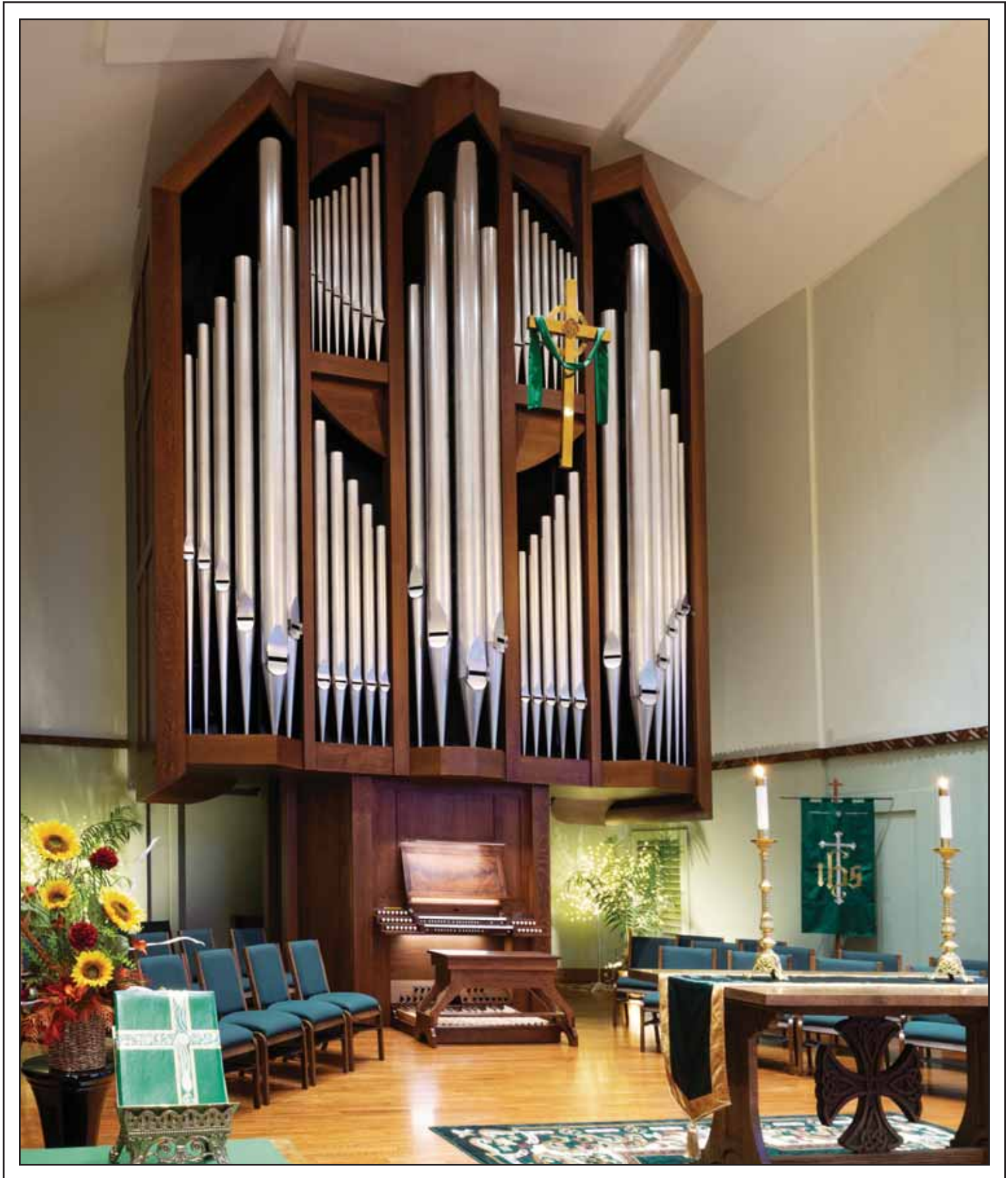


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FEBRUARY 2020



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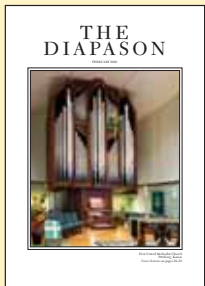
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GAVIN BLACK
On Teaching

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John Collins
Joyce Johnson Robinson
John L. Speller
Leon Nelson

Editor's Notebook

Think summer

I don't know about you, but in the winter months I like to plan for the summer! Is your church, university, or municipality having a summer recital series for the organ or carillon? Be sure to send me all the particulars for inclusion in the Calendar section and perhaps in Here & There.

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In this issue

Jesse Eschbach interviews Pierre Labric of Dreux, France, as Labric approaches his 100th birthday. The interview includes detailed remembrances of Jeanne Demessieux. Brooks Grantier reports on the University of Michigan's 59th annual organ conference, "Building Bach: His Foundations and Futures," held this past September and October in Ann Arbor. Lorraine Brugh reports on the Organ Festival Holland and International Schnitger Organ Competition 2019, held in July.

In "In the wind . . ." John Bishop remembers Johannes Geratus Petrus Leek (1929–2019), an Ohio organbuilder who greatly influenced Bishop's professional and personal life.

Letters to the Editor

I am grateful to Larry Palmer for including a tribute to his first organ teacher, Mabel Zehner, who was also my first organ teacher ("Harpsichord Notes," The Diapason, December 2019, page 11). I have known of Mr. Palmer for decades and once chatted with him, but I did not know he had studied with Miss Zehner.

