



LEEK
Pipe Organ Co.

JAMES P. LEEK,
PRESIDENT &
ORGANBUILDER

We expect the readership of this publication to include clergy, pastoral musicians, and pipe organ enthusiasts.

Our object in publishing this newsletter is to celebrate our pipe organ heritage, advance knowledge/expertise in the field of organ building and strengthen the pipe organ community through education, and pertinent information. Please feel free to post copies on church and community bulletin boards.

To send comments or announcements, or to unsubscribe visit our website and click on the contact button. You may also call or email us at 440-775-4111/jpleek@att.net

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The Leek Pipe Organ Company is a full-service provider, combining the latest technology with old-world craftsmanship. We look forward to serving all of your pipe organ needs and greatly appreciate your referrals.



THE SESQUIALTERA

The Leek Pipe Organ Company Newsletter

Over two decades of superior pipe organ craftsmanship and technology

THE SESQUIALTERA

WINTER 2011 JANUARY 5, 2011

FEATURED ORGANIST: DR. HORST BUCHHOLZ



Dr. Horst Buchholz received his first musical training in a boys choir in his native Germany. He attended the Berlin College of Church Music and graduated with diplomas in organ, church music, conducting, and music theory from the Berlin University of Arts. During his years in Berlin, Buchholz was organist at the Basilica of St. John's and founded the Berlin Chamber Orchestra. He was also a chorus member and assistant of both, St. Hedwig's Cathedral and the Berlin Philharmonic Chorus.

After further conducting studies at Indiana University, Buchholz received the Doctor of Music. He served as Music Director of the Denver Philharmonic Orchestra and taught at the University of Denver, before he became the professor of church music at St. John Vianney Seminary and Organist/Director of Sacred Music at the Cathedral of the Immaculate Conception.

As organist and guest conductor, Buchholz has performed in major cathedrals and concert halls around the world, including an appearance for the United Nations. Currently, Dr. Buchholz is Organist/Choirmaster and Canon for Music and Worship at Cleveland's Trinity Cathedral, where he also serves as Artistic Director of the Music & Performing Arts series, as well as the Trinity Chamber Orchestra.

What inspired you to become a church musician?

Growing up in Germany I sang in a boys choir, and it was probably the great musical example of the choir master/organist/music teacher that made me want to do the same: play the organ, conduct, and teach.

Many historically great organists have also been composers. In your opinion, should every organist study composition?

Absolutely. More important is the art of improvisation, very common and most essential in European organ training, but more or less neglected in the USA. The great organist/improvisateur/componist (composer)/teacher Marcel Dupre once said: you have to know the craft of composition to embark on the art of improvisation.

Improvisation should be studied as seriously as playing organ literature.

What advice do you have

for rising organists?

Keep an open mind about styles of music and instruments; if you are too opinionated you probably miss half of the beauty and most of the fun. Also, any musical experience besides the organ will benefit your playing, in particular singing.

Who is your choice organ composer and/or work and why?

Well, not very original, but it is the one I am playing now. These days many musicians try to distinguish themselves too much with specialization, but I still believe in exploring the full bandwidth of music. I can get as excited about a Bach Chorale, as about a Karg-Elert piece, a Palestrina motet, or Gregorian chant.

Tell us about your approach to planning organ music for the liturgy?

The easiest way to find appropriate organ music for the liturgy is to look into hymn or chant based works that fit with

the Propers of the day, the liturgical season, or the special theme of the service. "Free-composed" Preludes and Postludes can be a little more flexible; not always does the prelude need to be slow and soft, and the postlude loud and fast. I grew up with the German and French tradition to improvise in the liturgy; that way you can hit the right tone without compromise.

What are things you find work the best in your efforts to use/showcase the pipe organ as an accompaniment or as a featured instrument?

