IT’S ALL ABOUT THE ART

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Charles Miller, President / Phillip Truckenbrod, Founder
Editor's Notebook

Never make assumptions . . .

Most of the world watched the news and other media in horror as Notre Dame Cathedral of Paris burned on Monday, April 15. The event caught the attention of the organ world immediately, and the response and concern has been heartening. At the time of this writing, the edifice and its organs are believed to be salvageable, though certainly this will take years, if not decades to complete.

I happened to be in Paris in January 2014, and the itinerary of that journey did not include a visit to the cathedral. We walked by the building, but did not enter. At that time, I thought, “This will always be here. I can always return to see it.” The experience has awakened me to realize that I should never make assumptions like that and should take every opportunity to experience history and art.

Prior to April 15, we had planned the central feature of this June issue, an interview by Lorraine Luqhu with Olivier Latry, organist of Notre Dame Cathedral. The event of Holy Week made it even more poignant that we include this interview now, and Mr. Latry has added some comments at the end of the exchange, including information on how to assist those who have been affected by this catastrophic blaze.

Also in this issue

Scott Elholz introduces us to the life and work of Johann Heinrich Buttstett (1666–1727). This is the first of several planned installments on this musician. In “Harpsichord Notes,” Larry Palmer reviews the recently published Cambridge Companion to the Harpsichord and relates of a harpsichord for Mount Vernon of Virginia. Kevin Black, in “In the Wind . . .,” John Bishop recalls several catastrophic fires where historic and influential pipe organs were a total loss.

Our calendar section includes numerous summer recitals across the globe. If you are traveling in the coming months, you may want to see what performances may be in your area.

Here & There

Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, announces its 2019 summer recital series. Sundays at 3:00 p.m. June 9, Christopher Berry; July 14, David Jaronowski, August 4, Christopher Holman. The shrine houses an organ completed in 2008 by the Noack Organ Company with three manuals, 54 ranks. For information: www.guadalupeshrine.org.

Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, announces its 2019 summer recital series, Sundays at 3:00 p.m. June 9, Christopher Berry; July 14, David Jaronowski, August 4, Christopher Holman. The shrine houses an organ completed in 2008 by the Noack Organ Company with three manuals, 54 ranks. For information: www.guadalupeshrine.org.

St. Matthew’s by-the-Bridge Episcopal Church, Iowa Falls, Iowa, announces its 2019 summer series of concerts.

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Events

The Roosevelt Organ Summer Recital Series announces recitals for summer 2019, hosted by Christ Church, Michigan City, Indiana, Wednesdays at 12:15 p.m.: June 5, Derek Nichels; 6/12, Stephen Schnurr; 6/19, Michael Soto; July 3, Matt Gerhard; 7/10, Kent Jager; 7/24, Lee Meyer; 7/31, Carol Garrett; August 7, Edward Garst, 8/14, Oliver Recky. Roosevelt Opus 506 is an instrument of three manuals, 28 ranks. For information: annlouise39@yahoo.com.

The Cathedral of St. Mary of the Assumption, San Francisco, California, announces recitals, Sundays at 4:00 p.m.: June 2, Yuhann Niu; 6/9, David Hatt and Christoph Tietze, works by Eugene Gigout for his 175th birthday; 6/16, Juston Fawer, marking his 175th birthday; David Hatt, Symphoria I; 6/29, Jin Kyung Lim; July 7, Wendal, festival organ, David Hatt, Symphoria VII, 7/14, Pierre Zevort with Augustin Zevort, trumpet, music for Bastille Day; 7/21, Widor festival, Angela Kraft Cross, Symphonia VIII, 7/28, Mateusz Rzewuski. St. Mary’s Cathedral houses a 1971 Fratelli Ruffatti organ of four manuals. 89 ranks. For information: www.stmarycathedralsf.org.

Christ Church, Michigan City, Indiana, Roosevelt organ

Holy Name Chapel, Madison, Wisconsin, announces its 2019 summer recital series, Thursdays at 7:00 p.m., featuring 1953 Alcavan-Skinner Opus 1204, two manuals, 19 ranks: June 6, Andrew Krege; 6/13, Kevin Edward, 6/20, Michael Mills; 6/27, Don Verkuilen, July 11, Matthew Buller, 7/18, David Jonies; 7/25, James Gradziulis and Rachel Mallette, August 1, Kevin Vaughan; 8/8, Jeff Verkuilen; 8/15, Simone Gheller; 8/22, Chris Stroub, 8/29, Mitchell Miller. For information: www.madisondiocese.org/organ.

The Art of the Fugue

St. Matthew’s by-the-Bridge Episcopal Church, Iowa Falls, Iowa, announces its 2019 summer series of concerts.

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, Beckerath organ

St. Paul Catholic Cathedral, Pittsburgh, Pennsylvania, announces its summer organ recital series on the cathedral’s Beckerath organ, Sundays at 3:30 p.m.: June 2, Kenneth Danzick; July 7, Edward Alan Moore; 7/14, Michael Andrew Hanmer; 7/21, Bruce Ludwig; August 4, Janes Burns; 8/11, Daniel Kovacic; September 8, Don Fellows. For information: http://stpaulphp.org.

The three-manual Opus 132, recently finished for Christ Episcopal Church, Tuscaloosa, Alabama, the instrument is located just a few blocks’ distance from the builder’s Opus 129, for First Presbyterian Church, featured in our May 2017 issue.

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St. Matthew’s by-the-Bridge Episcopal Church, Iowa Falls, Iowa, announces its 2019 summer series of concerts.

St. Mathew’s by-the-Bridge Episcopal Church, Iowa Falls, Iowa, announces its 2019 summer series of concerts.

Dennis Janzer and violinist Barrie Cooper

Tennessee, where he is director of music. During recent seasons, he composed new works for solo organ, organ duet, and organ with instruments for the series. Compositions performed include Go out with joy! for organ and soprano saxophone; Two Impressions for Flute and Organ; I. A Tranquil moment; II. A pleasant occurrence; In random light for violin and organ. The choir at St. Mary’s Cathedral has also performed his choral works, including The Assumption, specifically for them. He received an ASCAPPlus award in recognition of the performances of his published catalog.

Janzer composed a festival setting of the fraction anthem smg at the May 4 conserration of Bishop Floreke Road at Fourth Bish on the Epsicopal Diocese of West Tennessee.

The Spreckels Organ Society, Balboa Park, San Diego, California, announces summer organ recitals June 24, Raul Prieto Ramirez, with the Spreckels Organ Rock Band; July 1, Raul Prieto Ramirez, 7/8, David Winkerham; 7/15, Aaron Tan and Luke Stainsmuir; 7/22, Peter Richard Conte and Andrew Ennis, organ four hands and organ and flugelhorn duo; 7/29, Hector Olivera. August 5, Thomas Ospital; 8/12, Isabelle Denner; 8/19, Gamin Istemman; 8/26, Raul Prieto Ramirez and Art of Elan string quartet; 8/31, silent movie night with Clark Wilson. For information: https://spreckelsorgan.org.

Augsburg Fortress announces six free summer music clinics, featuring workshops led by Jeremy Bankson and Robert Hobby, as well as a lynn festival July 13, First Unitarian Society; 8/5–6, Columbus, Ohio. For information: jimhammann@aol.com.
Completions
Ball State University, Muncie, Indi-ana, announces its third Surna Ameri- can Organ Competition. For this year’s competition, a high school division has been added to the pre-professional division. The high school division awards are: first prize, $500 with a performance by a Ball State ensemble; second prize, $250; third prize, $100; audience prize, $100. The pre-professional division awards are: first prize, $2,000 with a perfor- mance with the Music Symphony Orchestra; second prize, $1,000, third prize, $500; audience prize, $200. The jury for the final rounds, September 6–8, will be Wilma Jansen, James Kibble, and Mark Herris. Deadline for application is July 15. For information: www.bsu.edu.

Appointments
Jean-Baptiste Robin is appointed visiting artist-in-residence for the 2019–2020 aca- demic year for Oberlin Conservatory of Music. Oberlin, Ohio. Robin is organist of the Royal Chapel at the Palace of Versailles, France, and is professor of organ at the Conservatoire à Rayonnement Regional in Versailles. He will collaborate with Joseph Moule and Christa Rakich in several projects related to French Baroque music and improvisation. For infor- mation: www.oberlin.edu.

David von Behren is appointed assistant university organist and choirmaster for Memo- rial Church, Harvard University, Cam- bridge, Massachusetts, effective in August. Von Behren earned his Master of Music degree at the School of Music/Institute of Sacred Music, Yale Univer- sity, New Haven, Connecticut, studying organ with Martin Jue and improving with Jeffrey Brillhart. He is also a graduate of the Cleveland Institute of Music, Cleveland, Ohio, where he earned his Bachelor of Music degree in organ performance and music theory (double degree), pursuing organ studies with Todd Wilson.

Von Behren served as organ scholar at Trinity Episcopal Church on the Green, New Haven, under the direction of Waldemar Moore, working with the Trinity Choir of Men and Boys and Choir of Men and Girls. Prior to his appointment at Trinity, he served four years as organ scholar at Plymouth Church UCC, Shaker Heights, Ohio.

Von Behren is the first organist to receive the Cleveland Institute of Music’s Darius Milhaud Award, given each year to a student “who displays qua- lities of unusual talent and creativity, sensitivity, expressiveness, strong love for and dedication to the musical arts, outstanding musical accomplishment, and evi- dence of academic excellence.” He also was named one of THE DIAPASON’s 20 Under 30 Class of 2016. The winner of the Jack Kent Cooke Young Artist Award on National Public Radio’s From the Top, von Behren’s live radio perfor- mance has reached over half a million listeners.

Current associate organist Thomas Sheehan is leaving the Memorial Church to become organist at the National Cathedral in Washing- ton, D.C., effective in July. He is also a member of THE DIAPASON’s 20 Under 30 Class of 2016. Sheehan previously served at Saint Mark’s Church, Philadelphia, Pennsylvania, and Trinity Church, Princeton, New Jersey. He is currently finishing his Ph.D. at Boston University. He is a graduate of the Curtis Institute of Music, Philadelphia, and Westminster Choir College, Princeton, and has performed across the United States, Canada, and Europe. At Westminster, he studied organ with Richard Gress. Von Behren also studied improvisation with Matthew Gandorf, Ford Lallerstedt, and Bruce Neswick.

Publishers
Augsburg Fortress announces new instrumental music: Across the Pond: Organ Settings on English Texts; $20, by Kevin Upchurch, features eight works for preludes, postludes, or recitals; Christ Reigns: Organ Improvisations (9781506457225, $20), by Aaron Show, includes eight pieces based on hymns for Christ the King, Transfigura- tion, and other triumphant occasions; Sound Every Voice: Organ Interpre- tations (9781506457185, $20), by Emma Lou Diener, comprises eleven hymn settings, joyful We Adore Thee (9781506457154, $22), by Franklin Ashdown, is eleven hymn pieces for the Thanksgiving and harvest seasons, Four by Four: Hymns for Piano and Four Ringers (9781506457215, $16), by Anne Krentz Organ, is a collection of hymn settings designed for organists calling for parts that do not require

John Walker (photo credit: Nick Conte, Image- box Productions)

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For its 2019 AGO Endowment Fund Distinguished Artist Award Recital and Gala Benefit Walker’s program included selections for Palm Sunday through Holy Week and Easter Sunday, featuring works by Guilnaut, Bach, and Paine on the church’s four-manual, 108-rank Reuter organ. For information: www.shaidsidespens.org.
HIBBEN UNITED METHODIST CHURCH, MT. PLEASANT, SOUTH CAROLINA

“Ten years after installing a digital organ from another manufacturer, Hibben United Methodist was faced with the sad realization that the instrument had fallen far short of expectations and was actually in an advancing state of disrepair. After a thorough inspection was completed, the church decided a new organ was required to fulfill the vision laid out by our new Director of Music.

A committee of church leaders with various backgrounds was formed and a visit to the Allen factory was initiated. After this visit, the committee was unanimous in their decision that Allen Organ represented the best stewardship of church funds and should be contracted to build a custom 4-manual organ. In anticipation of the new organ, a major renovation of the sanctuary was completed just in time for the installation in July 2018.

The console is stunning, yet timeless; constructed of solid hardwoods with a beautiful Walnut exterior and a satin black finish interior, complemented with white drawknobs, premium manuals with Ivora naturals and black sharps. The 99-Stop organ features a robust 44 channels of custom-designed audio with a Swell Antiphonal, floating String division, Solo division with several custom stops; plus a Trompette en Chamade, and 72 speaker cabinets!

This powerful instrument was formally dedicated before a capacity audience in December 2018.

Hibben UMC looks forward to many decades of music from this incredible instrument!”

Amy McCurley, Director of Music
Rodney Pendell, Organist
Robert Edward Coleberd, 86, died on December 5, 2018. Born July 6, 1932, in Kansas City, Missouri, he graduated from William Jewell College, Liberty, Missouri, with a degree in economics. He then served in the United States Army during the Korean War. After his discharge he earned an MHS degree at Cornell University, Ithaca, New York. A few years later he enrolled at University of Illinois, Champaign-Urbana, where he received MA and PhD degrees in economics.

Coleberd began his years of college teaching at Bridgewater College, Bridgewater, Virginia, and then at Western Maryland College (now McDaniel College), Westminster, Maryland. He also worked a few years for the National Science Foundation in Washington, D.C. While there he received additional training in economics. In 1979 he moved to California to work for Tosco (The Oil Shale Corporation). Four years later he had a colleague formed a partnership to start their own business, Pacific West Oil Data. This company prepared and published a monthly data book of tables and graphs of statistics and other information on the West Coast petroleum industry.

Throughout his life Coleberd was interested in pipe organs, sparked by his brother's becoming a church organist at the age of 12. He visited many factories of organbuilders both in the United States and on trips to Europe. For several years he was an economic consultant to the Associated Pipe Organ Builders of America (APOBA). He also served on the board of directors of the Reuter Organ Company, Lawrence, Kansas. He wrote articles about the history of various organbuilders, mainly in the Midwest, and published many of them in The Diapason and The Tracker. He built two organs himself, one of which he kept in his home in Granada Hills for many years. Recently, with the help of Manuel Rosales, he donated his organ to St. Paul's First Lutheran Church in North Hollywood, California.