Miss Zehner was an accomplished performer as well as a wonderful teacher. She played the dedicatory recital in 1968 on the new organ at St. John's United Church of Christ in Mansfield, Ohio, where I was then organist. She had been the consultant for the organ and had recommended me for the position at the church. One day when I arrived for

a lesson at Trinity Lutheran Church in Ashland, where she was organist/director, she was at the console playing the Sowerby *Pageant*. I was amazed at how flawlessly she played that difficult piece and just sat and listened without interrupting her.

Miss Zehner was much more to me than just an organ teacher. She was the only person who ever sat me down and asked what I wanted to do with my life. At that time I had served two years in the U. S. Army and was working at a low-level job that wasn't going anywhere. She could apparently see that my life was a bit like a ship without a rudder. She recommended that I attend

Westminster Choir College and put me in touch with a former student of hers who had graduated from WCC. Her sage advice set my life on a trajectory that was much different than it otherwise would have been. I owe so much to her. Few of the good things that have come my way in life would have happened without Miss Zehner's guidance and encouragement.

Over the years I have met numerous organists who studied with Miss Zehner. I wonder if her influence on any of her other students was as great as it was for me.

Thomas L. Scheck
Key West, Florida

Here & There

Events



Zion Lutheran Church, Wausau, Wisconsin, Kegg organ

Zion Lutheran Church, Wausau, Wisconsin, announces special music events for 2020 in celebration of the tenth anniversary of the church's Kegg

Pipe Organ Builders organ of three manuals, 49 ranks. (The organ was featured on the cover of the January 2011 issue.) All events are organ recitals, except where noted: February 14, Charles W. Ore; 2/15, Charles W. Ore, workshop; 2/16, Irene Beethe; April 19, Richard Elliott; October 4, Jeffery Blersch, hymn festival. For information: <https://zionlutheranwausau.com>.



Luther Memorial Church, Madison, Wisconsin, Austin organ

Luther Memorial Church, Madison, Wisconsin, announces its Music at Midday concerts, Wednesdays at noon: February 5, Andrew Schaeffer; 2/12,

Bruce Bengtson; 2/19, Just Bach; March 4, Andrew Schaeffer; 3/11, Casey Oelkers, flute, and Mark Brampton Smith, piano; 3/18, John Chappell Stowe; 3/25, Just Bach;

April 1, Andrew Schaeffer and Kangwon Kim; 4/15, Just Bach; 4/22, Peter Fennema; 4/29, Ethan Mellema; May 6, Bruce Bengtson; 5/13, Michael Davidson; 5/20, Just Bach.

Luther Memorial Church houses three organs. The gallery organ was installed in 1966 by Austin Organs, Inc., featuring three manuals, 56 ranks. On the floor of the nave is an 1893 J. W. Steere & Son organ of two manuals, 19 ranks. There is also a 1986 Bedient portativ organ with three stops. For information: www.luthermem.org and www.justbach.org.

Christ Cathedral, Garden Grove, California, announces events rededicating its Hazel Wright Organ, built by Fratelli Ruffatti of Padua, Italy. The dedication recital will take place May 15 with Fred Swann, Paul Jacobs, Hector Olivera, Michael Barone, and Diane Bish; the following day, workshops,

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Stephen Schnurr
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Christ Cathedral, Garden Grove, California, Hazel Wright Organ console

masterclasses, and presentations will be made by Swann, Bish, Jacobs, and Olivera. Hector Olivera will present a solo organ recital on May 17.

Monthly recitals follow: June 12, David Ball; July 17, Peter Richard Conte; August 21, Nathan Laube; September 18, Chelsea Chen; October 16, Olivier Latry; November 20, Stephen Tharp; December, a Christmas concert with the cathedral choirs. On January 5, 2021, Paul Jacobs will perform with the Pacific Symphony, Carl St. Clair, conductor. For information:

www.christcathedralsmusic.org or
www.hazelsback.org.

The International Organ Course in Romainmôtier, Switzerland, again offers a program in a medieval village with three organs: the Alain family organ, built by Albert Alain, father of Jehan and Marie-Claire; the house organ of the musicologist and organist Luigi Ferdinando Tagliavini; and the Lhôte organ in the abbey church. For 2020, the first week of the course, July 12–19, will be dedicated to improvisation, taught by Emmanuel Le Divellec and Tobias Willi, open for all levels.

During the second week, July 19–26, three masterclasses will focus on the organ music of Jehan Alain, supplemented by lessons on music of the South German Baroque; the organ music of Robert Schumann and Bach's fugues, taught by Wolfgang Zerer of Hamburg; 18th-century French music and works by César Franck, taught by Christophe Mantoux of Paris; and on Brahms's organ music and Bach's fantasies, taught by Guy Bovet of Neuchâtel. For information: www.jehanalain.ch.

Competitions

The L. Cameron Johnson Memorial Competition for high school organ students will take place May 30 at Storrs Congregational Church on the campus of the University of Connecticut, Storrs, Connecticut. The competition requires selection of repertoire of the Baroque, Romantic, and 20th or 21st century. First prize is \$1,500; second prize is \$750; and third prize is \$300. Deadline for application is April 17. For information: www.northeasternctago.org.

The Eighth International Organ Competition Pierre de Manchicourt announces its 2020 contest, September 29–October 2, open to organists of all ages and nationalities. Applicants may choose to compete on one, two, or three instruments. All pieces or transcriptions should be compatible with the specifications of each instrument:

Auxi-le-Château (Carpentier/Cattiaux, 1747/1993, 3 manuals, 33 stops), Saint-Omer (Cavaillé-Coll, 1855, 4 manuals, 49 stops), and Béthune (Freytag/Tricotiaux, 2001, 3 manuals, 42 stops). In each location, first prize is €4,000; second prize is €2,000. The jury includes François Espinasse, Shin-Young Lee, Reitze Smits, Ludger Lohmann, Henry Fairs, and Ami Hoyano. Deadline for application is May 1. For information: <http://orguebethune.fr>.

