs are custom-built for their surroundings, and we strive for a good fit, both architecturally and tonally. From time to time, we are privileged to work in some exceptional surroundings. We knew this to be the case from our first contact with the Cathedral of Christ the Light in the spring of 2006. Though the cathedral existed only as a design on paper at that time, the clarity of the worship space’s towering architecture was as striking as the use of sunlight filtering through the ceiling’s central oculus, and the hundreds of wooden louvers making up the sides of the worship space.

Also striking were the locations set aside for a pipe organ in the architectural plans. Large canopies on either side of the cathedral’s central oculus were designed to display a significant instrument, while a discrete organ chamber was provided behind the seating area for the cathedral choir. The lateral and vertical distances between these three locations presented a number of intriguing possibilities but also a number of challenges.

Having agreed to work closely with the cathedral’s architect, Craig Hartman of Skidmore, Owings & Merrill, we developed the organ’s visual design through a process of discussion, collaboration, and at times, mutual compromise. From the outset, Mr. Hartman wanted the organ’s visual aspect to work with the cathedral’s impression (no pun intended), with organ pipes arrayed unpredictably, as one might find in the quire wall, and instead, most pipes are supported independently from behind by steel rods.

The Great division was consequently designed to absorb large seismic shocks; the entire building sits on isolator pads to resist oscillations in the event of an earthquake. The organ, too, was built to a rigorous standard for seismic reasons. The visible portions of the instrument are built around substantial steel frames, which are anchored to the platforms of each canopy. The irregular arrangement of the façade pipes ruled out the usual linear pipe racking, and instead, most pipes are supported independently from behind by steel rods.

The main level of the cathedral has a substantial climate control system inconspicuously built into the nave floor. The system can heat or cool the ambient air to a height of approximately 15 feet above the floor. Being built into the quire wall, the organ chamber is likewise controlled for temperature. However, the immense volume of air above this 15-foot height has no climate control at all, and air temperatures can vary greatly depending on internal and external conditions. This is to say that temperatures on the two organ canopies would vary unpredictably from the organ chamber below but could also diverge between the two sides of the building.

Given the disastrous implications this would have on tuning, it was nonetheless with some reservations that we agreed that some form of climate control had to be provided for the organ canopies themselves. After many meetings and discussions, a system was put into place; it is comprehensive and self-regulating. Each organ canopy has its own microclimate control system capable of providing heat or cool air as required. A total of eight sensors per canopy monitor temperatures from strategic locations, and treated air is then directed as needed to two dozen diffusers per side. From the outset, it was understood that the system could not provide absolute temperature stability, but would minimize temperature variations among the organ’s divisions as much as possible, ensuring the instrument is broadly useable.

The curvaceous console controls seven divisions and 90 ranks via 157 drawknobs and 30 tilting tablets.

The organ’s four manuals have bone overlays for the natural keys, with the accidentals in solid ebony. The pedalboard notes are made from maple, with ebony caps for the accidentals.

Special narrow scales were developed to provide the wooden bases for the Great and Baritone 16′ principal ranks. The number of tin pipes in the façades was carefully limited, while a unique finish was developed to ensure the metal did not appear overly brilliant relative to the surrounding surfaces.

Oakland’s previous cathedral, the Cathedral of St. Francis de Sales, was heavily damaged in the 1989 Loma Prieta earthquake and was eventually condemned. The new cathedral’s structure

The organ and its canopies frame the cathedral’s omega window; the image of Christ is made up of perforations in triangular aluminum panels.

The Great division, with the tops of the wooden 32′ Trombone resonators behind

The Echo Choir division

The Pedal 32′, the Great 32′, the 16′ Open Wood are more typically Open Wood are more typical, -16′ principal ranks, while the Pedal 32′-16′ Contra Bourdon and 16′ Open Wood are more typically Open Wood are more typical, with generous cross-sections. All wooden façade pipes were constructed with wooden skirts to conceal the pipe foot, providing a uniform appearance from top to bottom.