Coleberd enjoyed woodworking and had a workshop at home, where he had projects including bottle stoppers, bowls, and trays. He was a member of the Glen-Hills for many years. Recently, with the help of Manuel Rosales, he donated his organ to St. Paul's First Lutheran Church in North Hollywood, California.

Robert E. Coleberd is survived by his wife of 47 years, Barbara; his sister-in-law Linda Coleberd of Hanibal, Missouri, his brothers-in-law Stuart Kennedy of Edgerton, Wisconsin, and many nieces and nephews. Some of Robert Coleberd's bibliography in The Diapason:


Brett Austin Terry, 31, died February 27 in Harrisburg, Pennsylvania. Born June 6, 1987, in Bartlesville, Oklahoma, he received his early education in piano, organ, and voice at the First Methodist Church, Bartlesville, then at Grace Episcopal Church, Kansas City, Missouri, and Southminster Presbyterian Church, Prairieville, Kansas. Terry earned Bachelor of Music degrees in organ and in voice at the University of Missouri-Kansas City Conservatory, where he graduated summa cum laude, studying organ with John Ditto. His Master of Music degree in organ was from Yale School of Music, where he was a student of Thomas Murray. He also earned the Certificate in Church Music at the Yale Institute of Sacred Music, where he became intern director of chapel music at Yale Divinity School. Terry subsequently became director of music and organist at Scarsdale Congregational Church in Scarsdale, New York. In 2015, he was appointed minister of music and worship at Pine Street Presbyterian Church in Harrisburg. In 2016, he also became artistic director and conductor of the Central Pennsylvania Oratorio Singers and Orchestra.

Terry had worked in the greater New York City area as a vocal coach, choral conductor, arranger, harpsichordist, cellist, and singer. He directed a 24-voice professional choir and several concert series and worked collaboratively in opera, ballet, and musical theater. Terry was active in the American Guild of Organists and was dean of the Harrisburg Chapter at the time of his death. He was also active in the American Choral Directors Association. In addition to his organ studies, his voice teachers included Marilyn Horne and Renée Fleming. He sang the title role of Massenet's Werther in a Parisian production several years ago.

Brett Austin Terry is survived by his mother and her husband, his father and his wife, a paternal grandmother, a maternal grandmother, two sisters, and nieces and nephews. His funeral service was held at the Adams Boulevard Church of Christ, Bartlesville, on March 8. A memorial service took place on March 23 at the Pine Street Church in Harrisburg. Memorial contributions may be made to the Music at Pine Street concert series at Pine Street Presbyterian Church, 310 North 3rd St., Harrisburg, PA 17101.
Marilyn Mason at her studio organ at the University of Michigan


Salome’s Dance


Spanish Music

Voices of Earth and Air, Vol. II: Works for Chorus

Karen Beaumont has released a new recording, Spanish Music: Live in Performance on the 2010 Holt-kap organ at St. Hedwig’s Catholic Church, Milwaukee, Wisconsin. For further information: kbcbeaumont@hotmail.com.

Naxos Records announces new recordings, Voices of Earth and Air, Vol. II: Works for Chorus, features various choral groups performing, including Vox Futura, Prague Mixed Chamber Choir, and Klaun Mixed Choir. Works by Scott Solak, Jonathan David Little, Helen MacKinnon, Juli Nunlist, and others are featured. In Heaven features the Jitro Czech Girls Choir, conducted by Jiří Skopal. The recording, the fourth of this group, continues to explore traditional Czech music, including Liturgical Chants, live in performance on the 2010 Holt-kap organ at St. Hedwig’s Catholic Church, Milwaukee, Wisconsin. For further information: kbcbeaumont@hotmail.com.

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Here & There

Marilyn Mason at Hill Auditorium, c. 2007

Marilyn Mason, internationally acclaimed concert organist, longtime Professor of Music, University Organist, and Chair of the Organ Department at the University of Michigan, died April 4 in Fort Lauderdale, Florida, at the age of 93. Mason joined the staff of the University of Michigan in Ann Arbor in 1947, became chair of the organ department in 1962, was named professor of music in 1965, and university organist in 1976. She retired in May of 2014 after serving on the faculty for 67 years.

Born in Alva, Oklahoma, Mason earned both bachelor’s (1946) and master’s (1947) degrees in organ at the University of Michigan, studying with Palmer Christian. Beginning in 1950 Mason began doctoral studies at Union Theological Seminary in New York City, as a student of Clarence Dickinson. After several summers at Union and guest teaching at Columbia University, Mason earned her doctorate in 1954. Earlier, she traveled to France in the summer of 1948 to study with Nadia Boulanger at Fontainebleau School of Music. During this study leave she also studied organ with Maurice Duruflé.

Mason’s concert career began concurrent with her appointment at the University of Michigan, with a major recital in 1947 at the Church of the Advent in Boston, Massachusetts, followed by her landmark performance of Variations on a Recitativo by Arnold Schenckel at the 1950 American Guild of Organists National Convention in Boston. Her reputation as a formidable performer grew rapidly, and she was added to the roster of the concert management firms of Lillian Murtagh and Karen McFarlane.

Her career as performer, lecturer, adjudicator, and teacher took her throughout the western world, at one point performing more than thirty recitals per year. In 1988, she was described as “among the important influences on the American organ scene in the second half of the 20th century” by the American Guild of Organists New York Chapter when she was named International Performer of the Year.

Mason was the first American woman organist to perform in London’s Westminster Abbey, the first American woman organist to perform in Latin America, and the first American organist to perform in the newly established Syrian Arab Republic’s National Cultural Hall in Cairo, Egypt. During one sabbatical leave from her duties at the University of Michigan, Mason’s performing career took her to venues on five continents. She was an adjudicator in nearly every major organ competition in the world. Mason also led a life of service as a church musician, serving various denominations including 27 years as organist at First Congregational Church in Ann Arbor.

Over her career, she also commissioned over 75 original works for the organ. In 1985, a C. B. Fisk organ modeled on the eighteenth-century organs of Gottfried Silbermann was commissioned by the University of Michigan School of Music and named the Marilyn Mason Organ in her honor.

While at University of Michigan, Mason was responsible for starting two signature events. Since 1960 the University of Michigan has been home to the annual Organ Conference. The second signature event was her series of Music Tours of Historic Organs. Using her knowledge of European instruments and her network of colleagues throughout the world, Mason was able to plan, promote, and lead over fifty historic organ tours.

Mason’s mother, Myrtle Mason, served as pianist and organist at the First Presbyterian Church in Alva, Oklahoma. Marilyn began studying piano when she was six years old and continued studying piano through high school. She began her organ studies when she was ten, and she soon became her mother’s assistant and substitute at First Presbyterian.

Marilyn Mason married Richard K. Brown in 1948. With a background as a research scientist working in acoustical physics, Professor Brown spent over forty years teaching in the Department of Electrical Engineering at the University of Michigan. The couple enjoyed a close and mutually supportive relationship over the course of their 64 year marriage until Richard’s death in July 1991. In 1993, Dr. Mason married William Steinhoff, who had served for many years as a University of Michigan Professor of English, and who later taught classes at the Turner Gerictric Center. He died in September 2009.

Marilyn Mason is survived by her two children, M. Christian Brown (married to Margaret C. Brown) of Lincoln, Massachusetts; Edward A. Brown (married to Quincy L. Brown) of Chatsworth, California; and four grandchildren. Contributions made be made to the “Marilyn Mason – William Steinhoff Scholarship” at the University of Michigan School of Music, Theatre & Dance (2800 Betics Dr., Ann Arbor, MI 48109-2075; contact Jillian Neill: jeneill@umich.edu).

Marilyn Mason’s career is described in the book, Reflections: The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason and Margarete Thomsen, The University of Michigan School of Music, Ann Arbor, MI. Mason describes her life and work in these interviews: https://www.youtube.com/watch?v=FT4Z3UF0dRc https://www.youtube.com/watch?v=_aGzcD0R76I

The Orchestral Organ

John and Mark Muller at St. Paul's Episcopal Church, Maumee, Ohio

Muller Pipe Organ Company, Hartford, Ohio, recently completed renovations to the pipe organ at St. Paul’s Episcopal Church, Maumee, Ohio. The project included several new ranks of pipes, extensive revoicing of existing pipework, rebuilding and upgrading the console to solid-state technology, construction of several new windchests, and other miscellaneous work. The two-manual, 19-rank organ was rededicated in a recital by organists Jane Weber and Dennis Blubaugh on March 24.

Current work in the Muller shop includes a new 22-rank organ for St. Patrick Catholic Church, Columbus, Ohio. An open house for the instrument will be held June 21, 7:00 p.m., and June 22, 10:00 a.m. until 3:00 p.m., in the firm’s shop. For information: https://www.mullerpipeorgan.com.

Organbuilders

Organbuilders in the United States, Canada, and the UK can order Expressivo components through established Solid State Organ Systems (SSOS) sales channels. The Expressivo system uses magnetic sensors that can be mounted in almost any organ keyboard instead of mechanical or opto-electric contacts typically used in electronic pipe organ control systems. Its patented design ensures easy installation and stable operation. The all-digital architecture reduces wiring and enables new features such as remote adjustment of key travel and spread on/off-positions that mimic the agility of mechanical tracker actions.

The Expressivo system was developed by the German company Techscope and its creative technology in cooperation with the August Lauthkuf Corporation, the world’s largest supplier of pipe organ components. Since its introduction in 2014, Expressivo systems have been installed in more than 200 organs worldwide. In its core market, Germany, Expressivo has all but completely displaced classical contacts in Lauthkuf customers’ installations. Under the exclusive distribution agreement, Solid State Organ Systems will sell Expressivo components independent of capture technology. As the contact system has both a classical MIDI-connector and a high-speed nadi-over-IP interface using an ethernet port, the system is compatible with all control systems on the market offering MIDI connectivity. Over time, SSOS will add additional levels of integration with their MultiSystem II.

Solid State Organ Systems is ready to accept and deliver orders. Expressivo components will carry their two-year manufacturer’s warranty along with technical support of SSOS. For information: ussales@ssosystems.com or uksales@ssosystems.com.

A note from the editor regarding THE DIAPASON digitization

For a number of years, our website (www.thediapason.com) has presented monthly issues in PDF and digimag format. However, subscribers have only been able to access issues from the past decade. It is our plan to eventually make all issues of THE DIAPASON available at the website.

Thus far, our staff has completed scanning and uploading issues from 1944 to 1945, 1966 to 1993, and 2005 to the present. The PDFs include a search procedure, to assist subscribers with scanning and researching.

If you look at the masthead of this magazine, you will see that THE DIAPASON was founded in 1909, with the first issue having been distributed in December of that year. Since that time, there have been 1,315 issues. With nearly 110 years of magazines, twelve times each year, that is a lot of scanning to do!

For two decades before I joined the staff of THE DIAPASON, I conducted considerable research on pipe organs, particularly in the Great Lakes states, much of which has been published in books and articles in various journals. I have spent hours looking in libraries at bound copies, unbound copies, and issues on microfilm of THE DIAPASON. The content of our journal is simply astounding, and it has been that way for more than a century. It is safe to say that THE DIAPASON has been an invaluable resource to countless researchers.

The scanning project is working its way through my personal collection of vintage issues, which start in 1943. In due time, you will find them available at the website.

What can you do? We still need missing issues to make this project complete. Below you will find a list of issues we need. We would prefer copies that are not bound, but if you have bound copies, please let us know. Your part of this would help make THE DIAPASON’s website simply the finest research website about the organ, harpsichord, carillon, and church music.

We hope that this exciting new perk of your subscription will be of service to you, whether you are a casual reader or a serious researcher.

Following is a list of issues of THE DIAPASON needed to complete the digitization project:

- January 1910 through July 1943
- September through November 1943
- January and February 1944
- April and June 1945
- July and November 1946
- November 1947
- January 1948
- February and October 1949
- May 1968
- January 1979
- June and September 1978
- January and July 1984
- June through August 1989

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- May 1968
- January 1979
- June and September 1978
- January and July 1984
- June through August 1989
The Cambridge Companion to the Harpsichord

One of the exciting events of 2019 has been receiving my copies of both hardback and paperback editions of this 396-page comprehensive decade in the making. The softbound edition is priced at $24.99 (ISBN 978-1-316-60970-5); hardbound is listed at $105 (ISBN 978-1-316-15607-4). Carefully guided by editor Mark Kroll, this hefty tome is the tenth addition to the Cambridge University Press's solo instrumental series, joining earlier books about cello, clarinet, guitar, organ, piano, recorder, saxophone, singing, and violin. Also in the "Cambridge Companions to Music Series" are 25 "Topics" individual volumes (from ballet to twentieth-century opera) and 34 individual single-volume studies devoted to composers (from Bach to Verdi).