People



Franklin Ashdown

Franklin Ashdown has three newly published organ collections. *Joyful, We Adore: Organ Settings for the Harvest Season*, a set of 11 free-style and hymn-based pieces related to Thanksgiving, creation, and praise, is published by Augsburg Fortress (augsburgfortress.org). A *Book of Liturgical Postludes*, published by Sacred Music Press/Lorenz (lorenz.com), is a collection of ten free and tune-based compositions celebrating various seasons and events of the liturgical year.

Six Trumpet Voluntaries Quoting Hymns consists of original trumpet tunes that in the course of development quote hymntunes, either completely or in phrases, including NEANDER, GROSSER GOTT, LYONS, ST. THEODULPH, TALLIS' CANON, and YIGDAL, published by MorningStar Music Publishers (morningstarmusic.com). A new Lenten choral piece for SATB and organ, *Forty Days and Forty Nights*, is available from Augsburg Fortress.



Simon Johnson

Simon Johnson, organist and assistant director of music at St. Paul's Cathedral, London, UK, will be on a tour in the United States February 16–23. His

Appointments



Joshua Stafford

International Organ Competition. He is a member of THE DIAPASON's 20 Under 30 Class of 2017.

During Stafford's childhood, Jacobsen, Chautauqua's longtime organist and coordinator of worship and sacred music, became one of several mentors and instructors who guided Stafford's development as an organist. He will begin his service as the Institution's interim organist at the first ecumenical worship service of the 2020 summer assembly season, June 28. Stafford is represented by Phillip Truckenbrod Concert Artists. For information: www.concertartists.com.

Joshua Stafford is appointed interim organist for the Chautauqua Institution, Chautauqua, New York, for the 2020 summer assembly season. In this interim capacity, Stafford, a native of neighboring Jamestown, will succeed his mentor and teacher, the late Jared Jacobsen, as the principal performer on the institution's Massey Memorial Organ.

Stafford serves year-round as director of music for St. Peter's Episcopal Church, Morristown, New Jersey, where he conducts an RSCM-based program with choirs of boys, girls, and adults. In 2016, he was awarded the Pierre S. du Pont First Prize of the Longwood Gardens

performance schedule includes: February 16, Calvary Episcopal Church, Pittsburgh, Pennsylvania; 2/19, First Presbyterian Church, Philadelphia, Pennsylvania; 2/21, St. John's Episcopal Church, Hartford, Connecticut; 2/23, First Presbyterian Church, Gainesville, Florida.

In autumn 2019, as artistic director of St. Paul's Cathedral's Grand Organ Gala series entitled "New Worlds: Music of America and Beyond," Johnson presented Holst's *The Planets*, performed in collaboration with the Space Visualization Program of NASA's Goddard Space Flight Center. The big-screen footage included images from deep into space and a personal greeting to the concert audience from the International Space Center. In the United States, Simon Johnson is represented by the William Wymond Agency LLC. For information: billw@fpcjackson.org.

Presbyterian Church, Portland, Oregon, March 20.

From Sea to Shining Sea will be performed next fall in celebration of the 400th anniversary of the Mayflower at First Congregational Church, Anchorage, Alaska, on October 24, and on November 7 at St. Andrew Presbyterian Church, Iowa City, Iowa. For information: www.promotionmusic.org.



Cherry Rhodes in Shanghai

Cherry Rhodes returned to Shanghai, November 5–9, 2019, to participate in the Second International Organ Festival sponsored by the Shanghai Conservatory. She was an adjudicator in the international competition, performed in the Shanghai Oriental Arts Center, served on an international panel at the Shanghai Conservatory, and presented a lecture entitled, "Inspiring Collaborations with Living Composers." This lecture focused on composers who have written and dedicated works to her and the collaboration involved between composer and dedicatee in creating these compositions. Among these composers discussed were Jean Guillou, Joan Tower, Rayner Brown, Frank Ticheli, Weicheng Zhao, Fr. Marius Walter, Larry King, Calvin Hampton, and James F. Hopkins. Rhodes performed Hopkins's *Arachne's Web* and Hampton's *Everyone Dance* in the Shanghai Festival opening concert.

Publishers

Hortus Editions announces a new two-volume biography of Daniel Roth, titular organist of Saint-Sulpice, Paris, France, utilizing an interview format with Pierre-François Dub-Attenti and Christophe Zerbin and entitled *Daniel Roth, Grand choeur*. The first volume (ISBN 978-2-910582-22-7, €22) traces Roth's career. The second volume (ISBN 978-2-910582-23-4, €23) develops his thoughts about the organ in terms of interpretation, improvisation, composition, and transcription. Both volumes

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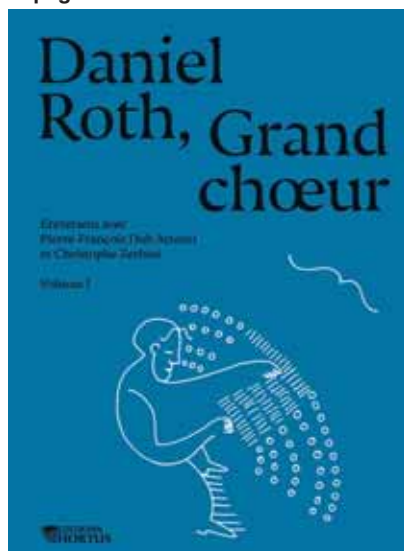
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Daniel Roth, Grand chœur

are in French; an English translation is in planning stages. For information: www.aross.fr.