Létourneau Pipe Organs, Saint-Hyacinthe, Quebec, Canada Opus 118 (2010)

The Echo Choir division

Cover feature

THE DIAPASON

26
The stoplist for the instrument evolved over the life of the project, based both on our own design and with input from the cathedral’s organ committee. We felt from the outset that the lower organ chamber needed to house an instrument that could function independently from the main organ when desired. The result was a 25-rank orgue de choeur (essentially the two Choir divisions) that was installed as the first phase of the project and was first heard at the cathedral’s rite of dedication on September 25, 2008.

The Choir, Echo Choir, and one 16’ pedal rank speak through a screened opening in the reliquary wall to the west of the central altar. The Choir division has the resources of a minor Great division, with complete principal and reed stops.

**Coupures**
- CG/Ped 2 4
- Sw/Ped 2 4
- Bomb/Ped 2 4
- Solo/Ped 2 4
- Cl/Ped 2 4
- Echo/Ped 2 4
- Sw/Gt 16 8 4
- Bomb/Gt 16 8 4
- Solo/Gt 16 8 4
- Cl/Gt 16 8 4
- Echo/Gt 16 8 4
- Sw/Solo 16 8 4
- Bomb/Solo 16 8 4
- Solo/Solo 16 8 4
- Echo/Solo 16 8 4
- CG/Solo 2 4
- Bomb/Solo 2 4
- Solo/Solo 2 4
- Echo/Solo 2 4

Most of the pipe construction is implied in the name but, not surprisingly, the Solo division has most of the unusual pipe forms. The Solo’s Tibia has harmonic resonators beginning at C20 along with closed Willis-type shallots.

The Solo’s Doppel Flute is made from mahogany, has double mouths beginning at C12 and has stoppers from bottom to top. The Bombarde’s Bombarde has wooden resonators in Douglas fir from C1 through G8. The Pedal 16’ Trombone has wooden resonators in Douglas fir from C1 through D3.

Both the Great and Bombarde 16’ Double Diapasons use open wooden pipes from C1 to D8.

The Pedal 32’–16’–8’–4’ Bourdon unit and the 16’ Open Wood have wooden pipes throughout (Douglas fir). Manual/Pedal compass: 61/32.

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<th>Mixture Compositions</th>
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<tr>
<td><strong>Great IV–V Mixture</strong></td>
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<tr>
<td>c1–c17</td>
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<td>c13–c19</td>
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<td>E9–e41</td>
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<td>f2–f3</td>
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<td><strong>Great IV–V Mixture</strong></td>
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<td>d7–f4</td>
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<td>g3–e4</td>
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<td><strong>Swell V Mixture</strong></td>
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<td>a46–c63</td>
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<td><strong>Choir IV–V Mixture</strong></td>
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<td>d15–d36</td>
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<td>g3–e4</td>
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<td>a46–c63</td>
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<tr>
<td><strong>Bombarde V–VIII Full Mixture</strong></td>
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<td>c1–c12</td>
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*Photo credit: Andrew Forrest*
chories, while the Echo Choir contrasts with the more intimate sonorities of the Choir division. The Bombarde division stops are particularly grand in their effect, while there is a total of four expressive mixtures, with the Cornet stop using laminated strips of quarter-sawn red oak. Our intention was to provide a grounding bass tone.

Attention organbuilders.

For information on submissions for "New Organs" or to sponsor a cover, contact editor Jerome Butera: 847/391-1045, jbutera@sgcmail.com

The perfect gift for organists, colleagues, students, teachers, choir directors, and clergy. Send in the form below with your check and know that your gift will be put to good use. For information, contact editor Jerome Butera, 847/391-1045, jbutera@sgcmail.com.

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THE DIAPASON

2012 Summer Carillon Concert Calendar
by Brian Swager

Alfred, New York
Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 10, Trevor Workman
July 24, Auke de Boer & Adolph Rots
August 2, Koen Coeserst

Annandale, Michigan
Grand Valley State University, Cook Carillon
Every Friday at 8 pm
July 1, Holiday Open Tower Event
July 8, Karel Keldermans
July 15, Carol Jickling Lens
July 22, Timothy Sleep
August 5, Melissa Weidner
August 12, George Gregory & Julianne Vanden Wyngaard
August 19, Julianne Vanden Wyngaard