Seventeen essays "written by fourteen leading experts in the field..." cover almost every aspect of the harpsichord," states Editor Kroll in his introductory comments. Here is the list of chapters contributed by an international group of authors:

- • The History and Construction of the Harpsichord (John Koster)
- • The Virginals (Pieter Dirksen)
- • England (Andrew Woolley)
- • The Netherlands and Northern Germany (Ton Koopman)
- • Southern Germany and the Austro-Hungarian Empire to 1750 (P. Dirksen)
- • France (Mark Kroll)
- • Italy (Rebecca Gospodinoff)
- • Portugal (João Pedro d’Alvarenga and Agueda Pedrero-Encabo)
- • Spain (Agueda Pedrero-Encabo)
- • Domenico Scarlatti in Portugal (João Pedro d’Alvarenga and Agueda Pedrero-Encabo)
- • Russia (Marina Ritzavez)
- • The Northern and Baltic Countries (Anna Maria McElwain)
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Replica of George Washington's harpsichord returns its source to Mount Vernon

A much appreciated news item that I had not otherwise seen arrived in my mailbox at the end of January, courtesy of James Balser, a longtime friend first met as a church member at St. Luke’s Lutheran Church in Richardson, Texas, on last part-time church music appointment. I am finally sharing this information with our readers, many of whom, I suspect, may be as surprised as I was! A Google search (“harpsichord at Mount Vernon”) brought up multiple items of interest, not the least of which was that the first president of the United States was an avid music lover who has been quoted as saying, “Nothing is more agreeable and ornamental, than good music.” I knew that Thomas Jefferson was an avid supporter of music, but I had never read the acclamation from his venerable colleague. The harpsichord that Washington purchased was acquired in 1793 for his step-granddaughter Eleanor (Nelly) Parke Custis, then 14 years of age, who frequently played it for guests. The instrument, built by the London firm of Langman and Broderip, was a particularly interesting one of grand proportions. Here is its specification as found in Donald H. Boalch’s Makers of the Harpsichord

and Clavichord 1440–1840, as it appears in the third edition, edited by Charles mould (Oxford University Press, 1995):

Two-manual harpsichord, owned by The Mount Vernon Ladies’ Association of the Union, Mount Vernon, Virginia, USA. Serial Number 735 stamped on the wrest-plank. Specification: I: 2x8′, 1x4′; II: 1x8′, 4′, 2 1/3′. 4′. Long. Additional Features: 6 hand stops (one a dummy); machine; Venetian swell, music desk, dog leg, 2 pedals. Compass: FF–F3. Keyboard: white naturals, black sharps. Scale: 325 mm. Length: 2343 mm. Width: 955 mm. Depth: 345 mm . . . . It was the final piece of original furniture to be restored to Mount Vernon.

This large instrument was originally delivered to the presidential dwelling in Philadelphia and later moved (with the ex-president’s family) to Virginia. The specification shows a number of additions to an instrument that was struggling to match some of the dynamic possibilities of the new and very popular fortepiano. The original harpsichord, unpliable for many years, was found to be deteriorating even more quickly than had been noticed previously, and it was moved to a climate-controlled facility (where Mt. Vernon is not). Because of this and the resulting empty spot among the small parlor’s furnishings at the iconic mansion, John R. Watson, curator emeritus of musical instruments for Colonial Williamsburg, was commissioned to create an exact replica as possible of the original instrument, one to be heard as well as seen. Among the first artists to perform period music on the meticulously crafted new harpsichord was Temple University harpsichord professor Joyce Lindorff. Among the items that appeared during my Google search were sound tracks of her playing, as well as a video documenting various stages of the replication during Watson’s lengthy work to achieve his result.

In this year of celebrating music at Mount Vernon one of the scheduled events is a harpsichord symposium August 2–3. The cost is $250 for the program of lectures, concerts, and meals. The venue is the Robert H. and Clarice Smith Auditorium at George Washington’s Mount Vernon, 3200 Mount Vernon Memorial Highway, Mount Vernon, Virginia.

Perhaps an assessment of the importance of the replica instrument should be left to John Watson. “What we have with the Mount Vernon harpsichord is a harpsichord that is different from any other surviving period harpsichord” (referring to its distinctive leather plectra, Venetian swell, and machine stop) . . . . “And we’re able to hear that sound again without any interference.”

In the course of the replication during Watson’s lengthy search were sound tracks of her playing, as well as a video documenting various stages of the replication during Watson’s lengthy work to achieve his result. It may well be that the replica harpsichord will be more widely used than it was new, than the original one can ever be again.”

Comments and questions are welcome. Address them to lpalmer@smu.edu or 10125 Cromwell Drive, Dallas, Texas 75229.

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John Watson, Joyce Lindorff, and the replica harpsichord for Mount Vernon
Great 1

New Recordings

Ernst, in his Introduction, states that after the removal of the Great reeds, the only 2’ pitches now available on the instrument are in the Mixtures. Even as it is, however, the organ is a very fine instrument, and the Church of the Advent supplies an excellent acoustical environment for it.

The works featured on this compact disc are mostly drawn from core repertoire, and one might think there was not much new to say about them. I might have thought that if I had not read Katelyn Emerson’s program notes in the booklet, which are refreshingly original and interesting. The compact disc begins with Nicolas Bruhns’ Praeludium in E major, in which Katelyn Emerson’s trumps and phrasing are impeccable, particularly in the transitions between the different sections of the work. In the fugal second section she makes particularly effective use of the organ’s beautiful Choir Clarinet, and some very pretty flutes come into play in her ebullient performance of Bach’s Allein Gott in der Höh’ sei Ehr’ BWV 676, from the third part of the Clavierübung.

No compact disc of core repertoire is complete without at least one of Mendelssohn’s six organ sonatas, and I was not disappointed by Emerson’s performance of Sonata No. 4 in B flat major. Once again her phrasing and tempi are faultless, and once again she makes effective use of the Clarinet contrasted with the flutes in the second (Andante religioso) movement. The fugal (Vivace) section of the last movement quite took my breath away.

We then return to the eighteenth century for a couple of sections of François Couperin’s Messe pour les couvents, and his own Lauds, BWV 686, once again her phrasing and tempi are faultless, and once again she makes effective use of the Clarinet contrasted with the flutes in the second (Andante religioso) movement. The fugal (Vivace) section of the last movement quite took my breath away.

Then Emerson returns to the twentieth century for a couple of sections of François Couperin’s Messe pour les couvents, and his own Lauds, BWV 686, once again her phrasing and tempi are faultless, and once again she makes effective use of the Clarinet contrasted with the flutes in the second (Andante religioso) movement. The fugal (Vivace) section of the last movement quite took my breath away.

The final work on the disc is Herbert Howells’ Rhapsody, op. 17, no. 3. There is a certain darkness to the work, which it does to having been composed during a Zeppelin raid in World War I. I had always assumed that the Zeppelin raid was in London, but I discovered from Emerson’s very comprehensive notes that Howells was in fact composing in York from an illness and was staying at the house of his friend Sir Edward Barrett, the organist of York Minster. The piece comes off well on the organ of the Church of the Advent.

It ought not come as a surprise that I thoroughly enjoyed and heartily recommend this compact disc.

New Organ Music


Many composers have been so moved by a painting that they have attempted to put into musical form the things that they saw when looking at the artwork. For example, see my review of Pamela Decker’s Watercolor by Maria Willscher (1922-1998), the mother of Cooman’s good friend, Andreas Willscher. A copy of the painting is included in the edition, and it shows Fowl’s Leaving the House, a small depiction of an overcast and overcast water surface that appears to have mist rising over it. It is a very poignant and evocative piece of art, and both leaves well with a little shiver as you think of the coming winter.

The title of the painting is Herbststimmung. Cooman has chosen to explore different moods and colors of autumn in three movements. The music is transcrined. The first sketch is called Herbststimmung (Autumn Mood), and under an undulating right hand, a musical line descends depicting perhaps the slow falling leaves. A short middle section that Cooman calls a chorale gives us a quiet moment of suspended animation. The second sketch, Herbstfarben (Autumn Colors), picks up the tempo slightly and in its shifting harmonies shows the subtle variation and gradations of the autumn colors. Sonnenuntergang (Sunset), the third sketch, is especially effective. Slow moving, it shows perhaps the sun sinking behind the mountains; the vision is sharp and clear. Or are we talking about death and could easily be the slow moving down as death approaches, reminiscing, reminiscing. Or perhaps that is not what the composer intended because he says “imagining the suns departing rays illuminating the autumn landscape.” Whichever way you might think about it, it is most effective and thought-provoking music. This collection may be used for many occasions, and I know you would get much use out of it as well.

—Jay Zeller
Newcastle, Maine

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The Art of the Fugue
By Gavin Black

In this month’s discussion, I turn to Johann Sebastian Bach’s The Art of the Fugue, BWV 1080. There are many issues surrounding this monumental opus that open windows into our think- ing about music, and in particular, as well as many different aspects and dimensions of what we do as performers, listeners, students, and teachers. Speaking of performance: we also do not have all of the music. There is no way to maintain that this move ment ending abruptly. This preserves a certain “purity” of playing only Bach. It also forces us to confront in the most direct way the fact that things do not always go the way we want. That breaking off is beyond jarring, it can be deeply dis- tressing and filled with anguish. It is an ending determined, as endings often are, nota bene, but by the structure. There is no way to maintain that this troubleshooting behavior is what Bach intended. I have had colleagues point out to me that by playing only and all of what we have on the page, we guar- antee that we are doing something that Bach could not possibly have wanted. And every completion that has been attempted has been predicated on some analysis of what Bach might have been planning. Therefore any of them has a chance at least of being similar in concept to what Bach would have envisioned. If nothing else, the length of the piece gets closer with each added measure to wherever it would have ended up if Bach had been able to finish it. And the additional material that is not Bach’s ending, and the piece is no longer just a Bach piece.

So for this look for a nice closing cadence as close as possible to where the piece currently ends and stop there. The fundamental fact is that none of these portrayals Bach’s true intentions. I have always favored the practice of ending abruptly. This preserves a certain “purity” of playing only Bach. It also forces us to confront in the most direct way the fact that things do not always go the way we want. That breaking off is beyond jarring, it can be deeply dis- tressing and filled with anguish. It is an ending determined, as endings often are, nota bene, but by the structure. There is no way to maintain that this troubleshooting behavior is what Bach intended. I have had colleagues point out to me that by playing only and all of what we have on the page, we guar- antee that we are doing something that Bach could not possibly have wanted. And every completion that has been attempted has been predicated on some analysis of what Bach might have been planning. Therefore any of them has a chance at least of being similar in concept to what Bach would have envisioned. If nothing else, the length of the piece gets closer with each added measure to wherever it would have ended up if Bach had been able to finish it. And the additional material that is not Bach’s ending, and the piece is no longer just a Bach piece.

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Fire in the steeple...For a weekly column in a weekly journal is no place to be commenting on today's news. A momentous story will develop during the six weeks between submission and publication, leaving the telling of the event, which seems so fresh and urgent at the moment of writing, little more than a heap of yesterday's news. At the moment of writing, little more than a heap of yesterday's news. By the time you read this, we may know the cause of the fire and the actual condition of the building and its contents. I hope the blazes don't get pinned on one person. Perhaps the organ and its contents would have been removed to safe storage, and committees of engineers, historians, and artisans with impressive credentials will have been formed to plan how to spend the billions of euros that have accrued. While I am tempted to write lots of detail of what I know or think I know from the safety of this City, I will sit back and wait with the rest of you to know the situation as of the first of June.

The organ at Durham Cathedral is already old and new. Perhaps the organ and its contents would have been removed to safe storage, and committees of engineers, historians, and artisans with impressive credentials will have been formed to plan how to spend the billions of euros that have accrued. While I am tempted to write lots of detail of what I know or think I know from the safety of this City, I will sit back and wait with the rest of you to know the situation as of the first of June.

Three years ago, Wendy and I had a wonderful trip to Great Britain. She attended the London Book Fair for a few days while I explored London's ecclesiastical buildings and their organs. I also found a gobsmacking whole hog roast at Borough Market adjacent to Southwark Cathedral and had a life-altering sandwich, "Do you want crispies on that, mate?" We took the train to Durham, where I had invited myself for a visit at the workshops of Harrison and Harrison and where we stayed in a nickety bed and breakfast above an ancient pub called the Victoria Inn. I picked up a rental car the next morning (shifting gears with my left hand) and mentioned where we had stayed to the clerk. "Oh, the Old Vic. You take your life in your hands when you go in there."

A friend from the Harrison & Harrison workshop gave us a splendid visit to the organ at Durham Cathedral (why have one 16' Double Open Wood when you can have two, one on each side of the choir, one of which goes all the way down to 32' low CCCCF?), and we drove to York. This time we stayed in the swank inn with views of York Minster from our room, and after a ponderous Full English Breakfast, "we toured the Minster. Durham Cathedral is really old as medieval cathedrals go, built between 1093 and 1133, and its stone fabric is dense and heavy. I have not done a lot of research, but I assume that it was built before flying buttresses were invented, because instead of that lacy weight-defying flying buttress system of Durham Cathedral, it has some of the thickest stone walls in Christendom. Even the windows seem load bearing. It holds itself up by sheer bulk. It contrasts York Minster, which was built in 1220 and completed in the full glory of the high Gothic, sports huge windows, a massive Romanesque vaulted central tower, and a fine elaborate system of buttresses that help such massive buildings seem weightless.

What a terrific place. York is one of the really big ones, a hundred feet longer inside than Durham Cathedral and twenty-five feet higher. Although the sky was overcast during our visit, the building itself was light and airy because the organ sits high on the screen that separates the choir from the nave, commanding the eye and the ear, and the whole of the 32' Diaspon, metal this time, stands in full-length splendor in the ambulatory. It is disguised with circular edges of some kind of paint and pained to resemble the lofty stone columns. Incredible.

There was no sign, no informational leaflet, but a trace of the factory of Harrison and Harrison, York Minster in July of 1984. The wood structure of the roof burned in similar fashion to this week's fire in Paris. Firefighters contained the blaze to the transept by intentionally collapsing the roof with tens of thousands of gallons of water. The investigation that followed suggested that the fire was likely caused by a lightweight air conditioning unit perched on the roof, and that was at least some cause it was caused by either arson or an electrical fault. Conservative Anglicans once felt that the fire was God's response to the recent consecration of David Jenkins as Bishop of Durham, with whose policies and philosophies they vehemently disagreed. "This was the last straw."

The good news is that the damage was fully repaired. That triumph of recovery has been cited as a potent example proving the possibility and feasibility of returning Notre-Dame de Paris to its original condition.

A modern historic organ

John Broncbrough installed his Opus 4 in the First Evangelical Lutheran Church in Lorain, Ohio, in 1970. Professor of organ at Oberlin David Boe, then in his twenties, was organist at the church and had much to do with the creation of that remarkable instrument. As one of the first modern instruments built in the United States using ancient European principles and given its proximity to the teeming community of building organists at Oberlin, that organ caused quite a sensation and was revered by countless musicians as a milestone of the art. The Organ Historical Society awarded the instrument a historic citation, one of the few occasions when the OHS has honored a modern instrument for its historical importance.

On August 28, 2014, the church building and its contents were destroyed by an arsonist. A new building was completed in 2017, and a new organ by Paul Fritts & Company will be installed later this year.