A Gregorian Liturgical Year, Volume 4

MorningStar Music Publishers announces the fourth volume of the series by Gerald Near, *A Gregorian Liturgical Year*. This edition contains pieces for Sundays and major feast days of the church, covering the period from Pentecost 18 (25th Sunday in Ordinary Time, Proper 20) through All Saints.

Thematic material for each piece is taken from one of the Propers of the Mass (Introit, Gradual, Alleluia, Offertory, Communion), and the entire collection is keyed to the three-year Lectionary shared by Roman Catholics, Episcopalians, and Lutherans, as well as some denominational bodies not strictly liturgical by nature. The pieces range roughly in length from one to three minutes, with chant melodies taken from the *Roman Gradual (Graduale Romanum, Solesmes 1974)*. For information: www.morningstarmusic.com.

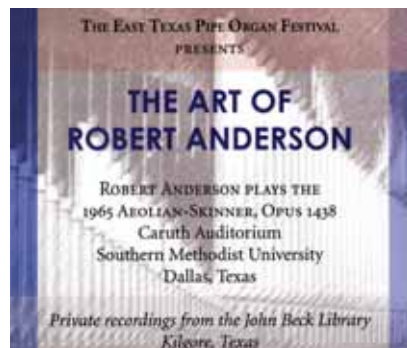
Recordings

Da Vinci Classics announces new CDs. *Wolfgang Amadeus Mozart:*

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Complete Keyboard Sonatas, Vol. 3 (C00034, €12.50), performed by Giovanni De Cecco on clavichord. Sonatas include F Major, K. 280; C Major, K. 309; D Major, K. 576; and Allegro in G Minor, K. 312.

Marco Nodari: *Vertigo, Organ Music (2004–2018)* (C00215, €12.50), features Joanna Klisowska, Leonardo Carrieri, and Simone Vebber, organ, and Svetla Tsvetkova, soprano, performing music by Nodari. For information: www.davinci-edition.com.



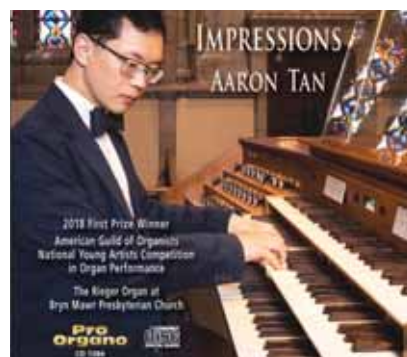
The Art of Robert Anderson

The East Texas Pipe Organ Festival announces a new CD, *The Art of Robert Anderson*, featuring private recordings of Anderson from the John Beck Library, playing the 1965 Aeolian-Skinner Organ Company Opus 1438 formerly in Caruth Auditorium, Southern Methodist University, Dallas, Texas. This recording features over two hours of music. For information: www.easttexaspipeorganfestival.com.



Christmas in New York

MSR Classics announces a new CD, *Christmas in New York*, featuring the New York City Children's Choir, Mary Huff, artistic director. Recorded in Madison Avenue Presbyterian Church, the album features the advanced ensembles of the chorus. Selections include works written by native New Yorkers and others inspired and influenced by the city. A recording of the premiere performance of the chamber orchestra arrangement of Randall Thompson's *The Place of the Blest* is included, as well. For information: www.nycchildrenschorus.org.



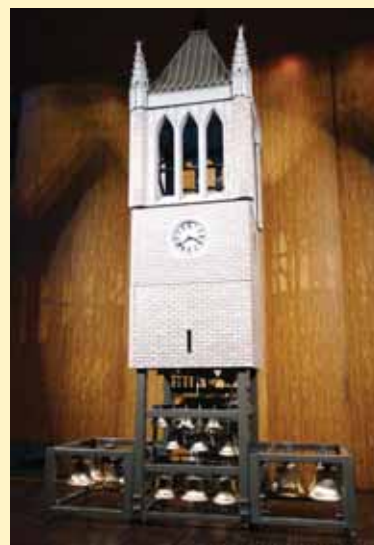
Impressions

Pro Organo announces a new CD, *Impressions* (7284), featuring Aaron Tan, 2018 winner of the AGO's National

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Carillon Profile

Iowa State University, Ames, Iowa
 John Taylor & Company, Loughborough, England;
 Meeks, Watson & Company, Georgetown, Ohio



The mobile campanile-carillon at Iowa State University (photo credit: Tin-Shi Tam)



Iowa State University's mechanical engineering capstone senior design class (photo credit: Tin-Shi Tam)



The campanile-carillon model in performance with the Iowa State University Symphony Orchestra and Iowa State University Choir Alumni (photo credit: Jim Heise)



Iowa State University electrical computer software engineering senior design class (photo credit: Tin-Shi Tam)



Iowa State University campanile (photo credit: Tin-Shi Tam)

In 2019, Iowa State University celebrated the 120th anniversary of the Stanton Memorial Carillon; the 25th anniversary of the appointment of university carillonneur, Tin-Shi Tam; the 65th anniversary of the Stanton Memorial Carillon Foundation; and the 50th anniversary of the Stephens Auditorium and the Ames International Orchestra Festival Association (AIOFA). The culmination of these anniversaries was a "Bells of Iowa State" Gala Anniversary Concert on October 27, 2019.

Unveiled at the celebration was the mobile campanile-carillon model based on the full-sized tower and Stanton Memorial Carillon. Tam performed on the one-fifth-sized model alongside the ISU Symphony Orchestra and alumni chorus. The 27-bell instrument, cast by Meeks, Watson & Company of Georgetown, Ohio, will be used for special university events and will travel around the state and country, spreading the sounds and nostalgia of ISU bells.