Ams, Iowa
Iowa State University, Tuesdays at 7 pm
July 24, Sue Bergren
August 28, Julianne Vanden Wyngaard

Belmont, North Carolina
First Presbyterian Church, Sundays, 6:30 pm
July 22, Joseph Vaughan

Berea, Kentucky
Berea College, Mondays at 7:30 pm
July 9, Don Cook
August 6, Rick Watson & Richard Gegner

Bloomfield Hills, Michigan
Christ Church Cranbrook, Sundays at 5 pm
July 1, Tony Raats
July 8, Ray McLellan
July 15, Qi Yang
July 22, Wesley Ara
August 5, Helen Hawley
August 6, Melissa Weidner

Kirk in the Hills Presbyterian Church
Sundays at 10 am and noon
July 1, Tony Raats
July 15, Ray McLellan
July 22, Wesley Ara
July 28, Melissa Weidner
August 5, Vanden Wyngaard
September 2, Dennis Curry

St. Hugo of the Hills Catholic Church
Thursdays at 7 pm
July 19, Carol Jickling Lens
July 26, Wesley Ara
August 2, Melissa Weidner
September 2, Dennis Curry

Bryn Mawr, Pennsylvania
Bryn Mawr Presbyterian Church
Thursdays at 7 pm
July 5, Jeff Davis
July 12, Dick van Dijk

Centralia, Illinois
Columbia Carillon
September 2, 2 pm, Tim Sleep
September 2, 2:45 pm, Jeremy Chesman
September 5, 2 pm, John Bordie
September 5, 2:45 pm, Carlo van Ull

Chicago, Illinois
University of Chicago, Rockefeller Chapel
Sundays at 7 pm
July 1, Josey Brink
July 7, Stefan Burton
July 15, Anna Kasprzyka
July 22, Robert Rogan
July 29, Gordon Slater
August 5, Chelsea Vaught
August 12, Sue Bergren
August 19, Jim Fackenthal

Cohasset, Massachusetts
St. Stephen's Episcopal Church
Sundays at 6 pm
July 1, Mary Kennedy
July 15, Anna Kasprzyka
July 22, Robert Rogan
July 29, Gordon Slater
August 5, Lisa Lonie
August 12, George Matthew, Jr.

Culver, Indiana
Culver Academies, Memorial Chapel Carillon,
Saturdays at 4 pm
July 21 & 28, Matthew Gender
September 1, John Gouwns

Denver, Colorado
University of Denver, Williams Carillon
Sundays at 7 pm
July 8, Carol Jickling Lens
July 22, Jim Fackenthal
August 9, David Hunsberger
August 26, 2012 Summer Carillon Concert Calendar by Brian Swager

Detroit, Michigan
St. Matthew the Apostle Catholic Church
Saturdays at 5:15 pm
July 7, Karel Keldermans
July 11, Pat Mazalek
July 21, Wesley Ara
July 28, Melissa Weidner

East Lansing, Michigan
Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 4, Ray McLellan
July 11, Karel Keldermans
July 18, Anna Kasprzyka
July 25, Wesley Ara

Erie, Pennsylvania
Penn State University, Smith Chapel
Tuesdays at 7 pm
July 12, Trevor Workman
July 26, Auke de Boer & Adolph Rots
August 2, Koen Coeserst

Fort Washington, Pennsylvania
St. Marys Church, Whitemarsh
Tuesdays at 7 pm
July 5, Jeff Davis
July 10, Dick van Dijk
July 17, Trevor Workman
August 12, Michael Pan
July 31, Lisa Lonie

Gainesville, Florida
University of Florida, Sundays at 3 pm
July 15, Harold Rocha
August 19, Laura Ellis

Glencoe, Illinois
Mary McDougall Garden
Mondays at 7 pm
July 2, Josey Brink
July 9, Steven Burton
July 16, Anna Kasprzyka
July 23, Christmas Eve, Robert Rogan
July 30, Gordon Slater
July 31, Christmas Day
August 13, Sue Bergren
August 20, 2012 Summer Carillon Concert Calendar by Brian Swager
August 27, Kim Schafer
September 3, Jim Brown