A couple weeks ago, my colleague Anomy Atkins and I were in Seattle install-
Massachusetts, where one of my responsibilities was to participate in the firm’s active organ maintenance business. One of the organs I visited regularly from the beginning was the two-manual instrument in Trinity Church by E. & G. Hook & Hastings (Opus 635) for the First Baptist Church of Wakefield, Massachusetts. There was a second pipe organ in the building downstairs, a one-manual tracker that defied their own weight.

Approach to building large structures

The steeply pitched superstructure that the ceiling and walls were suspended by supporting columns inside. The way the ceiling was being built with a wood frame and no gussets and canvas hinges on the huge historic organ. Along the way, the leather and restored it to original reliable working condition. For more than thirty years I made maintenance visits to the organ, knowing all along that it was the home church of my colleague and friend John Boody, principal at Taylor & Boody Organbuilders. John’s grandfather had been pastor of the church. Often during one of those visits, I would send John a photo of the organ just to say hello, and we talked fondly about it whenever we met. The church’s pastor (it was the same guy for more than thirty years) had a big candy habit, and we knew we could expect him to provide little baskets or bags fit for the season. Once I went there to tune during Holy Week and found the pastor sporting a Crucifixion necklace, complete with images of three crosses with an “Elvis on black velvet style” sunset. Hope I never see another like it.

In the evening of Tuesday, October 23, 2018, the spire was struck by lightning, and the building burned. A portion of the front wall facing the street was all that remained. The church’s safe, jam-packed with 150 years of historic documents, fell through four stories of burning floors into six feet of water. Both organs were incinerated. The E. & G. G. Hook & Hastings organ, built by some of history’s finest organbuilders, inspiration for one of the finest of twentieth-century American organbuilders, present for more than 100 years. 7,500 Sunday mornings and countless weddings and funerals, 146-years-old and still going strong... gone.
Interview

An interview with Olivier Latry

At the Three Choirs Festival, Hereford Cathedral, England

By Lorraine S. Brugh

The Three Choirs Festival celebrated its 390th anniversary in 2015. With a brief hiatus during each world war, this is the longest-running non-competitive classical music festival in the world. The festival is so named for the three cathedral choirs of Gloucester, Worcester, and Hereford. For more information, see Lorraine Brugh’s article on the 2018 festival at Hereford Cathedral in the February issue of True DIAPASON, pages 26-27. The festival included a recital by Olivier Latry on the cathedral organ.

This interview took place in the Hereford Cathedral gardens after Latry’s early morning practice time. His program for July 31, 2015, included: Prelude and Fugue in E-flat, BWV 552, Johann Sebastian Bach; Choral No. 2 in B Minor, BWV 552, Johann Sebastian Bach; César Franck: Clair de lune, Claude Debussy; and Alexandre Cellier: Prelude and Fugue in C Minor, opus 7, number 3, Marcel Dupré: Postlude for the church of Compiègne, Jean Alain: Elevation, Thierry Escaich: Improvisation on a submitted theme.

Lorraine Brugh: I came in this morning to hear you practice a bit. It sounded wonderful. Is the organ tuned above 440?

Olivier Latry: Yes, a bit. It is always the case in summer when the temperature is high.

I am curious about your recital. Is this the first time you played at the Three Choirs Festival?

No. I was here fifteen years ago for the festival, so this is my second time. I have played recitals on all three of the cathedral organs, but only once before at the festival.

Your program tomorrow includes the Franck Choral in B Minor, a favorite of mine.

Yes, it works very well on this organ.

I’m curious about the Debussy transcription. How did that become an organ piece? Is it your transcription?

The piece was originally transcribed for the organ by Alexandre Cellier, a contemporary of Debussy. In fact it was normal at that time, when a piece was composed, to make transcriptions of these new works to other instruments. It helped the publisher to sell more copies of the music. Many publishers did that. There are other Debussy pieces that were published that way. Vierne did the same thing with Rachmaninov’s Prelude and Fugue in D Major by Bach, and Clérambault. It was really great. Then I decided I wanted to study with that man at the Academy of Saint-Maur. He was very nervous, much like his playing in fact. Never relaxing, always speaking with a very big voice as well. He was impressive.

For my first lesson at the Academy of Saint-Maur, I was 16 and went on the train with my parents. He was not there that day. He had me play for his assistant. Then the next day he called me and said gruffly, “I heard that you are very good. We will meet next week, and you can play for me.”

So I went there, and he asked me to prepare the first movement of the [Bach] first trio sonata. I said OK, but I thought it wasn’t enough. He didn’t know anything about me so I prepared the whole trio, and then I also played the Bach B-minor Prelude and Fugue.

He first gave me a mini-tuition test, to see what I could hear, what kinds of chords he played. It wasn’t a problem to do that: it was almost like a game! Then, during the Bach, he made me transcribe an articulation I didn’t like. I didn’t know what to say. I wondered if I should say I don’t like it, or just say yes. I said, “I don’t really like that. Would it be possible to do something else?” He said gruffly, “Ah, very good! Yes, of course, you can do that.” I was so happy because I had my own way.

That was taking a risk.

Of course, especially since it was the first time I played for him. From that day, really, it was very nice, because Litaize was then his assistant at different levels. For those who didn’t know anything or have their own musical personality, he would say, “No, do it like this . . . that,” making everything very precise. When someone had enough of their own ideas, then he said they could do it on their own, which was very good. In some ways he taught me many things. I remember some very nice teaching on the Franck Second Choral. It was just wonderful. The French Classical literature was also very nice. Then we became closer friends. First, as you said, I lived with a friend of Litaize who had an organ in his home. Litaize didn’t want to go back home during his two days of teaching in Paris, so he also stayed in that home. He spent all evening speaking about music, listening to music, which for me was very nice. I heard a lot of stories from the 1930s; it was great, great, great. He was also very nice to all of his students. He arranged concerts for his students, and he set up invitations for us to play recitals. The first concert I gave in Holland was because of him. He just gave my name, and that was it. The same thing happened in Germany, and that was very funny.

He said he had accepted an invitation to play in the cathedral in Regensburg, but he didn’t want to go there. He said to me, “Here is my program. You practice your program, and three weeks before the concert I will tell the people that I am ill and I can’t go there. Then I will give your name, and you will play it.”

Can we talk about Notre-Dame? You became one of the titulars early in your life. Can you speak about how the position is for you?

It’s just the center of my life (laughs) although I am not there very often. The three of us titular organs rotate, playing once every three weeks.

I see that you are on to play this weekend. Yes. We make the schedule at least three or four years in advance; we are currently scheduled until 2022, so we know when we are free. If we need to be away, it is no problem to switch with a colleague.

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It is my training. I don’t have a photo-}

tography memory, that is the weakest kind of memory. Even so, visual}

memory would be the last kind I would}

use. When I see someone just use their}

visual memory, it makes me nervous. I}

would use more tactile memory.

We call that muscle memory.}

The best is always intellectual mem-

ory. I’ll come back to that. When I}

began at Notre-Dame it was different.}

Because I was not taught any kind of}

exposure to the public. When I played}

a concert before, perhaps forty}

years ago, I had between eighty and}

two hundred people at the beginning from}

one day to the next, it was never less than two hundred, and usually more.

Another point is that I don’t play better}

than yesterday, so why is it like this now?

That is the first point.

The second point is that I discovered}

that people can be very tough. Many}

critics liked for a recording I made early}

attacked me for no reason. Just because I}

was there at Notre-Dame, I was the tar-

testant. That is definitely not right. Two}

years later, and afterwards I was OK, I}

just said, let’s go. Before that I was}

very afraid to resign. So I had said to myself that if I did not feel comfort-

able there, if I needed to protect myself}

more, perhaps I shouldn’t stay there.

The diapason.

I can’t leave it now. So I just}

changed my mind, and I realized that}

it was very hard.

Can we talk about your teach-

ing and how much you do at the}

Conservatoire?

Yes, I agree. Especially in Paris, where}

there are so many instruments and that}

long tradition of fine organists, it is}

important for the students to see and}

hear as many of the Faranian organists as possible, to meet them, hear their}

improvisations, like Thierry Escaich, as I did}

when I was a student. I went to Notre-}

Dame, to Madeleine, to Trinité. We}

encourage them to do that, too. Beyond}

that, though, we set up some exchange}

for the students to perform concerts, or}

to be organists-in-residence. We have}

an exchange at the castle in Versailles.}

Not bad, eh? Not bad at all!

Each student will play once on their}

weekly concert there in the French}

Classic tradition. For that they have five}

hours of rehearsal on the castle organ.}

The castle is closed, and they have the}

keys to the castle in their pocket. Can}

you imagine having that as a student?}

It’s like heaven!

Yes, I think that too. This is one of}

the things that we do. We also have}

an exchange with the concert hall in Sapp}

ono, Japan. We send a student there}

every year. They do teaching, playing}

concerts in the concert hall.

We have an exchange with the Catho-

lic Cathedral in New Orleans, Louisiana.}

We send a student there the first Sunday}

in Advent, and they are in residence until}

the Sunday after Easter. They are playing}

for the choir there, also for Masses.

So they’re there for Mardi Gras.}

That’s rather dangerous. (Laughter)

The Conservatoire makes the arrange-

ments for the students, but it is our decision to have this kind of exchange. We}

could give our lessons, and that would be it. That is all that is required. We feel that}

it is so important for the students that we}

want them to have these experiences.

We also have now at Versailles a student}
in residence for a year there, and also at Notre-Dame. They play}

for the choir and other things. It would be}

like an organ scholar in the UK. They}

might accompany the choir, work with}

singers, do improvisations in the Mass,}

maybe play for Mass on the choir organ,}

anything that the professional organist}

would do.

At the Conservatoire we are trying to}

expand the students’ repertoire for the}

master’s students. They have to play fifty}

minutes of virtuoso music the first year.}

This is music of their choice and proof}

that they can handle that. Then they play}

twenty minutes of music on the German}

Baroque organ, twenty minutes on the}

historical Italian organ from 1702 at the}

Conservatoire, then twenty minutes of}

French Classic music on the Versailles}

organ, to see how they react to different}

repertoire. Then for the master’s degree}

program they can choose the organ they}

want to play in Paris. They could say

Olivier Latry (photo credit: Deyan Poparcev)

Houстав at La Madeleine, that perhaps}

there might be another opening there. I}

played some of the Messa there, and I}

thought François might move to Notre-

Dame. He didn’t, but I suggested that}

I go to Paris. He first applied and then}
pulled out. He felt it was better for him to}

stay at La Madeleine, if he was one of four}

organists at Notre-Dame.

In fact, I didn’t know that, but I sus-

pected that many of the finest organists}

would apply for Notre-Dame, and that}

would create vacancies in other parishes.

By now I was very sure that I would not be}

there at Notre-Dame, I was the tar-

testant. That was really difficult for the first}

time. The first time I improvised three}

music pieces. I had trained to learn fast, you can learn even}

faster. I remember, once on a Monday I}

spent nine hours that day, and I played}

a student for one year, and then we}

switch, but it can be less, sometimes}

months or even one lesson. In fact, when they have the same piece with}

both teachers it is very funny because}

I might say, “Why do you do it like this?”

and “It’s not right, you should do it like

this.” And the same goes for Bouvard.}

The student wonders what they should do.

It can be disturbing for the student}

in the beginning because they have to}

find their way, their own way. The only}

time we ask them to do something really}

as we want is when we both agree. Then}

they better do that. It is very effective because we are}

friends, and don’t always agree, but we}

never fight, even over these twenty-three}

years. It is also a good thing for the stu-

dents to see that we can disagree about}

some things. It is also good for the gen-

eral idea of the organ world. It is not that}

we are only critical of one another. In}

fact since we have made these changes}

at the Conservatoire, other areas, the}

pianists, I think, have been quite happy.

The best would be when the}

pianists will share students, but, for that,

we will probably have to wait another}

hundred years. It is nice because Bouvard and I}

have the same goal with the music: we}

always take it in different ways. We have}

a lot of discussion, we write and call each}

other five or six times a week and discuss}

and argue about musical points. We have}

long discussions.

That’s nice for the students, too, that}

they can see you dealing with each other}

in mutual respect.

Yes, I agree. Especially in Paris, where}

there are so many instruments and that}

long tradition of fine organists, it is}

important for the students to see and}

hear as many of the Faranian organists as possible, to meet them, hear their}

improvisations, like Thierry Escaich, as I did}

when I was a student. I went to Notre-}

Dame, to Madeleine, to Trinité. We}

encourage them to do that, too. Beyond}

that, though, we set up some exchange}

for the students to perform concerts, or}

to be organists-in-residence. We have}

an exchange at the castle in Versailles.}

Not bad, eh? Not bad at all!

Each student will play once on their}

weekly concert there in the French}

Classic tradition. For that they have five}

hours of rehearsal on the castle organ.}

The castle is closed, and they have the}

keys to the castle in their pocket. Can}

you imagine having that as a student?}

It’s like heaven!

Yes, I think that too. This is one of}

the things that we do. We also have}

an exchange with the concert hall in Sapp}

ono, Japan. We send a student there}

every year. They do teaching, playing}

concerts in the concert hall.

We have an exchange with the Catho-

lic Cathedral in New Orleans, Louisiana.}

We send a student there the first Sunday}
in Advent, and they are in residence until}

the Sunday after Easter. They are playing}

for the choir there, also for Masses.

So they’re there for Mardi Gras.

That’s rather dangerous. (Laughter)

The Conservatoire makes the arrange-

ments for the students, but it is our decision to have this kind of exchange. We}

could give our lessons, and that would be it. That is all that is required. We feel that}

it is so important for the students that we}

want them to have these experiences.

We also have now at Versailles a student}
in residence for a year there, and also at Notre-Dame. They play}

for the choir and other things. It would be}

like an organ scholar in the UK. They}

might accompany the choir, work with}

singers, do improvisations in the Mass,}

maybe play for Mass on the choir organ,}

anything that the professional organist}

would do.

At the Conservatoire we are trying to}

expand the students’ repertoire for the}

master’s students. They have to play fifty}

minutes of virtuoso music the first year.}

This is music of their choice and proof}

that they can handle that. Then they play}

twenty minutes of music on the German}

Baroque organ, twenty minutes on the}

historical Italian organ from 1702 at the}

Conservatoire, then twenty minutes of}

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organ, to see how they react to different}

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want to play in Paris. They could say

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Interview

they’d like to play Vierne, or Messiaen at La Trinité, or Franck Three Chorals at St. Clothilde, or a Mass by Conperrin at St. Gervais, and we arrange that.