Tam spearheaded this effort with support from students, faculty, and staff. Jim Heise, associate teaching professor of mechanical engineering, has managed the four-year-long project and brought students from different disciplines to this venture as an invaluable learning opportunity. The students devised a 21st-century technological advance for this carillon—a carillon tutorial with an electronic display and lights just above the batons that guide players to press keys to play familiar tunes.

The Edgar W. and Margaret MacDonald Stanton Memorial Carillon began as a chime of ten bells in 1899. John Taylor & Company of Loughborough, England, cast the bells, and these were Taylor's first bells using five-point tuning—a major achievement at the time. Twenty-six bells were added in 1929, thirteen more in 1956, and one more in 1967 for a total of fifty bells, all by Taylor. The campanile and carillon were renovated between 1992 and 1994 by the Verdin Company of Cincinnati, Ohio. The carillon is performed on weekdays during the noon hour. Students may enroll in carillon lessons with the university carillonneur and Crownie Professor of Music, Dr. Tam.

—Kimberly Schafer, PhD
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Photograph by Jim Sadie

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Nunc Dimittis



Alis Dickinson Adkins

Alis Dickinson Adkins, former faculty member of the University of North Texas College of Music, died December 6, 2019, in Denton, Texas. Born in Corpus Christi, Texas, on August 25, 1936, she grew up in Brownwood, Texas, and graduated from high school there in 1953. Both then and later at Howard Payne College in 1957, she led her graduating class as valedictorian, majoring in history and minoring in music. While subsequently teaching at Howard Payne and serving as organist of First Baptist Church in Brownwood, she pursued her two principal interests by completing a master's degree in music history and organ at the University of Texas in Austin. There she studied organ with Jerald Hamilton. She was awarded a Fulbright scholarship for two years of study with Finn Viderø

in Copenhagen, Denmark (1963–1965). He arranged for her to play recitals around Denmark and Sweden, concentrating on North German organ music that became the center of her repertoire.

Upon her return to Texas in 1965 Adkins enrolled at the University of North Texas pursuing a doctorate in musicology while teaching organ part-time. The degree was presented upon completion of her dissertation, "Keyboard Tablatures of the Mid-Seventeenth Century in the Royal Library, Copenhagen: Edition and Commentary," for which she was awarded a prize by the professional fraternity Mu Phi Epsilon. Dickinson also had the honor of being the first woman to earn a Ph.D. in the arts from a Texas university.

In 1967 Dickinson married a musicological colleague, Cecil Adkins. Together they published articles on various aspects of the positive organ. In 1967 they also took over the bibliographical series Doctoral Dissertations in Musicology, the go-to publication for information on current and completed dissertations in the field.

Alis Adkins also taught music history and appreciation for many years at the University of North Texas. She served as organist and choirmaster of St. Barnabas Episcopal Church, Denton, for over fifty years.

Alis Dickinson Adkins is survived by eight children, Sean Adkins (Rexanne Ring), Lynne Adkins Rutherford (Paris), Elisabeth Adkins (Edward Newman), Christopher Adkins (Sasha), Clare Adkins Cason (David), Anthony Adkins (Erica), Alexandra Adkins Wenig (Steven), and Madeline Adkins (John Forrest), as well as by 12 grandchildren. Her memorial service was held at St. Barnabas Episcopal Church, Denton. Interment was in the columbarium under the organ, beside her husband, who died in 2015. ■

Harpichord Notes

By Larry Palmer



Title page, *Componimenti Musicali*, by Gottlieb Muffat

Gottlieb Muffat and his *Componimenti Musicali*

Since February is the shortest month (even though this leap year does add a twenty-ninth day), it seems right and proper to submit a shorter essay! After all, one must cram a month's work into a shorter period, so there should be fewer words to read or write.

Way back in 2019, as I was searching for my autographed copy of Christopher Hogwood's book on Handel, the tome next to it fell out of the bookcase. Since one of the joys of retirement is the gradual reading of many items that were not read previously, I opened the errant volume to see what it was all about. One hundred sixty-six pages in a format about the size of a choral anthem copy, the hardbound surprise was musicologist Friedrich Chrysander's 1894 *Handel Supplement V* in English translation: its content, the listing of ample borrowings from the publication, *Componimenti Musicali for Harpsichord* (1739), that *The Messiah's* composer found in this work by his fellow German Gottlieb Muffat (born in Passau in 1690, deceased in Vienna in 1770). Included in Chrysander's interesting book was the whole content of Muffat's delightful publication. Since I had never played even one single work by this composer, I read through the entire *oeuvre* of six enticing suites and a seventh stand-alone piece, *Ciaccona with 38 Variations*. I will admit that I did not play every note in this final work, but the composition inspired me to go searching for my performance copy of Handel's *Chaconne* in the same key of G major.

Perhaps it was the guardian angel who was on duty that day or just good fortune that was trying to equal the scales of justice after the recent tornado that caused so much damage to the section of Dallas in which I live, but the second score that I rescued from a pile of harpsichord music in a very large drawer was nothing less than Gottlieb Muffat's *Componimenti Musicali* in a much larger print format—the Ut Orpheus Edition published in 2009 as a splendid volume edited by the late lamented early music specialist Christopher Jarvis Haley Hogwood (1941–2014)—an edition that includes yet one more welcome bonus: the first publication of another solo harpsichord work by Muffat—his seven-movement *Suite in D Minor*, Hogwood's discovery, found in the library of the Berlin Sing-Akademie. Equally special is the note that I had placed in the front cover of this beautifully legible score: a note from former editor of THE DIAPASON Jerome Butera, who had passed it on to me for reviewing.