Grand Rapids, Michigan
Grand Valley State University, Wednesdays at noon
July 11, Karel Keldermans
July 18, Carol Jickling Lens
July 25, Tim Sleep
August 26, 2012 Summer Carillon Concert Calendar by Brian Swager

Hartford, Connecticut
Trinity College Chapel, Wednesdays at 7 pm
July 4, Ellen Dickinson
July 11, Trevor Workman
July 18, Groningen Carillon Duo
July 25, John Bordie
August 11, Lisa Lonie
August 15, Dan Kehoe

Kennesaw, Pennsylvania
Yongong Carillon (Chimemaster mobile carillon)
Sundays at 3 pm
July 1, Kyley Crawford
July 5, Dick van Dijk
July 12, Dick van Dijk
August 19, Dorothy Crabbe
August 26, John Widmnn

Luray, Virginia
Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in July and August at 8 pm, David Breneman, carillonneur
July 19, Dick van Dijk
July 24, Gerald Martindale
August 8, Scott Sernoch

Madison, Wisconsin
University of Wisconsin, Thursdays at 7:30 pm
July 5, 12, 19, 26, Lyle Anderson

Mariemont, Ohio
Morton Memorial Carillon
Sundays at 7 pm
July 8, 15, August 26, 2012 Summer Carillon Concert Calendar by Brian Swager
July 1, 8, 15, August 19, 2012 Summer Carillon Concert Calendar by Brian Swager
September 3 (2 pm), September 5 (2 pm), September 7 (2 pm)
Richard D. Gegner
August 10, "Warhorses & Balladins" Children's Concert, Richard D. Gegner
July 4, Richard M. Watson (Richard D. Gegner assisting, 2 pm), July 15, 2012 Summer Carillon Concert Calendar by Brian Swager
August 12, 16, September 2, 2012 Summer Carillon Concert Calendar by Brian Swager
September 4, Richard M. Watson

Middlebury, Vermont
Middlebury College, Fridays at 7 pm
July 6, Lucy Dechene
July 13, Gerald Martindale
July 20, Gordon Slater
July 27, Anna Kasprzyka
August 3, Elena Sadina & Sergei Gratchev

St. Stephen's Episcopal Church
Sundays at 5:15 pm
July 7, Karel Keldermans
July 11, Pat Mazalek
July 21, Wesley Ara
July 28, Melissa Weidner

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Minneapolis, Minnesota
Central Lutheran Church, Sundays 11:15 am
July 8, Sue Bergren
July 15, Tim Sleeper
July 22, Wylie Crawford
July 29, Lyle Anderson

Montreal, Quebec
St. Joseph’s Oratory, Sundays at 6:30 pm
July 8, Julianne Vanden Wyngaard
July 15, Joseph Brink
July 22, Trevor Workman
August 5, Roy Lee

Morristown, New Jersey
St. Peter’s Episcopal Church
July 2, 2 pm, Gerald Marlinde

Naperville, Illinois
Naperville Millennium Carillon
Tuesdays at 7 pm
July 4, Joey Brink
July 10, Stephen Burton
July 17, Anna Kasprzycka
July 24, Robert Grogan
July 31, Gordon Slater
August 7, Chelsea Vought
August 14, Sue Bergren
August 21, Jim Fackenthal

New Canaan, Connecticut
St. Mark’s Episcopal Church
July 17, 7:30 pm, Gerald Marlinde

New Haven, Connecticut
Yale University, Yale Memorial Carillon
Fridays at 7 pm
July 6, Trevor Workman
July 13, Joey Brink
July 20, Ellen Dickinson
July 27, Adolph Rots & Auke de Boer
August 3, Lisa Lonie
August 10, Yale Summer Carillonneurs

Northfield, Vermont
Norwich University, Saturdays at 1 pm
July 7, Charles Semowich
July 14, Gerald Marlinde
July 21, Gordon Slater
July 28, Anna Kasprzycka
August 4, Elena Sadina & Gregor Schatke

Norwood, Massachusetts
Norwood Memorial Municipal Building
Mondays at 7 pm
July 2, Lee Leach
July 4, 3 pm, Lee Leach
July 9, Stefano Colletti
July 16, Auke deBoer
July 23, Joey Brink
July 30, Trevor Workman
August 6, Lisa Lonie
August 13, George Matthew, Jr.