If music can become an integral part in worship (a "handmaiden to the liturgy"), then the organ has to do the same. Even the most triumphant organ solo in a service must have a connection to the worship program. In concerts I have tried to add to the traditional organ solo recitals on one hand, and "accompaniment" on the other, the element of the organ as "partner" with other instruments, ensembles, or even

with orchestra. Those performances are so rare that every opportunity should be cherished to discover more music "with organ".

How are you involved in the music community?

I am a member of the Cleveland AGO chapter and serve on the programming sub-committee. I am also a member of the Association of Anglican Musicians and serve as Vice-President of the Church Music Association of America. In my free time (not too much of that) I seek contacts with other musicians, try to attend concerts when I can and be a good colleague.

What is your fondest memory of playing or learning to play the organ?

In learning to play the organ, my fondest memories are of my organ teacher, the late Heinz Lohmann, who was an amazing inspiration of versatility. Also, growing up with some outstanding Baroque organs in my backyard was very meaningful to me. More recently, a recital I gave in Passau on the largest

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Cathedral organ in the world, was a memorable experience.

Any other fun tidbits/stories about organs that you may wish to share.

I firmly believe in lifelong learning, and I always wish there was more time to explore more organs. Recently, I was in England and Norway and got to play some smaller and older instruments by builders that I had never even heard of. However, several of those were remarkable musical gems that nobody would seek out because we don't hear of those organs. So, my motto is to find perfect musical matches between an instrument and the music that it does best.

[Editors note: Dr. Buchholz has graciously offered to serve as Academic Host for our 2011 Holland Organ Tour. For more information, see page 3.]

SUMMER PICNIC AT LEEK

On September 24th, forty of our of friends and colleagues joined us for a fun afternoon of music, art, and fellowship.

Special thanks to Dr. Robert Ebert, who contributed his barrel organ and monkey organ for our musical and artistic enjoyment.

Also joining us were 40 of our valued regular customers, caterers from Steaks' restaurant in Wakeman, and artist Diana Hadley, whose work of Vice-President Natalie Leek is pictured below and of President James Leek on page 3. You can find more information about Diana at wearefun.com.



LAUKHUFF ORGAN ADOPTED BY BUDDING 8YR OLD ORGANIST FROM CARY, NORTH CAROLINA

Many boys ask for the latest technological toys for their eighth birthday. Joshua Sobel of Cary, North Carolina is one little boy drawn to both the newest electronic gadgets and to the ancient technology in pipe organs. The son of pianist Kathryn and violinist Jonathan, Joshua is passionate about music. He began teaching himself to play piano and compose when he was three years old, but his greatest love is the pipe organ. On a typical day, you can find him reading books about builders like David Tannenberg, himself a native to North Carolina.

After finding our website, Kathryn contacted us regarding the sale of the four-rank Laukhuff organ. Her husband Jonathan & his father packed their bags and headed to Oberlin in a U-Haul truck, and—you guessed it—Joshua got the Laukhuff organ as a birthday gift.

Joshua now enjoys playing his new practice instrument several times each day, oftentimes doubling as a wake-up call for the rest of his family. He is particu-

larly intrigued by the work of David Tannenberg and recently had the opportunity to play the famed Old Salem Tannenberg organ on a recent visit with his family. His mother notes: "He improvised, played a couple of pieces I've heard him play at home on both the piano and the new organ, and then stunned me by playing the Bach Dorian Toccata, a piece I don't think he had ever played before at all." While Joshua still thinks of himself as a regular little boy who happens to have a talent for music, his wise parents are taking great care in the decisions they make for his training and are seeking, as a mentor and teacher, the right match for their son.