Hogwood's extensive introductory notes include his helpful remarks on the proper performance of various ornament signs as well as his tracing of the *Componimenti Musicali's* historical significance and publication history. Especially fine is the larger size of the many, many notes in this more recent edition, a particular boon for those of us who, like me, may be having problems with aging eyes!

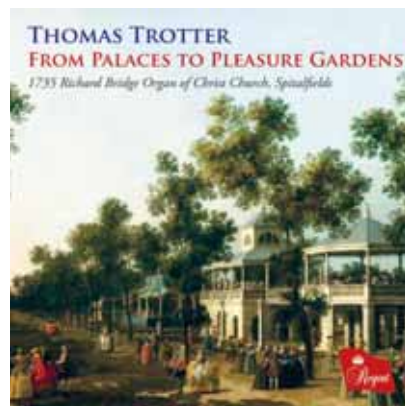
Do not hesitate to procure and utilize this tome of delightful music, compared by several noted performers to be the equal of works by François Couperin or of those by Muffat's Viennese mentor, Fux. The Ut Orpheus Edition, published in Bologna, bears the ISBN number 979-0-2153-1639-3. I recommend it whole-heartedly.

So, dear readers, I wish you much happiness in this month of Saint Valentine, and may you fall in love with these delightful harpsichord pieces of Gottlieb Muffat—surely a gift both from and to the gods of musical happiness—and join me in programming at least one of the suites to help in spreading this worthy newfound joy. ■

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

► page 6

Young Artists Competition in Organ Performance. Tan performs on the Rieger organ of Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, the first commercially produced disc on this instrument. Included are works by Joseph-Ermond Bonnal, Jongen, Karg-Elert, and Vierne, as well as transcriptions of music by Bizet and Tchaikovsky. For information: www.proorgano.com.



Thomas Trotter: *From Palaces to Pleasure Gardens*

Church, Spitalfields, London, UK. The disc includes works by Handel, Corelli, Stanley, and J. C. Bach. For information: www.regentrecords.com.

Organbuilders



Baton Rouge church members visit their new Casavant organ under construction at the factory in November 2019



Dobrinka Tabakova

Regent Records announces new CDs. *Dobrinka Tabakova* (REGCD530) features the works of this composer performed by the Truro Cathedral Choir, BBC Concert Orchestra, Natalie Clein, cello, and Joseph Wicks, organ, directed by Christopher Gray. Works by Tabakova include *Alma redemptoris Mater*, *Jubilate Deo*, *Magnificat* and *Nunc dimittis*, and *Diptych* for solo organ.

Thomas Trotter: From Palaces to Pleasure Gardens (REGCD 526) features Thomas Trotter performing on the 1735 Richard Bridge organ of Christ

Casavant Frères, Limitée, Saint-Hyacinthe, Québec, Canada, is in the final stages of construction of a two-manual, eleven-rank, mechanical-action organ for St. Dunstan's Chapel of Christ Church Cranbrook, Bloomfield, Michigan, featuring a meantone temperament.

The instrument is expected to be completed by Easter.

For First United Methodist Church, Baton Rouge, Louisiana, Casavant is installing a new four-manual, fifty-nine rank organ for the church's renovated 1926 sanctuary. For information: www.casavant.ca. ■

UNITING TRADITION AND INNOVATION

The Organ at St. Timothy Catholic Church LUTZ, FLORIDA

In 1996, The Cathedral of St. Jude the Apostle in the Diocese of St. Petersburg, Florida purchased a new Rodgers 4-manual digital organ to replace the Rodgers analog instrument bought in 1963.

The old Rodgers console was still working fine but lacked "all the bells and whistles" available on the new organs of the day. Rather than trading the organ, the Cathedral donated it to the newly formed St. Timothy Parish in Lutz.

As St. Timothy outgrew that first property, a newer, albeit pre-owned Rodgers was purchased in 2002 to be installed at the new location and the Rodgers 330 was donated once again to yet another church in central Florida. The first new organ in the history of their church was purchased at the end of 2016.

The new hybrid organ for St. Timothy was designed by Central Music of Clearwater, Florida and built by a renowned pipe organ builder and Rodgers Instruments.

First, a custom finished Rodgers Infinity Series 4-manual organ was installed. Later, 7-ranks of breathtaking pipe-work was added. The tonal specification includes a horizontal brass Trumpet en Chamade. The mahogany casework is accented by three dazzling "embossed" pipes. Each of the embossed pipes bears a name stamped into its languid. The foundation of the pipework is the Pedal Octave 8' and the largest pipe in that rank bears the name of Fr. Kenneth Malley, Pastor of St. Timothy's.

The pipe in the center of the facade bears the name of Bishop Robert Lynch. Finally, the pipe closest to the organ's console bears the name of the late Msgr. Harold Bumpus who was a champion of the organ within the St. Petersburg Diocese for decades.

Critically important to the organ committee at St. Timothy's was a digital organ's ability to seamlessly blend with real wind-blown pipework for both the listening enjoyment of the congregation and the functions and features for the organist.



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Book Review

Arthur Poister: Master Teacher and Poet of the Organ, by David C. Pickering, with a foreword by Will Headlee, edited by Sarah E. Thomas. Wayne Leupold Editions, Inc., 2018, 577 + xvi pages, hardbound. 25 black and white and 1 color photographs. Available from: www.wayneleupold.com, \$59.