Ottawa, Ontario
Peace Tower Carillon
July & August, weekdays, 11 am
Andrea McCrady, carillonneur
July 1, 9 am, Andrea McCrady
July 10, Julianne Vanden Wyngaard
July 17, Joey Brink
July 24, Trevor Workman
July 31, Andrea-Anne Doane
August 14, student recital
September 29, George Gregory

Owings Mills, Maryland
McDonogh School, Fridays at 7 pm
July 6, Buck Lyon-Vaiden
July 13, Dick van Dijk
July 20, Adolph Rots & Auke de Boer
July 27, Margaret Pran
August 3, Edward Nassor

Philadelphia, Pennsylvania
First United Methodist Church of German-town
Mondays at 7:30 pm
July 2, Jeff Davis
July 9, Dick van Dijk

Princeton, New Jersey
Princeton University, Grover Cleveland Tower, Sundays at 1 pm
July 1, Jeff Davis
July 8, Dick van Dijk
July 15, Trevor Workman
July 22, Margaret Pan
July 29, Robin Austin
August 5, Julia Littleton
August 12, Lisa Lonie
August 19, George Matthew, Jr.
August 26, Steve Schreiber
September 2, Nick Huang

Rochester, Minnesota
Mayo Clinic, Mondays at 7 pm
July 9, Sue Bergren
July 16, Tim Sleip
July 23, Wylie Crawford
July 30, Lyle Anderson

University of Rochester, Hopeman Memori-al Carillon, Mondays at 7 pm
July 9, Trevor Workman
July 16, Janet Tebbel
July 23, Auke de Boer & Adolph Rots
July 30, Koen Cosaert

St. Paul, Minnesota
House of Hope Presbyterian Church
Sundays at 4 pm
July 4, Dave Johnson
July 8, Sue Bergren
July 15, Tim Sleeper
July 22, Wylie Crawford
July 29, Lyle Anderson

St. Augustine, Minnesota
University of the South, Sundays at 4:45 pm
July 1, J. Samuel Hammmond
July 8, 1 pm, John Bordley & J. Samuel Hammmond
July 15, Anton Fleissner
July 22, John Bordley

Simsbury, Connecticut
First Presbyterian Church
July 19, 7 pm, Gerald Marlinde

Storrs, Connecticut
Storrs Congregational Church
August 3, Edward Nassor

Toronto, Ontario
Toronto, United Memorial Church, Thursdays, 7 pm
July 3, Tori Raatz
July 10, 30 am, Gordon Slater
July 26, Trevor Workman
August 9, George Matthew

University of Toronto, Soldiers’ Tower
Wednesdays at 5 pm
July 11, Julianne Vanden Wyngaard
July 18, Joey Brink
July 25, Trevor Workman
August 1, Andrea-Anne Doane

Valley Forge, Pennsylvania
Washington Memorial Chapel
Wednesdays at 7:30 pm
July 4, Jeff Davis
July 11, Dick van Dijk
July 18, Trevor Workman
July 25, Margaret Pan
August 1, Julia Littleton
August 8, Doug Gefvert, Irish Thunder Pipes and Drums
August 22, Jonathan Lehrer
August 29, Lisa Lonie

Victoria, British Columbia
British Columbia
Victoria, British Columbia

West Hartford, Connecticut
First Church of Christ Congregational
Sundays at 3 pm, July–August
Rosemary Lang, carillonneur

Williamsville, New York
Carvaly Church Episcopal Church
Wednesdays at 7 pm
July 16, Janet Tebbel
July 23, Auke de Boer & Adolph Rots
August 1, Koen Cosaert

John Fenstermaker

Trinity-by-the-Cove
NAPLES, FLORIDA

Calendar

This calendar runs from the 15th of the month of issue through the following month. The deadlines for the first of the preceding month (Jan. 1 for Feb. issue). All events are subject to be organ recitals unless otherwise indicated and are grouped by date north-south and east-west. •=AGO chapter event, ++= OHS event, • •=RCCO centre event, +=new organ dedication, ++= AGO recital, = = new organ dedication. All events are assumed to be organ recitals.