I studied a few lessons with Chapuis one summer in Paris.

One really needs the instruments to do that.

And the teacher. He was wonderful.

Yes, he was. I also had lessons with him, together with the musicologist, Jean Saint-Arroman. Jean is still alive, in his eighties. He wrote a dictionary for French Classical music from 1651 to 1789. It is really incredible because so much information is there. Each time we have a question we just call him. Even when I would have a fight with Mr. Bovard, we could call him up, and he would settle it! We will have a great project on the music by Raison next term at the Conservatoire, with all the approaches (old fingering, story, religious and political content, figured bass, etc.) ending with two concerts.

I know one of the things you are interested in is new music.

Well, yes and no. What I love is music that is expressive, that brings something in an emotional way. So it could be something different for each piece of music. For instance, music can be angry. I don’t play music for that only. (laugh) I think sharing those emotions is important. It is also sharing in a spiritual way. Being an artist and an organist, I think we have that privilege to connect the emotional and the spiritual more than other instruments, even more than a pianist.

I like contemporary music that touches me. I play a lot of this music. Sometimes I just play it once, some I hope to play many times. The French composers like Thierry Escaich and Jean-Louis Florentz are so emotional. I also play a lot of music for organ and orchestra. It is a way to connect the organ to the real world of music. Otherwise the organ is always a satellite, only found in a church.

Those concerti help more people to be connected to the organ. I played a new piece by Michael Gaudelfi for the Boston Symphony Orchestra. I performed a piece by Gerald Levinson at the 2006 dedication of a new organ in Philadelphia. In Montreal, we first premiered a piece by Kaia Saaritalo, a Finnish composer. This piece was also performed in London and in Los Angeles under the direction of Elsa-Pekka Salonen. It is important to me to have that kind of relation with orchestras and other musicians. I will play the Third Concerto by Thierry Escaich in Dresden, and then in 2020, I will play the Pascal Dusapin Concerto.

What is your relationship to the Dresden Philharmonie?

I have a position in residence there for two years, ending in June 2019. This allows us to do things we would never do otherwise. We will play a concert with the brass ensemble, Phil Blech of the Vienna Philharmonic, and they play wonderfully. We will also perform the same concert at the Musikverein in Vienna. Concert halls are important because some people don’t want to go into a church. Hearing an organ concert in a concert hall shouldn’t be a problem. In fact, I think a lot to borrow from the concert halls. I just did a recording of transcriptions on the new organ at the Paris Philharmonie. It is an incredible organ. The CD Voyages is now available.

What would you like to say to American organists?

Most of the readers are practicing organists or organ enthusiasts.

It is difficult to know, but what I would say is just hope and try to do our best. We need to convince people that the organ can really add to our life in many ways. I don’t know how it is in the United States with the relation to the clergy, but it can be complicated. I would say, at Notre-Dame, I can play the organ. I don’t have anything to do with the administration, with anything about running the cathedral. The organ is high, far away from everything. We are there, and if we don’t want to see the clergy, we can do it. It is better, though, to have a closer relationship.

The musicians go for an aperitif with the clergy, after the Sunday Masses and we are all together. It is rather funny, because we talk about little details, and we can banter back and forth. We have mutual respect for each other, which allows us an easy rapport. It is a sort of communion between the priest, the organist, and the musicians. We read written literature during the ritual action in the service. We cannot make the priest wait for two minutes because our chorale isn’t finished.

You time the organ music to the liturgical action?

Yes, so that we usually improvise, and it is much better. We can improvise in the style of what we heard, in imitation of a motet by the choir, or a certain thing. Sometimes the clergy react to what we do. After a prelude or a sermon, the priest might say he heard something from the organ and responds to the moment.

So the priests assume there is a dialogue with the organists?

Yes, of course. It works both ways. It is not possible to do something against one another. We can do everything. The music isn’t something to just make people quiet; it can make them cry or be angry. Usually after the sermon we do something soft, on the Voix celeste or something similar. However, I have a problem to improvise for two minutes on the full organ, even clusters, if it is the middle of the Mass. I have never heard a priest comment that it is too loud. This can only happen with a kind of relationship that allows everything to be open for discussion.

We have an organ that has a lot of possibilities. We have to exploit all those possibilities rather than focus on a prescribed response just because it’s the middle of the Mass. The context is not always the same. It is our job to create the atmosphere for the service. A great organ.

One of my favorite times is the introit for the 10 a.m. Gregorian Mass. 11:30 is the polyphonic Mass, which is always crowded with tourists, and the evening Mass is the cardinal Mass, most like a parish Mass. Notre Dame is not a parish, but that is when the local people come. From the introit of the first Mass we have Gregorian texts and their interpretations. I read the texts before the improvisation. The texts will be the source for a ten-minute improvisation. It is like a symphonic poem. We can bring people to the middle of the day.

Let’s talk about memorization, because it is so important how to learn to learn. We try to do this with memorization, especially at the beginning, because people are scared. We say that a memory slip is like playing a wrong note. Don’t be afraid. If you get a piece in your head, you know how to come back to the music and learn the technique to do so, you won’t have a problem. It is also a question of confidence. If you are confident, there is no problem.

It is like riding a bike. One must know first how to memorize the technical part, the best way to memorize the organ is to have all the connections together. Memorization is like a wall. When you see a wall, you see that there are three levels, even never the same size. In fact, the actual musical notes are one level of the stones. Another level is the harmony, another is the fingering, and then the music itself. All combined makes the big wall. Then, if there is one step missing, they fall down. If you have learned the notes, then the wall falls down. So it is important to be sure that everything is in place.

You must know what is the fingering there, without moving the fingers. Be able to copy the music down like it is in the score, to make sure it is the same as the score. What I do for the students, because they are so scared, is I say “stop” while they are playing. I ask if they know where they are, and ask them to pick up the music two bars later.

Then, before I have to finish by talk- ing about memorization with Litaize. We attended each other’s lessons with him in his studio. He told me: “You require it but we wanted it. We were there at the same time. I listened to the lessons, and it was very nice. When he wanted to make people happy, he could play at the right tempo, the place in the music he wanted to demonstrate. It was like he had a film of the organ going in his head, and he could play anywhere he wished. I do that with the students, and it is so effective. It is even better with a trio. We ask the student to play, and then I turn one manual off and have them continue. This teaches them that they can go anywhere.

They have learned the music deeply.

Yes. Once you have the music in your head, then it is easy to practice all the time. You don’t need an organ to prac- tice. Of course, you have to learn the notes on a piano or organ. Once it’s in your head you can practice while you’re walking, in the shower, sleeping. One can practice twenty-four hours a day.

It’s time we bring this to a close, and I think our readers will be interested in hearing what you have said today. I appreciate the time you have taken today to meet me the day before your recital. I look forward to hearing your recital tomorrow. Best wishes.

Thank you very much.

Lorraine Brugh is currently resident director of Valparaiso University’s University Center in Cambridge, England. She is professor of music and the Frederick J. Kraus Organ Fellow at Valparaiso University, Valparaiso, Indiana.

Editor’s note: On Monday, April 15, the Cathedral of St. John the Evangelist in Philadelphia suffered a catastrophic fire that has damaged much of the historic building. Some of the edi- fice and its pipe canons have survived, and a state that continues to be assessed for eventual restoration. Mr. Latry recorded a compact disc on the cathedral organ in his January, the last CD recorded before the fire. Released by La Dolce Vita, Bach to the Future features works of Bach, including the St. John’s Passion. For information, readers may visit: www.ladolcevita.com. The disc is also available from www.amazon.com, and other resources.

Various news media sources of the world have reported that numerous donations have been made to rebuild the cathedral. However, Mr. Latry has pointed out that a very differ- ent and very real problem exists as the 67 employees of the cathedral work without an income. Those who wish to make a contribution to the rebuilding of the cathedral and to assist those who work at the cathedral may visit: https://www.notredamedeparis.fr/participate-in-the-reconstruction-of-the-cathedral/
The city of Erfurt was, by the middle of the seventeenth century, the most important cultural center in the central German heartland of Thuringia (Figure 1). With nearly 15,000 residents, Erfurt was the largest city in the Erfurt region, a small village just outside Erfurt, and a respected craftsmanship class, though the musician Buttstett's name was quite common in city records at least a century prior to the birth of Johann Heinrich. Primarily toolmakers and furriers, the Buttstett clan belonged to the respectable craftsmen class, though the musician Buttstett's father (also named Johann Heinrich) deviated from such trades to become a Protestant clergyman.

Beginning in 1664, the pastor Buttstett became a prominent clergyman in Bindersleben, a small village just outside Erfurt. He apparently also had a fair amount of knowledge of and love for music that the Bindersleben community thanked him for his assistance in procuring an instrument for the parish.2 The eldest of at least three sons and one daughter, the second son Georg Christophorus also joined the clergy, as did his father upon the latter's death, while little is known of the third son Johann Jakob and daughter Anna Salma. It is interesting to note that all of the sons would have attended the Ratsgymnasium in Bindersleben under the tutelage of David Adlung, whose son Peter Adlung succeeded for one year by Nikolaus Vetter. Following Vetter's departure in 1691, Johann Heinrich Buttstett became the organist of the Predigerkirche on July 19 of that same year (Figure 3). Prior to his appointment at the Predigerkirche, Buttstett had served as organist at the smaller Reglerkirche from 1684 until 1697, and then as organist and teacher at the Kaufmannskirche (Figure 2), and he gathered around him a large circle of students. In addition to Buttstett and the Johann Christoph Bach (Johann Sebastian's brother), Nikolaus Vetter, and Johann Christian, rivers of organ music here for over twelve years.3

Upon Pachelbel's request to take his leave in 1690 attests to the level of great respect and appreciation the city had for this famous musician.4

After Buttstett's appointment as court organist in Stuttgart, he was succeeded for one year by Nikolaus Vetter. Following Vetter's departure in 1691, Johann Heinrich Buttstett became the organist of the Predigerkirche on July 19 of that same year (Figure 3). Prior to his appointment at the Predigerkirche, Buttstett had served as organist at the smaller Reglerkirche from 1684 until 1697, and then as organist and teacher at the Kaufmannskirche and Kaufmannsschule. The former position was most likely part of an apprenticeship, while the later Kaufmannskirche position can be considered his first full-time employment. Interestingly, beginning May 19, 1690, during his tenure at the Kaufmannskirche, Buttstett was already appointed to the Predigerkirche as a sort of Werkmeister.5 Simultaneously, Buttstett's dual roles as organist and Werkmeister at the Marienkirche in Leibzig, Buttstett was charged with collecting duties and maintaining the church's financial books. Upon his appointment as organist of the Predigerkirche, Buttstett was known to be a prototype and continued in both roles until his death.

The prestigious position at the Predigerkirche was multifaceted. The duties of the position were carefully prescribed in Pachelbel's extant contract, dated June 19, 1678, and restated in the Fussbuch of 1693.1 beginning with the title "Instruction for Mr. Johann Heinrich Buttstett as organist of the Predigerkirche."

He [Pachelbel] was to precede the singing in a half-hour recital at the end of the afternoon service, using the entire resources of the organ to delightful and euphonious harmony.6

Further, like most of his contemporaries, Buttstett was required to maintain all organs and regals. He was responsible for playing two Sunday services at 9 a.m. and 2 p.m., in addition to Saturday vespers and high feast days. However, if it is clear that Buttstett did not serve as Kantor for the Predigerkirche. This role was filled by at least four different musicians during Buttstett's long tenure in Erfurt. Thus, it is unlikely that Buttstett was actively involved in the musical education of choristers at the Predigerkirche, which is perhaps the reason for so few choral works by Buttstett are extant. Finally, in his preface to Ut, sol, la: "Buttstett makes reference to his work for both Protestant and Catholic churches in Erfurt, but unfortunately, other than four extant Latin Masses, no other details of this ecumenical service are forthcoming.

Of Buttstett's personal life, we know relatively little, but the facts that are known are indeed interesting. As he held arguably the most prestigious position for a church musician in Erfurt, Buttstett was quickly and easily granted official citizenship to the city in 1693 and was named Ratsorganist. With citizenship came the right of beer ownership and admission to a prestigious shooting club, both of which surely must have brought the composer some measure of personal satisfaction. Still, in his published works, Buttstett often referred to the large Hauskreutz: he had to bear and endure, perhaps referring to a house life frequented by death. He married Martha Lämmerhirt (second cousin to Elisabeth Lämmerhirt, the mother of Johann Sebastian Bach) on July 12, 1687, at the Erfurt Reglerkirche. Their oldest son Johann Laurentius was born in 1688, and they had at least six more boys and three girls, though it is assumed that many died quite young as there is no mention of four of the

Figure 1, Erfurt in 1650

Figure 2, Erfurt Predigerkirche

By Scott Elsholz

Part 1: His life and work
children beyond their birth records. Of his children, his eldest son applied for the Predigerkirche position upon his father's death, though he was clearly outranked by Jakob Ailing. Johann Heinrich's son Johann Samuel would eventually be the father of Franz Vollrath Buttstett, who would become a fairly successful organist and composer in the pre-Classical style of the mid-eighteenth century. Martha Lämmerhirt Buttstett died in 1711, and there is no record of Johann Heinrich Buttstett marrying again.