In the early 1950s, it was common for issues of THE DIAPASON to feature full-page advertisements for many of America's titans of the organ. The management firm headed by Bernard R. LaBerge had the largest roster of the best virtuosos of two generations ago, and thus glamorous advertisements appeared for the likes of Robert Baker, Claire Coci (LaBerge's wife), David Craighead, Catharine Crozier, Alexander McCurdy and Flora Greenwood, Marilyn Mason, and Virgil Fox, as well as international names such as Flor Peeters, André Marchal, Fernando Germani, Louis Vierne, and Joseph Bonnet. Among the many advertisements were some for Arthur Poister (for example, see THE DIAPASON, October 1, 1950, page 26), recognized as one of America's finest recitalists and, perhaps more importantly, one of the country's expert pedagogues. As one flips through pages of these vintage issues, one cannot help but feel the desire to learn more about these giants of the organ world.

David C. Pickering has authored a monumental biography of Arthur Poister (1898–1980); the book is thoroughly documented. Thirty chapters take us through Poister's early life in Galion, Ohio, his early career in Chicago, Illinois, and Sioux City, Iowa, his several extended study trips in Paris, France, with Marcel Dupré, and later in Leipzig, Germany, with Karl Straube, continuing with his teaching career in Redlands, California; Minneapolis, Minnesota; Oberlin, Ohio; and Syracuse, New York, as well as his concert and masterclass livelihood. Leupold's foreword opens, "Arthur Poister was arguably the top organ teacher in this country," and with the pages that follow, this reader now understands why. In an era when many organ departments had impressive student enrollment, Poister's era at Syracuse witnessed incredible growth of undergraduate and graduate students, all wanting to study with this master. For those who could not get into his university studio, there were often waiting lists for his masterclasses and residencies around the United States.

Pickering has left no stone unturned in his research on Poister, with numerous footnote references to books, newspaper and journal articles, and, more importantly, letters of correspondence. The availability of countless letters allows for pictures to be painted that would not come from printed resources, for example: Poister's deep professional and personal friendship with Walter Holtkamp, Sr., and the influence each had on the other's lives over the course of decades; and Poister's relationship with Marcel Dupré as teacher and mentor, and how this relationship changed—not for the better—as Poister came into his own with his philosophies on organbuilding and performance.

The book contains thirteen appendices. These include, but are not limited

to, a comprehensive list of Poister's university organ students (1928–1975), his organ recital repertory, repertoire played by his students in recital (1939–1968), dates and locations of his recitals and masterclasses, as well as stoplists of organs important to his career. A select bibliography is impressive in its relative brevity, and an index is very helpful.

Through this narrative, one learns that Arthur Poister was much more than a phenomenal teacher and musician; he was a humble mentor who treated his students, colleagues, friends, and acquaintances with exceptional kindness. The late Roy Kehl perhaps most eloquently captured this sentiment, as quoted on page 345: "Because he loved and was beloved he will not be forgotten."

Pickering has accomplished an outstanding task in production of this book. It is a model that hopefully will inspire biographies of giants of the American organ scene, such as Baker, Coci, Craighead, Crozier, Mason, and others.

—Stephen Schnurr
Gary, Indiana

New Organ Music

Tocatas y Sonata para órgano ó clave, by Joseph Nebra, edited by Roman Escalas. Institución Fernando el Católico. Tecla Aragonesa, Vol I, €6. Available from: <https://ifc.dpz.es/publicaciones/ver/id/981>.

This volume contains four complete pieces for keyboard and a fragment by Joseph Nebra (or José de Nebra, as he is called in some sources), 1702–1768, who was one of the teachers of António Soler and organist and assistant choir director of the Chapel Royal Madrid. He left some fifty works including operas, zarzuelas, dramas, as well as nineteen Masses with orchestra, yet only a few keyboard pieces have been published so far; apart from two slim volumes published by the Institución Fernando el Católico—of which the other volume is regrettably out of print—a few more pieces have been included in anthologies (see below for some of these). His brothers Joaquín (1709–1782) and Francisco (1705–1741) and his nephew Manuel Blasco de Nebra (1750–1784) were all organists, and there is inevitably confusion with attributions. It is possible that more pieces will come to light as Spanish archives are investigated and catalogued.

The first piece is a *Tocata en Sol Mayor* (G major) of 77 bars that is in binary form and is scarcely distinguishable from the Iberian sonata with its single-note passagework in the right hand over a texture ranging from thick quarter-note chords to single notes in the left hand. Sequential passages occur throughout, with a few in minor keys adding color. The second piece is another *Tocata in Sol Mayor* written in a similar style, with oscillating eighth-note octaves appearing alongside tirades in thirty-second notes; it is shorter, at 52 bars. In the second section two-part eighth notes in the right hand over a repeated quarter note in the right hand add tension.

The third piece, *Sonata en Fa Mayor* (F major) of 72 bars, is in binary form and shows far more clearly the influence of Domenico Scarlatti and Vicente Rodríguez. Again the right hand is a predominantly single voice with occasional

chords, long-held trills, or moving quavers beneath held half notes. Certain features, such as repeated eighth seconds and thirds beneath sixteenth notes and sixteenth-note figures in which the second and fourth notes are the same, are probably better suited to the percussive nature of the harpsichord. Like many such Iberian sonatas of the period this sonata would certainly work well on the organ, the writing being strictly within the keyboard compass of the contemporary organ.

The fragment that follows is six bars of a *Grave* in D minor; the volume closes with a short *Tocata en Mi menor* (E minor) of forty bars. This piece in binary form is in two voices throughout until the arpeggiated final chord of each section. Although mainly in sixteenth notes as a *moto perpetuo* there are phrases with eighth-note triplets in the right hand against sixteenth notes. None of the complete pieces carry tempo indications but are clearly allegros. A few ornament signs are marked including the wavy line and also the letters *tr* with occasional appoggiaturas and the grace note with a line though it, which frequently meant a sixteenth note. These pieces require some intervention from the player to add accidentals, but they are generally attractive and would sound well in recitals or as voluntaries.