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philipcrozier@sympatico.ca

AUGUST

5
Stephen Fraser: St. Patrick’s Cathedral, New York, NY 4:45 pm
Karen Barr: St. Paul Cathedral, Pittsburgh, PA 4:4 pm

6
Rebecca Yoder: Basílica del National Shrine of the Immaculate Conception, Washington, DC 6 pm

7
Ray Cornils: First Parish Church UCC, Brunswick, ME 12:10 pm
Rosalind Mohsen: Old West Church, Boston, MA 8 pm
David Davies: Riverside Church, New York, NY 7 pm

8
Peter Kraneport: Methuen Memorial Music Hall, Methuen, MA 8 pm
Nathan Laube: Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Blake Doss: First English Lutheran, Appleton, WI 12:15 pm

9
Amanda Pizazek: St. Paul Cathedral, Pittsburgh, PA 4 pm
Christopher Jennings: Basílica del National Shrine of the Immaculate Conception, Washington, DC 6 pm
Michael Dalac: Shrine of Our Lady of Guadalupe, La Grange, WI 3 pm

10
Kathryn Emerson: First Parish Church UCC, Brunswick, ME 12:10 pm

11
David Arcus: Methuen Memorial Music Hall, Methuen, MA 8 pm
Michael Stairs: Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Helen Anthony: First United Methodist, Hershey, PA 7 pm
Donald VerKuilen: St. Joseph Catholic Church, Appleton, WI 12:15 pm
Joan DeVee Dixon & Alice Fiedlerova: Sinsinawa Mound, Sinsinawa, WI 7 pm

12
Gordon Turk: Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

13
David Christ: St. Patrick’s Cathedral, New York, NY 4:45 pm
Tom Trenney, workshop; Merrill Auditorium, Portland, ME 9 am

14
Tom Trenney, masterclass; Merrill Auditorium, Portland, ME 9 am
Wall Strony & Dave Wickerham, pops concert; Merrill Auditorium, Portland, ME 7:30 pm
Gordon Turk: Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

15
Andrew Moore: First Parish Church, Methuen, MA 8 pm

16
Adam Weixl: Sacred Heart Parish, Palos Hills, IL 4 pm
Hall, Heywood & Hohman: Merrill Auditorium, Portland, ME 7:30 pm

17
Fred Swann & John Weaver; Merrill Auditorium, Portland, ME 7:30 pm
Mark Enghardt: Old West Church, Boston, MA 8 pm

18
Ray Cornils & Peter Richard Conte, with Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm
Anne Horsch, Methuen Memorial Music Hall, Methuen, MA 4:45 pm
Chelsea Chen; First Presbyterian, Skaneateles, NY 8 pm
David Bohn; First Presbyterian, Neenah, WI 12:15 pm
Sister M. Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

19
Gordon Turk: Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

20
Paul Murray; Methuen Memorial Music Hall, Methuen, MA 8 pm
John Skidmore: St. Joseph Catholic Church, Appleton, WI 12:15 pm
David Jonles: Sinsinawa Mound, Sinsinawa, WI 7 pm

21
Douglas Beck: First Parish Church UCC, Brunswick, ME 12:10 pm
Carson Cooman: Old West Church, Boston, MA 8 pm

22
David Briggs: Riverside Church, New York, NY 7 pm

23
Paul Murray; Methuen Memorial Music Hall, Methuen, MA 8 pm

24
John Skidmore; St. Joseph Catholic Church, Appleton, WI 12:15 pm
David Jonles: Sinsinawa Mound, Sinsinawa, WI 7 pm

25
Gordon Turk: Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

26
Zvonimir Nagy: St. Paul Cathedral, Pittsburgh, PA 4:4 pm
Benjamin LaPrarie & Russell Weismann; Basílica del National Shrine of the Immaculate Conception, Washington, DC 6 pm
Sue Walby: Shrine of Our Lady of Guadalupe, La Grange, WI 3 pm

27
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Sister M. Arnold Staudt, OSF; Sinsinawa Mound, Sinsinawa, WI 7 pm

28
Raymond Nagem: Old West Church, Boston, MA 8 pm

29
Frederick Teardo: Methuen Memorial Music Hall, Methuen, MA 8 pm

30
Organ Recitals


ROBERT RATES, Christ the King Lutheran Church, Houston, TX, January 5: Preludes and Fugues in D, BWV 532, Bach; Magnifcats in the Fifth Tone, Titlezou; Noël sur les flûtes, Noël Suisse (Nun dirichtet dir der Herr), Langel. In: Direクト xls. Bethleem, BWV 66, Der Traig, der ist so freudreich, BWV 605, In dudalito, BWV 606, Das alte Jahr vergangen ist, BWV 814, In dir ist Freude, BWV 615, Tocata and Fugue in C, BWV 535, Bach.