Like his teacher Johann Pachelbel, Buttstett gathered around himself a large group of students, the most famous of whom were Johann Gottfried Walther and Georg Friedrich Kauffmann. Walther was able to copy it in its entirety. Walther and Kauffmann only studied with Buttstett for a short time, and their episode perhaps elucidates the reason for such an abbreviated period of study. In his preface to the Musische Clavier-Kunst und Vorraths-Kammer, Buttstett stated that he had over one thousand compositions in manuscript that would someday be ready for publication. But, perhaps due to circumstances discussed below, after the Clavier-Kunst of 1713, he would not publish a single keyboard work, and most of his manuscript copies are certainly lost. Nevertheless, likely due to the number of students who may have copied his works and disseminated them throughout central Germany, many other compositions still exist and deserve some mention. Two free works, the Praebulbut in G Major from the Clavier-Kunst and the remarkable "Tremolo" Fugue in E Minor, are included in the Andreas Bach Buch and were likely copied by Johann Christoph Bach. Of the free works, there also exist five additional fugues attributed to Buttstett (two of which are spurious) and one Prelude and Fugue. Also, as would be expected given the contractual requirements of his position at the Predigerkirche, a far greater number of chorale-based works have been preserved. Styles represented included cantus firmus chorales, chorale partitas (including verses reminiscent of J. S. Bach's famous written-out accompaniment to In dulci jubilo, BWV 728), chorale fuguetta, ornamented chorales, and figured chorales. Buttstett's chorale-based works feature some of his finest and most concise writing, and he was undeniably influenced in his compositional forms and techniques by his teacher Pachelbel.

Buttstett's fame, however, largely rests on a very public and protracted dispute with the great theorist and writer Johann Mattheson. In 1713, Mattheson published the first of a series of writings on music theory, aesthetics, rhetoric, history, and other varied topics, namely Das neue-creoëffnete Orchester. This three-part treatise, respectively dealing with musical nomenclature, compositional rules, and musical criticism, was one of the first to present the twenty-four major and minor keys as the basis for all contemporary musical composition. He decried previous authors, in particular Athanasius Kircher and his Musurgia universalis (1650), for their adherence to the ancient church modes in their writings, arguing that they often ignored actual compositional practice in their analyses. For instance, about Kircher's apparent omission of C minor, he states:

It would be no idle curiosity to investigate whether it was by care error or by a most profound ignorance that this most attractive key merited a place neither in the authentic, plagal, or transposed modes, nor even in the ecclesiastical or Gregorian tones. The stupidity of the ancients is hardly to be believed, much less excused! Throughout his discussion of the keys versus the modes, Mattheson continued to use such vitriol. Although Mattheson saw a place for the retention of the church modes, namely in sacred music, he considered them to be completely inappropriate for contemporary composition.

Mattheson's work inspired much derision among conservative musicians, with the greatest critic being Johann Heinrich Buttstett. In ca. 1715, Buttstett published his complete repudiation of Mattheson's theories in Ut, mi, sol, re, fa, la, tota musica et harmonia aeterna (Figure 5). On his ornately decorated frontispiece (ironically with symbolic representations of major and minor triads), Buttstett states,

Ut, mi, sol, re, fa, la, the totality of music and eternal harmony, or newly published, old, true, sole, and eternal Foundation of Music, opposed to the Neu-creoëffnete Orchester, and divided into two parts, in which, and to be sure in the first part, the erroneous opinions of the author of the Orchester with respect to tones or modes in music are refuted. In the second part, however, the true foundation of music is shown, Cardinalis solmization is not only defended, but also shown to be of special use in the introduction of a fugal answer;
Approach toward Music Composition. 22 New theoretical and more cosmopolitan a battle that had been clearly won by a of conservative German music theory, Buttstett's arguments were the last gasp and intellectually superior Mattheson. The exception being Johann Joseph Fux. The side of the debate (the most notable matter, most of whom take Mattheson's leading musicians and scholars on the taking previous authors out of context thing. He goes on to accuse Buttstett of that there are simultaneously two and Buttstett also argues against Mattheson's tri-partite classification of musical style (Ut, Mi, Sol, Re, Guido d'Arezzo and the subtitle is a play on Buttstett's own title: "Ut, Mi, Sol, Re, Mi-Sol-Re-La, tota Musica et Harmonia Stylorum", 1717). He derides composers who rather cumbersome nine-part classification, favoring Kircher's rather cumbersome nine-part classification, and he denounces composers who favor profutable "popular and accessible music" over the more intellectually demanding counterpart. 23 As George Buelow succinctly states, "In sum, he [Buttstett] believed that Mattheson was leading musicians to chaos by abandoning the rules of music which had been valid for more than 100 years." Mattheson responded to Buttstett in 1717 with Das beschetzte Orchestre, a merciless satire of Buttstett's opus. 24 The frontispiece depicts a tombstone for Guido d'Arezzo and the subtitle is a play on Buttstett's own title: "Ul, Mi, Sol, Re, Fa, La—Tolte [i.e., deaf] (nicht Tota Musica.)" Citing Buttstett's insistence on only one true semitone, Mattheson points out that Buttstett also mentions that there are simultaneously two and twelve semitones per octave, thus leading Mattheson to ask how there can all and diverse of something. He goes on to accuse Buttstett of taking previous authors out of context and finally solicits the opinions of other leading musicians and scholars on the matter, most of whom take Mattheson's side of the debate (the most notable exception being Johann Joseph Fox). While Buttstett responded yet again in 1718, he was no match for the witty and intellectually superior Mattheson. Buttstett's arguments were the last gasp of conservative German music theory, prominent especially among organists, in a battle that had been clearly won by a new theoretical and more cosmopolitan approach toward music composition. 25 Following this debate, it is plausible that, in defeat, Buttstett had given up on his dreams of publishing a multi-volume series of keyboard compositions. The only publication that remained to come from his hand after the end of 1720, the aforementioned four Latin Masses. Thus, the ambitious project that had begun with the Musica Poetica: Musica Poetica: Musica Poetica: Musikalischen Zeitschrift, 3 (Stuyvesant: Pendragon, 1989), 116–7. 20. George J. Buelow, "Buttstett, Johann Heinrich," The New Grove Dictionary of Music Online, ed. Laura Macy, http://www. oxfordmusiconline.com (accessed February 24, 2012). 21. David Yeandsley, "Achromatic and Cope- terpoint in an Age of Reason," Journal of the American Musical Society, 51:2 (Summer 1998), 214. 22. The "-" in the title was a convention of the German Fraktur typeface (the typo- graphic style used for the title page and pref- ace of the Clavicembal) for compound words in titles, common from the sixteenth to early twentieth centuries. 23. Ziller, trans. Elke Kramer, adapt. Scott Elsholz, 22.
The chancel façade as seen from the console opposite

The Swell forms the core of the instrument with foundations including a pungent 8' Viole de gambe, a matching 8' Voix Celeste, a gentle 16' Läblich, and a velvety 8' Doler Flute and Celeste combination. Building on this is a solitary 4' Hautboy with capped resonators can add a reedy tang to this ensemble or sing as a mezzo solo voice. One dynamic higher is the Swell's 8' cornet décomposé, whose wide-scaled tapered ranks fuse together richly. With choral accompaniment in mind, the Swell's III-V Full Mixture is harmonic in composition, meaning its uppermost pitch is constant through most of the compass while the fourth and fifth ranks add lower pitches to fill in the chorus. The Swell is crowned by a grand reed chorus that begins, crucially, with a full-length 16' Double Trumpet through an 8' Cornopean to a 4' Clarion. On five inches of wind pressure, these stops feature thick-spotted metal resonators, harmonic trebles, and Willis-style shallots. This powerful, golden-toned chorus can also be transferred as a group from the Swell to the other divisions via stopknobs to facilitate dynamic effects.

The three expressive division, the Choir-Solo, is something of a partner to the Great with additional foundation stops and distinctive solo voices. The 8' Flûte harmonique isn't a throbbing solo stop so much as it is a building block in a traditional fonde ensemble when coupled to the Great. Building on this 8', the vibrant 4' and 2' harmonic flutes provide a lighter chorus to their equivalent Great combination. The 8' Geigen brings a keen edge to the fonde, while its 16' extension provides depth and richness without getting muddying. The 16' Geigen's clean pitch

A view of the chancel and the new Létourneau pipe organ from Christ Church’s nave (photo credit: Barbara Steimle)

**Cover feature**

**Orgues Létourneau, Saint-Hyacinthe, Québec**

**Christ Episcopal Church, Tuscaloosa, Alabama**

**From the Builder**

It is unusual for an organbuilder to finish two instruments for churches a few blocks apart within two calendar years. Nonetheless, this is what happened in Tuscaloosa, Alabama, and we consider ourselves fortunate to say so. The first of these was our Opus 129 for First Presbyterian Church, which we completed in January 2016 (see the May 2017 issue of THE DIAPASON for more details). This 73-rank instrument's warmth and array of color piqued the interest of the organ committee at the nearby Christ Episcopal Church. Led by Mr. Wilson Green, this committee was already studying what to do with the church's ailing pipe organ. Having been serially rebuilt without success, its indifferent placement in Christ Church's organ chamber was its biggest challenge. The instrument's monochromatic tonal scheme and obsolete windchests were contributing factors in the decision to start from scratch and commission an all-new pipe organ.

An organ like that at Christ Church does require a change in mindset from, say, a freestanding instrument like Opus 129. Here, there is a wide floor-to-ceiling opening across the chancel's south sidewall into the chamber. A smaller arch-shaped opening on the chamber's west wall leads to the nave. The emphasis here would be on fitting the organ into a traditional Episcopal liturgy. This fits, in many ways, with the organ's placement in a chamber. The emphasis here would be a profusion of smooth foundation color; elegant solo voices, and choruses in all families of organ tone, all backed by exceptional dynamic control. The organ's repertoire was kept in mind of course, but this instrument's raison d'être was always going to be the choral anthems of Howells, Parry, and Stanford.

Carefully studying the chamber, we determined there was enough space for a three-manual instrument, two of the three manual divisions would be under expression at the back of the chamber, with space to spare in front for Great and Pedal divisions. Working with the church's music director and assistant director of music, Tyler Canonico, Opus 132's stoplist soon took shape.

Christ Church's organ committee was unambiguously they wanted an instrument that would excel in accompanying the Episcopal liturgy. This fit, in many ways, with the organ's placement in a chamber. The emphasis here would be a profusion of smooth foundation color; elegant solo voices, and choruses in all families of organ tone, all backed by exceptional dynamic control. The organ's repertoire was kept in mind of course, but this instrument's raison d'être was always going to be the choral anthems of Howells, Parry, and Stanford.

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The pipes of the Choir-Solo 8' French Horn during pre-voice-in the Létourneau workshops

and responsiveness in the bass octaves is especially welcome when deployed as a pedal stop. Meanwhile, the 8' Vinda maris pairs with the V Cegno to provide the organ’s third and boldest celeste effect. The 8' French Horn was a request from Christ Church’s rector, the Rev. David Meginniss, and given its rare appearances in choral accompaniments, its performance is much anticipated.

The organ’s solo stops are not to be missed. The Choir-Solo 8’ Flûte harmophone has a particularly bright and clear sound, particularly in the upper octave. The 8’ French Horn is one of my favorites, with a robust nobility and a generous number of divisional and general pistons (with a sequencer) to facilitate colorful accompanying.

The instrument was installed in January of 2018, and the voicing process continued through to the fall of that year. From the Chair of the Organ Committee, Andrew Forrest and Dudley Oakes were particularly effective in listening to our concerns and making tonal recommendations to Tyler Canonico, our technical consultant. He explained their design choices and how they were intended both to enhance the listening experience in the room and to mitigate the lack of direct linearity with the listener. Communication was always clear and timely, and I’m grateful for the event’s positive outcomes. We have been afforded an instrument that is musically and visually in tune with our historic space. The best compliment I receive is, “It looks beautiful!”, but honestly, it sounds even better. And perhaps most of all, the Létourneau installation and final finishing tasks were magnificent. The Christ Church staff was sad to see them leave us when they finished!

Finally, a sincere thank you to Hubert Guthrie, both the church’s contractor and a parishioner. His tenacious efforts to inspire the organ committee was essential to the project’s success, resulting in the best possible acoustic conditions for the new instrument—a rare combination.

From the Chair of the Organ Committee

The Swell 16'–8' reed chorus with the Swell 8' Hautboy in the foreground

The Swell Full Mixture III–V
c1 to e2 15 19 22 22 26
f2 to e3 12 15 19 22
f3 to e4 8 12 15 19 22
g4 to e5 1 5 12 15

The Great 42-scale 8' Flute is a chokey, chameleon-like voice of weight. Comparatively, the 4’ Principal was also voiced with slots and on higher wind pressure; it has a bold, driving sound that fits with the Contra- stops to give the pedal line a great deal of weight. Conversely, the 16' Full Bass is less powerful with a sweeter, more transparent sound and fewer stops.

When the contract was signed for the new instrument, the organ project at Christ Church had a fixed 8' budget that precluded any façades. Likewise, some of the stops in the specification were initially console preparations, meaning they were part of this instrument’s technical designs but would not be provided with the instrument. The contract between the church and Létourneau was written such that if we were given the green light by a certain date, the façades and/or the prepared-for-stops could be built and installed at the same time as the organ itself. The organ committee went to work raising the organ project’s profile and explaining the opportunity at hand to the parish. They were tremendously successful; the gifts they raised came from many sources and enabled the complete instrument to be installed. Once our visual designs had been enthusiastically approved, our cabinet makers began construction on the instrument’s two façades made from solid mahogany. The display pipes are made from a 70% polished tin alloy from the Great 8’ Diapason and the Pedal 8’ Principal ranks.

The three-manual console shell was built from solid red oak while the interior puts swathes of dark walnut to good use. From the outset, the layout of the various console controls was a particular point of interest for Tyler Canonico and Wilson Greens; many enjoyable discussions were had about the best practices from around the globe, and several different layouts were evaluated. The result is compact, logical, and comfortable. In a nod to the British tradition, the stop knobs for each division are arranged in two columns and set within individual walnut johns. The console’s express intentions also mark the debut of a new style for Létourneau, featuring a pedal made from maple for durability and breadth in the surrounding walnut. A chronicled stainless-steel surface discreetly displaying the Létourneau logotype is then overlaid with rubber cleats for grip above and below. Opus 132’s switching system and combination action were designed for our Solid State Organ Systems console having 300 levels of memory, an adjustable crescendo pedal, and a generous number of divisional and general pistons (with a sequencer) to facilitate colorful accompanying.