RESTORATION COMPLETE AT HOLY ANGELS CATHOLIC CHURCH—SANDUSKY, OHIO

After decades of sitting quietly in the rear gallery of a small Sandusky church, the 1885 Carl Barckhoff organ awoke to speak again during the 2009 Organ Historical Society Convention in Northern Ohio. But Fr. Chris Kardzis, Pastor of Holy Angels, wasn't content to let the historic gem go without a proper resurrection, and on October 5th, the once silent Barckhoff was re-dedicated in recital as a fully restored his-

toric pipe organ. Recitalist James D. Clouser describes the organ before-and-after: "The first time I played this instrument, prior to its repair and restoration, I knew that underneath the dust and debris there was a fantastic instrument waiting to be rediscovered. And I haven't been disappointed; everything from the action to the color and blend of the pipe work has been authentically and expertly restored to this organ's

glory days. My eight hours of practice time passed quickly." The restored organ was dedicated at a Mass that was presided over by V. Rev. Michael Billian of the Toledo Catholic Diocese. Jim Riedy served as Organist for the special Mass. Fr. Kardzis plans to showcase the newly restored organ regularly during Mass with some very enthusiastic local organists. Learn more about the restoration on our company website.



INTERVIEW WITH DON NATH (PART 1): STENCIL ARTIST FOR THE RESTORATION OF THE 1883 BARCKHOFF PIPE ORGAN IN HOLY ANGELS CHURCH—SANDUSKY, OHIO

FROM THE DESK OF JAMES P. LEEK



Don Nath: "The first thing I did after Denny came over and asked if I'd be interested in getting involved in this project—I said - Well, I'm going to have to go over to church; I haven't seen the organ since I was a kid.' So I was over there five times before I made up my mind that we could do this. And on one of these times I stopped up at the church, I took this piece of paper and I made a sketch of the pipes, because I needed to know how many pipes there were — there are 19 of them — and I needed to know how the overall pattern was divided.

So we got the pipes moved over to the room and they were set-up in a very specific way. For example: there were ten tables, and pipes 1 and 19 were on one table; and then 2 and 18, and so forth until number 10 was on a table all by itself. I spent a week up in the room taking all sorts of measurements — I

had to know that. So actually, I ended up with a file for every pipe.

I knew I had to cut stencils. But in order to cut these stencils all by hand, I would lay the mylar over the black and white [tracing paper] and hand-cut that with a knife. I had it on tracing paper and then I transferred it to the board with graphite paper, and then I inked it in. Now, had I to do this again:

I would make tracings of all the stencils on all the pipes at the size that they were. It wasn't a question of taking number 10 [C1] and reducing it down—that didn't work—these things actually change proportion as they got smaller. And so you just couldn't continually enlarge or reduce; you had to take measurements and you had to make accurate tracings of those things, whenever they changed.

So what we had to do for the

medallion was "pounce patterns." By the way, this is exactly what Michael used when he had to put patterns on the ceiling of the Sistine Chapel. So you can see that the preparation for that job was weeks before we even got into sanding, and steel wooling, and priming, and painting before we could even use any of this stuff.

I think the fifth time I went up into the choir loft and stood in front of those pipes, and I thought to myself: 'these were done in 1883 in Salem, Ohio.' They were knocking out an organ a week. I had to believe that they hired a bunch of townspeople. They weren't skilled craftsmen; they were taught a job. And so I'm thinking: if those townspeople were taught how to do a job - well, then what was the job? And so I figured that all out and I thought: we can do this. There's no reason why we can't do this.

(To be continued in next issue)

HOLLAND ORGAN TOUR

SCHEDULED FOR JUNE – JULY 2011

Join us on an unforgettable Tour of Dutch Pipe Organs!

cultural and tourist attractions.

We will have an opportunity to see the exquisite craftsmanship and hear the stupendous sounds of pipe organs in three to four cities including Amsterdam, Alkmaar, etc. Also on the tour is a visit to Stinkens Pipe Makers, the world renowned Flentrop Organ Builders among other

Dr. Horst Buchholz has graciously agreed to serve as the Academic Host on this tour. Spaces are limited to a maximum of 20 people. If you would like to receive details of this tour please email us at ipleek@att.net or call us at 440-775-4111.