DOUGLAS CLEVELAND, Backsfelder Memorial Chapel, Chicago, IL, February 5: Preludes and Fugues in C-Flat, BWV 502/3, Kerke, Gott Vater in Ewigkeit, BWV 672, Christ, alder Welt Tot, BWV 673, Kerke, Gott hilfsgewest, BWV 674, Alleen God in de Hooi, BWV 577, Fugue in C-Flat, BWV 575/2, Meine Seele erhebt den Horren, BWV 648, Fuge in D, on the Magnificat, BWV 733, Sarabande con par- tite, BWV 990, Sonata IV in C, BWV 528, Pre- lude and Fugue in C, BWV 519, Bach.

A. ALEXREY, St. Luke’s Episcopal Church, Evanston, IL, February 24: Allegro deciso (Evocation-Foime symphonique), op. 37, Derig, Andante a modo di Sinfonia (Effectus No. 9), Widore, Fantaisie en la mineur (Trois Pièces), Franck; Clair de lune (Pièces de fantasie), op. 53, Vienne; Clair de lune in the Magnificat, (Trois Chorals), Franck.

THOMAS GOUSEWES, Alice Miller Chapel, Evanston, IL, February 7: Fantasie in C, BWV 593, Bach; Fantasie und Fuge in C, op. 23, Dutilleux; Fantasie und Fuge in B, op. 7, no. 1, Dutilleux.

STEPHEN HAMILTON, Trinity Episcopal Cathedral, Omaha, NE, February 8: Sonata in D minor, op. 19, no. 2, Dutilleux; Medita- tions, Dutilleux; Litanzien (Trois Pièces), Alain.

ADRIAN SCALON, Appalachian State University Chapel, Boone, NC, January 17: Sonate in D minor, op. 5, no. 3, Mendelssohn; Almen Gott in der Hohe, BWV 662, Fantasia and Fugue in G, BWV 547, Bach; Suite for Organ.

Name of Recitalist

Address

City/State

Zip

Phone

E-mail

JULY 2012

33
Augsburg Fortress issues new music for organ: Michael Bedford, Rejoice, O Earth—Organ Improvisations on World Songs (ED018844); Teresa Bowen, ed., Palindromes for Flute and Organ (ED105843); Edwin T. Childs, Commu- nion Hymns for Organ, Volume 2 (ED018842); Benjamin Cull, Praise the One—Ten Organ Im- provisations for Worship, Vol. 3 (ED018840); Emma Lou Diemer, Organ Voluntaries on Sacred Texts (ED018847); Charles Lenz, All Are Welcome—Hymn Variations for Organ (ED018843); Organ Plus Anthology—For Touch and Historical Improvisation—Volume 1 (ED018845). For further information, visit www.augsburgfortress.org.

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<th>Description</th>
<th>Price</th>
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For Pipe Organ Restoration:

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For Pipe Organ Consulting:

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For Pipe Organ Maintenance:

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For Pipe Organ Installation:

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For Pipe Organ Tuning:

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<tbody>
<tr>
<td>Aristokraft</td>
<td>Tuning and adjustment</td>
<td>$500.00</td>
</tr>
<tr>
<td>Aristokraft</td>
<td>Adjustment and tuning</td>
<td>$1,000.00</td>
</tr>
</tbody>
</table>
1995 Fowler self-contained pipe organ. Two manuals, seven ranks, all solid state control. Ideal for smaller church seating up to 250. Full details on request. Complete with 10 year warranty, installed—$44,000. Contact Fowler Organ Co., kmorgan@aol.com or 517/476-5746.

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