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—Wilson Green

Three manuals, 43 stops, 2,162 pipes

Great Mixtures IV
c1 to b2 19 22 26 29
f3 to b4 15 19 22 26
c2 to b3 12 15 19 22
c1 to b2 8 12 15 19
f2 to e3 1 5 12 15

Great windchest situated to face the choir in the room. The 8’ Flute is a cheery, chameleon-like voice. The 16’ Contra Tubas extension in the Pedal has a big, round bass tone that ensures the instrument never sounds unfettered.

In contrast to these two colorful expressive divisions, the Great has been stripped down to the essentials. There is a warm principal chorus built around a 42-scale 8’ Open Diapason, with the Great wind chest situated to face the nave’s tone opening. The 8’ Flute Harm is a cheery, chameleon-like voice that does light solo duty or hummers up the ensemble. For flexibility, a number of stops from the Choir-Stops have also been made available on the Great manual.

The Pedal division is like the Great: minimalist but effective. The 16’ Contra pipes are made from spotted maple and voiced with slots and beards, giving the pedal line a well-defined point. The 16’ Subbass, with its pipes in yellow

Christ Episcopal Church, Tuscaloosa, Alabama

WWW.THEDIAPASON.COM JUNE 2019
The Thomas Rees Memorial Carillon
Springfield, Illinois

The 58th International Carillon Festival in Springfield, Illinois, will take place June 2–7. First held in 1962, the festival annually presents numerous recitals featuring carillonneurs from the United States and abroad. The festival is presented by the Springfield Park District with the support of the Rees Carillon Society and the Carillon Belles. Two recitals are held each evening, except Wednesday, in addition to other entertainments. Individuals and families are encouraged to bring a picnic dinner as well as lawn chairs and blankets. There is a large video screen at the base of the carillon tower that allows the audience to view the carillonneur in action.

The 2019 festival schedule: June 2: 6:00 p.m., Trinity Summer Band, 6:30, Lisa Lonie, 7:15, Trinity Summer Band; 7:40, Carlo van Uitl; 6:30, Eddy Flute Clair, 6:30, John Gouwens, 7:00, Collette; 7:40, Carlo van Uitl; 6:00, Cast of Peter Pan at the Muni, 6:30, Wesley Ara, 7:15, Cast of Peter Pan, 7:40, Lisa Lonie; 6/4, 6:00 p.m., Springfield Saxs, 6:30, Wesley Ara, 7:15, Springfield Saxs, 7:40, John Gouwens, 6:00, 6:00 p.m., Springfield Municipal Band, 6-30, Arne Abbenes, 7-15, Springfield Municipal Band; 7-40, Carlo van Uitl, with fireworks and carillon music at dusk. For information: www.carillon-erec.org.

St. Chrysostom’s Episcopal Church
Chicago, Illinois


The eighth edition of the “Queen Fabiola” International Carillon Competition will take place in Mechelen, Belgium, July 10–14. The competition was established in 1987 under the patronage of Her Majesty Queen Fabiola and is now held every five years. All candidates will perform on the carillon in the tower of St. Rombout’s Cathedral for the qualifying round. An international jury will select five finalists who will continue with three rounds: another performance on the carillon of St. Rombout’s, a solo performance on a chamber carillon, and a performance on the chamber carillon with a brass ensemble. An additional innovation this year is that all candidates may participate in an improvisation competition if they wish.

There are two required pieces for the competition: Invicta for mobile carillon and brass ensemble by Stefano Colletti, and A Fast, Wild Ride for solo carillon by Geert D’hollander. The latter was commissioned by the Belgian Royal Carillon School “Jef Denyn” specifically for the competition. The first prize-winner will receive €3,000, and there are also monetary awards for the other four laureates, the improvisation competition winner, plus the SABAM award for the best performance of a Belgian contemporary piece. For information: https://hexaardschool.nerehelen.be/queen-fabiola-competition.

The Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine has announced its “Music for Mayo” carillon music series. The annual initiative will commission one new composition for solo carillon. Each new work will be premiered on the carillon of the Mayo Clinic in Rochester, Minnesota, before being made available to carillonneurs around the world. The program seeks not only to expand the repertoire of quality modern compositions for the carillon, but also to ensure that carillonneurs have accessible to all members of the carillon community. Composers from varied backgrounds across the world will be selected making each piece unique and highlighting the diversity of patients, staff, and guests at the Mayo Clinic.

The inaugural composition, City of Lights, was composed by Dr. Scott Allan Orr, a carillonneur and also lecturer at the University of Oxford. It will be premiered by Mayo Clinic Carillonneur Austin Ferguson on June 22. Dr. Orr states that the work “is a play on American concepts, drawing on inspiration and themes from the 20th century through the works of Aaron Copeland, jazz, and the rush of the urban metropolis.” For information: http://history.mayo.edu/events/tours-events/carillon-music-and-concerts.php.

The Guild of Carillonneurs in North America has announced the winners of its 2019 Johan Franco Carillon Composition Competition. There were eleven submissions and eight jury members who evaluated the pieces based on their usefulness to the carillon community, effectiveness on the carillon, playability, originality, and general musical interest. Prizes were awarded for first and second place as well as two performance awards. The four scores will be premiered and published at the Guild’s congress in June 10–14 at Bok Tower Gardens, Lake Wales, Florida. The first prize and $1,500 were awarded to Mathieu Polak for A Butterfly’s Dance. The second prize and $750 were presented to Pamela Ruitter-Feenstra for Poemakers. The performance awards and $100 went to Peter Paul Olejar for Imaginary Dances and to Julie Zhuo for As swiftly and fading as soon. For further information: www.gena.org.

The Singing Tower of Bok Tower Gardens in Lake Wales, Florida, constitutes the most unified, evocative setting for the carillon in North America. Edward Bok’s entire sanctuary was created on a spare sand hill to showcase the carillon for serene enjoyment. Frederick Law Olmsted, Jr., landscaped the garden, while architect Milton B. Medary designed the neo-Gothic tower. Sculptor Lee O. Lawrie, met- aborer Samuel Yella, and tinsmoker J. H. Dülles Allen decorated the tower with animals, plants, Biblical stories, and the zodiac, symbolically representing the life, history, and legends of Florida. The carillons bells of 1929 were cast by Taylor of England and comprised four octaves. Subsequent expansions and replacements in 1929, 1966, and 1987 were completed by Taylor, resulting in the grand five-octave carillon of today. This carillon is the third heaviest in North America, with a D-sharp bourdon of nearly 12 tons. The carillon tower is notable for its library and archives, including that of the Guild of Carillonneurs in North America.

The current carillonneur is Geert D’Hollander, who has been active as a performer, teacher, and composer for over 35 years. He won over 30 international competitions for carillon performance or composition and has held positions at the Royal Carillon School in Mechelen, Belgium; the University of California, Berkeley, and other institutions. The carillon is performed on twice daily at 1:00 p.m. and 3:00 p.m. The gardens also host an international carillon festival every March, currently in its 90th year. June 10–14, 2019, the Bok Tower Gardens will host the annual congress of the Guild of Carillonneurs in North America. For information: https://boktowergardens.org.

——Kimberly Schaefer, PhD
Founder and Partner, Community Bell Advocates, LLC
www.communitybelladvocates.com
communitybelladvocates@gmail.com

The bells in the Singing Tower (photo credit: Geert D’Hollander)

The clavier of the Singing Tower (photo credit: Geert D’Hollander)

Carillon Profile
Bok Tower Gardens, Lake Wales, Florida

John Taylor & Co., Loughborough, England

www.thediapason.com
**Calendar**

This calendar runs from the 15th of the month in prior issue through the following month. The deadline is the first of the preceding month (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. **+=CPCD centre event, += organ dedication, ++= OHS event.** Information cannot be accepted unless it specifies artist name, date, location, and hour in listing. Multiple listings should be in chronological order; please do not send duplicates. The Editor regrets that it cannot assume responsibility for the accuracy of calendar entries.

**UNITED STATES**

16 JUNE
- Monica Czaus; Kimmel Center, Philadelphia, PA 11 am & 5 pm

16 JUNE
- Robert McConnell; St. Hedwig Catholic Church, Milwaukee, WI 12:15 pm
- Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm
- Stephen Buzard; Loyola University, Chicago, IL 3 pm

17 JUNE
- **Michael Hoy:** Cathedral of St. John the Evangelist, Milwaukee, WI 7:30 pm

19 JUNE
- **Johnathan Vaughn:** Methuen Memorial Music Hall, Methuen, MA 8 pm
- **Michael Soto:** Christ Church, Michigan City, IN 12:15 pm
- **Stephan Schnurr:** Trinity Lutheran Kaukauna, WI 12:15 pm
- **Jillian Gardner:** St. Peter & Paul Catholic Church, Milwaukee, WI 1:15 pm
- **Lynne Davis:** Church of the Gesu, Milwaukee, WI 7:30 pm

20 JUNE
- **Michael Mills:** Holy Name Chapel, Madison, WI 7 pm

23 JUNE
- **Jackson Borges:** Washington National Cathedral, Washington, DC 6:15 pm
- **Karen Beaumont:** St. Hedwig Catholic Church, Milwaukee, WI 2 pm

24 JUNE
- **Robert McConnell:** Presbyterian Homes, Evanston, IL 1:30 pm

26 JUNE
- **Christa Rakich:** Methuen Memorial Music Hall, Methuen, MA 8 pm
- **Ahreum Han:** Church of the Gesu, Milwaukee, WI 7:30 pm

27 JUNE
- **Dan Verkuilen:** Holy Name Chapel, Madison, WI 7 pm

28 JUNE
- **Manijem Thoene:** St. Francis of Assisi Catholic Church, Ann Arbor, MI 7:30 pm

30 JUNE
- **Joshua Stafford:** Chautauqua Institute, Chautauqua, NY 8:30 pm
- **Scott Dettra:** with brass; Central Reform, Grand Rapids, MI 8 pm

1 JULY
- **Nathan Laube:** St. Joseph Catholic Cathedral, Buffalo, NY 8 pm
- **Alan Morrison:** workshop; Crowne Plaza Hotel, Cherry Hill, NJ 8 am
- **Daniel Roth:** Haddonfield United Methodist, Haddonfield, NJ 8:30 pm
- **Huw Lewis:** Miller Center for Musical Arts, Hopkinton, Holland, MI 3:15 pm
- **Lynne Davis:** St. Andrew's by the Sea, Hyannis Port, MA 12:15 pm

2 JULY
- **Michael Hoy:** Westminster Presbyterian, Buffalo, NY 11 am
- **Monica Czaus:** St. Mary’s Episcopal, Haddon Heights, NJ 9:30 am
- **Daniel Roth:** Haddonfield United Methodist, Haddonfield, NJ 8:30 am
- **Hal Lewis:** Miller Center for Musical Arts, Hopkinton, Holland, MI 3:15 pm
- **Lynne Davis:** St. Andrew’s by the Sea, Hyannis Port, MA 12:15 pm
- **Karen Beaumont:** St. Hedwig Catholic Church, Milwaukee, WI 2 pm
- **Michael Mills:** Holy Name Chapel, Madison, WI 7 pm

3 JULY
- **Nathan Laube:** Maryknoll Congregational, Grand Rapids, MI 8:30 pm
- **Matt Gerhardt:** Christ Church, Michigan City, IN 12:15 pm
- **David Bolote:** St. Thomas Episcopal, Menasha, WI 12:15 pm
- **Jillian Gardner:** Sinaiwawa Mound, Sinsinawa, WI 11 am

4 JULY
- **Chelsea Chen:** masterclass; Holy Trinity Lutheran, Buffalo, NY 9 am
- **Bruce Nevisick:** hymn festival; St. Joseph Catholic Cathedral, Buffalo, NY 2 pm
- **David Higgs:** Westminster Presbyterian, Buffalo, NY 7 pm

5 JULY
- **Edward Alan Moore:** St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
- **Lizy Williams:** Methuen Memorial Music Hall, Methuen, MA 8 pm
- **Kent Jager:** Christ Church, Michigan City, IN 12:15 pm
- **Nanomi Rowley:** Faith Lutheran, Appleton, WI 12:15 pm

6 JULY
- **Matthew Buller:** Holy Name Chapel, Madison, WI 7 pm

14 JULY
- **Michael Andrew Hammer:** St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm
- **David Jaronowski:** Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

16 JULY
- **Christian Lane:** Dennis Union Church, Dennis, MA 7 pm
- **Alice Chris:** The Riverside Church, New York, NY 7 pm

17 JULY
- **John Walthausen:** Methuen Memorial Music Hall, Methuen, MA 8 pm
- **Andreas Schaeffler:** St. Bernard Catholic Church, Appleton, WI 12:15 pm

18 JULY
- **David Janies:** Holy Name Chapel, Madison, WI 7 pm

19 JULY
- **Nicholas Schmelter:** Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

21 JULY
- **Karen Beaumont:** St. Hedwig Catholic Church, Milwaukee, WI 2 pm
- **Ahreum Han:** Loyola University, Chicago, IL 3 pm

24 JULY
- **Kevin Reel:** Methuen Memorial Music Hall, Methuen, MA 8 pm
- **Loray Moore:** Christ Church, Michigan City, IN 12:15 pm
- **Jeffrey Verkuilen:** First Congregational UCC, Appleton, WI 12:15 pm

25 JULY
- **James Grzadzinski & Rachel Mallette:** Holy Name Chapel, Madison, WI 7 pm

28 JULY
- **Bruce Ludwick:** St. Paul Catholic Cathedral, Pittsburgh, PA 3:30 pm

29 JULY
- **Joshua Stafford:** St. Philip the Apostle Catholic Church, Saddle Brook, NJ 7:30 pm

31 JULY
- **Julian Wachner:** Methuen Memorial Music Hall, Methuen, MA 8 pm
- **Carole Garrett:** Christ Church, Michigan City, IN 8 pm
- **Paul Weber:** First English Lutheran, Appleton, WI 12:15 pm

**UNIVERSITIES**

**United States**

2 JUNE
- **Steven Eglser:** Central Michigan University School of Music Mt. Pleasant, MI 48859 egler1s@cmich.edu

7 JULY
- **Nicholas Schmelter:** Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm

8 JULY
- **Kevin Reel:** Methuen Memorial Music Hall, Methuen, MA 8 pm

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Calendar

3 JULY
Donato Cuzzatzi; St. Michaelis, Hamburg, Germany
Andrej Chorosinski; Frauenkirche, Dresden, Germany
Graham Thorpe; London Oratory, London, UK

4 JULY
David Timm; Dom, St. Petri, Bremen, Germany
Christian Ivan; Attekirche, Brauweiler, Germany

5 JULY
Philip Crozier; Cathedral, Riga, Latvia
Marco Aurelio Lischi; Evangelische Bischöfliche Kirche, St. Matthäus, München, Germany
Anna-Victoria Baltrusch; Reotierirte Kirche Neumünster, Zürich, Switzerland

6 JULY
Peter Tiefengraber; Wallfahrtskirche Maria Kranz, Marburg, Germany
Johannes Trümpler; St. Michaelis, Hamburg, Germany

7 JULY
Jonathan Ryan; Jesuitenkirche, Vienna, Austria
Hayde; Marienkirche; Dom, Altenberg, Germany

8 JULY
Marcel van Westen; Dom, Altenberg, Germany
Jean-Claude Hodeau; Willibrordi-Dom, Wesel, Germany

9 JULY
Benjamin Righetti; Westminster Abbey, London, UK

27 JUNE
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The Diapason • June 2019
Calendar

Ensemble Corund; Munster, Bern, Switzerland 8 pm
Johannes Skudlik; St. Michaelis, Hamburg, Germany 7 pm
Benedikt Schmelz; Cathedral, Dresden, Germany 5 pm
Richard Elliott; Abbey, Seville, UK 1:10 pm
Malcolm Rudland; Westminster Abbey, London, UK 5:45 pm
Tjerk Wester; Protestant Church of St. Jerome, Meta- betchouan, QC, Canada 7:30 pm
Johannes Ebenauer; Kreuzkirche, Dresden, Germany 8 pm
Johann Xeo; Church of St. Jerome, Metabetchouan, QC, Canada 7:30 pm
10 JULY
Johannes Skudlik; St. Michaelis, Hamburg, Germany 7 pm
Johannes Ebenauer; Kreuzkirche, Dresden, Germany 8 pm
Johann Xeo; Church of St. Jerome, Metabetchouan, QC, Canada 7:30 pm
11 JULY
Marco Amherdt; Dom St. Petri, Bremen, Germany 7 pm
Martin Setchell; Dom, Altenberg, Germany 8 pm
Axel de Marnhac; Notre Dame des Neiges, Alpe d’Huez, France 8:45 pm
Alessandro Bianchi; St. Margarete Lüttich, London, UK 1:10 pm
12 JULY
Ingeborg Schubert; Aureliuskirche, Cologne, Germany 8:45 pm
Students of Stuttgarter Orgelakademie; Münster, Obermaurach, Germany 8 pm
13 JULY
Roberto Marin; St. Michaelis, Hamburg, Germany 12 noon
Ulrich Theil; with trumpet; Stadtpfarrkirche, St. Martin, Bamberg, Germany 9:30 pm
Léon Berben; Basiliki, Tongeren, Belgium 4 pm
Andreas Liebig; Munster, Basel, Switzerland 12 noon
Karen Beaumont; St. Andrew’s Church, Quebec City, Canada 2 pm
14 JULY
Lukas Hasler; with soprano; St. Johann bei Herrenstein, Oststeiermark, Austria 6 pm
Pawel Pistor; Jesuitenkirche, Vienna, Austria 6:30 pm
Kornelia Kupsik; with tenor; Dom, Altenberg, Germany 11:45 am
Gustav Winkler; Dom, Altenberg, Germany 11:45 am
15 JULY
Ignaz Miichels; Cathedral, Brussels, Belgium 8:30 pm
Jürgen Krüger; Oratorcho der Chorakademie Dortmund; Münster, Überlinghen, Germany 7 pm
Elmar Lehnen; silent film, The Hunchback of Notre Dame; Münster, Herford, Germany 9 pm
16 JULY
Gerhard Löfter; Dom St. Petri, Bremen, Germany 7 pm
Alexander Fiseisky; Dom, Altenberg, Germany 7 pm
Alexander Perucki; to cello; Notre Dame des Neiges, Alpe d’Huez, France 8:45 pm
Joe Matthews; St. John the Evangelist, Upper Norwood, UK 7:30 pm
17 JULY
Ignace Michiels; Cathedral, Brussels, Belgium 8:30 pm
Jürgen Krüger; Oratorcho der Chorakademie Dortmund; Münster, Überlinghen, Germany 7 pm
Elmar Lehnen; silent film, The Hunchback of Notre Dame; Münster, Herford, Germany 9 pm
18 JULY
Thomas Capitate; Dom, Altenberg, Germany 8 pm
Jean-Paul Imbert; Notre Dame des Neiges, Alpe d’Huez, France 8:45 pm
Annemarita Balbirotch; with oboe, oboe d’amore & English horn; Münster, Bern, Switzerland 5 pm
Nathan Laube; Abbey, Seville, UK 12:30 pm
Matthew Jorysz; Westminster Abbey, London, UK 1:10 pm
20 JULY
Conrad Paul; St. Michaelis, Hamburg, Germany 12 noon
Luc Ponet; Basiliki, Tongeren, Belgium 4 pm
Alexandra Wiedlich; Munster, Basel, Switzerland 12 noon
Andrea Macinanti; St. Michaelis, Hamburg, Germany 7 pm
21 JULY
Gerold Krahntorf; Jesuitenkirche, Vienna, Austria 8:30 pm
Josef Hofer; St. Stefan, Oststeiermark, Austria 6 pm
Torgon Zepke; Dom, Altenberg, Germany 11:45 am
Kseniya Pogorelaya; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Christian Ingele; Dom, Altenberg, Germany 2:30 pm
Mathias Giesen; St. Paulus Kirche, Hamburg, Germany 6 pm
Roman Perucki; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
Andreas Cia Gallon; Abbey Church, Rommertin, Switzerland 5 pm
Margaret Phillips; Methodist Central Hall, Westminster, London, UK 3 pm
Peter King; St. Paul’s Cathedral, London, UK 4:45 pm
William Fox; Westminster Abbey, London, UK 4:45 pm
23 JULY
Ivan Duchnytsch; Erlöserkirche, München, Germany 7:30 pm
Lorenzo Ghielmi; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Lucas Benedict; Cathedral, Brussels, Belgium 8:30 pm
Bernard Heas; Munster, Bern, Switzerland 5 pm
Murray Forssombe服务区; Abbey, Sebby, UK 12:30 pm
Saskia Blott; St. George’s Hanover Square, London, UK 1-10 pm
James O’Donnell; Westminster Abbey, London, UK 7 pm
24 JULY
Winfried Böning; St. Michaelis, Hamburg, Germany 7 pm
Simon Johnson; Frauenkirche, Dresden, Germany 8 pm
Michael Emerson; Parish Church, Chingford, UK 1:10 pm
25 JULY
Wolfgang Zerzer; Dom St. Petri, Bremen, Germany 7 pm
Thomas Capitate; Dom, Altenberg, Germany 8 pm
Jean-Paul Imbert; Notre Dame des Neiges, Alpe d’Huez, France 8:45 pm
Annemarita Balbirotch; with oboe, oboe d’amore & English horn; Münster, Bern, Switzerland 5 pm
Nathan Laube; Abbey, Seville, UK 12:30 pm
Matthew Jorysz; Westminster Abbey, London, UK 1:10 pm
26 JULY
Joachim Neugut; Cathedral, Bruges, Belgium 8 pm
Ansgar Schiele; Münster, Überlinghen, Germany 7 pm
Stefan Kagi; Münster, Herford, Germany 9 pm
Markus Utz; with soprano; Münster, Konstanz, Germany 8 pm
Ellie Jollit; Collegiate Church, Neuchâtel, Switzerland 6:30 pm
27 JULY
Bernhard Marx; Cathedral, Lausanne, Switzerland 8 pm
Manuel Gera; St. Michaelis, Hamburg, Germany 12 noon
Rudolf Peter; with trombone; Auguskirche, Landau, Germany 7:30 pm
Andreas Dorfner; St. Wolfgang, Reutlingen, Germany 8 pm
Pieter Drüksen; Basiliki, Tongeren, Belgium 4 pm
James O’Donnell; Munster, Basel, Switzerland 4 pm
Frederic Mayeur; with cornet; Basiliki, Valere, Switzerland 4 pm
Stefan Donner; Bloomsbury Central Baptist, London, UK 4 pm
28 JULY
Johannes Ebenauer; with saxophone; St. Puprecht an der Raab, Oststeiermark, Austria 6 pm
Hannes Marek; Jesuitenkirche, Vienna, Austria 6:30 pm
Markus Utz; Münster, Konstanz, Germany 11:30 am
Paolo Drei & Rolf Müller; Dom, Altenberg, Germany 11:45 am
Umberto Kostantini; Klosterkirche, Fürstenfeldbruck, Germany 12:15 pm
Andrea-Ulrike Schneller & Hans-Rudolf Kregel; Ev. Martinskirche, Stuttgart-Plaanning, Germany 5 pm
Donato Cucuzzo; Jakobikirche, Herford, Germany 6 pm
29 JULY
Peter Eilander; Ev-Luther Kirken, Den Haag, Netherlands 8 pm
30 JULY
Diego Cannizzaro; Erlöserkirche, München, Germany 7 pm
Hans Fagus; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Ansgar Schiele; with instruments; Willibrordi-Dom, Wesel, Germany 6 pm
Gerhard Löffler; Hauptkirche St. Jacobi, Hamburg, Germany 8 pm
Vincent Warner; Stiftskirche, Tübingen, Germany 8 pm
David Enlow; Evangelische Stadtkirche, Karlsruhe, Germany 8:30 pm
Winfried Böning; Munster, Basel, Switzerland 6 pm
Stefan Donner; Westminster Abbey, London, UK 10:45 am
31 JULY
Christoph Schoener; St. Michaelis, Hamburg, Germany 7 pm
Kirsten Sturm; Stiftskirche, Tübingen, Germany 7 pm
Jan Lehtola; Kreuzkirche, Dresden, Germany 8 pm
William Layzell-Smith; Parish Church, Chingford, UK 1:10 pm

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ChicAGO Centenary Anthology features the first in a series of new recordings by Timothy Olson, Organist of North Carolina. Vol. 1, The German Muse (OAR-977), features the 1965 Flentrop at Salem College in works by Buxtehude, Distler, J. S. Bach, Pachelbel, Zipoli, Hindemith, and Walcha. Vol. 2, The American and French Muse (OAR-145), features the 1977 Fisk op. 75 at the University of NC School of the Arts; works by Margaret Sandesky, Aaron Travers, Ted Oliver, Claude Gervaise, de Grigny, and Franck. Vol. 15.98 each, postpaid worldwide from RavenCD.com.

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

The Organ Historical Society announced the publication of its 2019 Pipe Organ Calendar. The calendar features organs by Wolff, Schuff, Noack, Bedient, Sipe-Yarbrough, Fisk, Hook & Senate, Gervaise, de Grigny, and Franck. $15.98 each, postpaid worldwide from RavenCD.com.

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 48 pages with many illustrations and photographs. Membership in the OHS includes a subscription to The Tracker. Visit the Great and Swell Web site for subscription and membership information: www.orgsoc.org.
PIECE ORGANS FOR SALE

26-rank Casavant - Létourneau pipe organ for sale. Organs Létourneau is offering a 26-stop Casavant Frères pipe organ (Opus 1274 from 1928) for sale. This electro-pneumatic instrument was rebuilt by Létourneau in 1987 and is currently in storage at the Létourneau shops. It is available for purchase in “as is” condition for US$35,000 with its original two-manual console. Likewise, Létourneau would be pleased to provide a proposal to rebuild this instrument, taking into account any desired changes to the stoplist as well as installation costs, voicing, casework as required, and rebuilding the two-manual console with a new solid-state switching system. The organ requires approximately 360 sq. ft. with 20′ ceiling for 16′ ranks. For more details, contact info@letourneuorgans.com or call Andrew Forrest at 450/774-2868.

Antleon Duo-Art Pipe Organ, Opus 1560. Three manuals: Great, Swell, Choir, 48 ranks, Harp and Ormes, all stops 73-pipes, 61-note manuals, 32-note pedals. Electro-pneumatic chests; 176-note roll-played in console. $52,000. Professional removed from California player in console. $5,000. Contact Milnar Organ Company for more information on either of these organs. www.milnarorgan.com or 615/274-6400.

1929 Holtkamp, two manuals and pedal, 12 stops. 1929 Holtkamp, two manuals and pedal, 6′ rank, 12 stops. $16,500 or best offer. Contact Milnar Organ Company www.milnarorgan.com or 615/274-6400.

1968 Schantz, opus 890, III Manual, 5 divisions. Organ is in good condition, console converted to solid-state, several additions to original stoplist, organ to be removed professionally by new owner prior to new organ installation. Best offer. 1980 Milnar organ, 11 ranks on II Manuals and Pedal. Current in climate-controlled storage. $16,500 or best offer. Small Wicks practice organ, $5,000. Contact Milnar Organ Company www.milnarorgan.com or 615/274-6400.

33-rank Wicks, Opus 3585 (1956) for sale. Three-manual and pedal drawknob console, duplexed to 60 playing stops. Exposed Great, expressive Swell and Choir, chamber 22′ wide, 10′ deep. Make offer, Christ King Catholic Church, 2604 N. Swan Blvd., Wauwatosa, WI 53226; 414/258-2604. Organist Bill Lieven, lieven@christkingsparish.org.


Walter Holtkamp, Sr., Opus 1695 (1957), Christ Church Cathedral, Cincinnati. One of the last, and largest, to be built by Walter Holtkamp, Sr. 54 stops in five divisions over three manuals and pedal, plus a horizontal trumpet in the Spanish style, totaling roughly 4,000 pipes. Contact John Bishop, the Organ Clearing House, john@orgclearhouse.org.

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The Diapason E-Newsletters are e-mailed monthly to subscribers who sign up to receive them. Don’t miss the latest news, featured artists, and classified ads—all with photos—some before they appear in print! Visit www.thediapason.com and click on Subscribe to our newsletter. For assistance, contact Stephen Schnurr, 847/954-7989, schnurr@sgcmail.com.

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