The out of print volume from the same publisher is No. III in the series *Tecla Aragonesa* and is entitled *Obras Inéditas para tecla*, edited by María-Salud Álvarez and contains three sonatas (Fa mayor, Sol mayor, and Mi flat mayor), three tocatas (Re mayor, Do menor, and Fa mayor), and an *Obra para órgano*, which is also included as number 14 in *Anónimos Aragoneses* edited by Dionisio Preciado for Real Musical, Madrid. A *Pange Lingua* tentatively attributed to José de Nebra is included in *Músicos Aragoneses en Valencia en el siglo XVIII* edited by Vicente Ros for Institución Fernando el Católico as Volume VII in the series *Tecla Aragonesa* (available for €9). Three pieces by José de Nebra—*Grave de 8 Tono*, *Batalla de Clarines*, and *Sonata en Sol*—as well as two pieces—a further *Sonata en Sol* and a *Fandango*—attributed to him by the editor are included in *Obras inéditas para Tecla* edited by Rosário Alvarez Martínez for Sociedad Española de Musicología, Madrid.

—John Collins
Sussex, England

Sound Every Voice: Organ Interpretations, by Emma Lou Diemer. Augsburg Fortress, ISBN 978-1-5064-5718-5, 2019, \$20.00. Available from: www.augsburgfortress.org.

Emma Lou Diemer is notable as both performer and composer. Educated at Yale University and Eastman School of Music, Diemer has composed for orchestra, chamber ensemble, voice, chorus, and piano as well as for organ. Diemer taught composition and theory at the University of California, Santa Barbara, where she is professor emerita; she has received numerous awards, including Composer of the Year from the American Guild of Organists.

This collection by Emma Lou Diemer offers eleven "organ interpretations" on hymntunes from a variety of traditions, times, and places—from traditional

Israeli, Gaelic, Brazilian, Spanish, and English melodies to seventeenth-century German chorales, and more. The settings are in harmony with the nature or origin of the hymntunes, or certainly compatible with them, and cover interesting harmonic and rhythmic ground. They are not your garden-variety sight-readable, easy-patterned hymntune settings—they offer some challenge to the ear and mind, but not so much that player or listener forsakes the pieces. The selection of tunes covers many aspects and seasons of the liturgical year. All the interpretations are suitable for performance on a two-manual instrument and are of medium difficulty. The text of the volume has a few typographical errors, but this does not deter from the quality of the music.

"All Creatures, Worship God Most High!" (LASST UNS ERFREUEN) is a full-organ setting that expresses praise, with scalar flourishes and interesting harmonic touches. "Although I Speak with Angel's Tongue" (O WALY WALY) sets the tune (for solo reed or light principal) over gentle chords (strings); it is a lovely treatment, a simple setting but with some harmonic surprises. "Shalom, My Friends" (SHALOM) is also a clear statement of the tune, mostly against inverted seventh chords, and highlights the even-numbered eighth-notes for a "lively, dance-like" effect.

"I Love to Tell the Story" (HANKEY) is an expressive interpretation that would work well both for service or recital use. The tune is presented over held chords, with eighth-note leaps forming three-note patterns in the pedal. This setting keeps to one key and one meter (4/4), further emphasizing the simplicity of the tune. "Many and Great, O God" (LAC QUI PARLE) begins with a drumbeat-like ostinato for pedal octaves, then adds the reeds playing tone clusters, topped with the tune. This is an evocative work (again, in a single key and meter) that would be especially effective in recital or a hymn festival.

"Morning Has Broken"/"Baptized in Water" (BUNESSAN) is a reflective piece that stretches out the hymntune by changing the meter to 4/4 (rather than 3/4), thus adding a beat to the last two notes of each phrase. Under the tune are novel harmonies and long pedal points.

"Now Thank We All Our God" (NUN DANKET ALLE GOTT) is joyful and bright, alternating 5/4 and 6/4 meters and presenting the tune in a texture of fourths and fifths. "Oh, Sing to the Lord"/"Cantad al Señor" (CANTAD AL SEÑOR) presents the tune in four different guises, over more adventurous harmonies each time, and modulating from E minor to A minor to C minor. "Sent Forth by God's Blessing"/"Let All Things Now Living" (THE ASH GROVE), for full organ (minus reeds or mixtures), sets up a sixteenth-note broken-chord pattern in the left hand over which the tune clearly appears in the right; later a staccato eighth-note countermelody dances over the tune in the left hand (a reed stop is specified), a texture that ends the work over a wide-spaced double-pedal figure. The setting is confident and happy—a wonderful postlude.

"We Praise You, O God"/"We Gather Together" (KREMSER) is warm and reflective, set for strings. It exploits



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the initial dotted-quarter/eighth note/quarter note of the hymntune's beginning as the foundation for an accompanimental countermelody. "When We Are Living"/"Pues si vivimos" (SOMOS DEL SEÑOR), set for flutes 8' and 4' in all parts, opens with some spare counterpoint that lightly strays off the beaten path before returning to the tonic and the first statement of the hymntune. The setting has a pleasant demeanor, with its light polyphonic texture and easy swaying rhythms.

Imaginative and pleasantly challenging for player and listener alike, these interpretations would be welcome additions in recital as well as for service use. Recommended.

—Joyce Johnson Robinson
Niles, Illinois

New Recordings

Bach on Porthan Organ. Susanne Kujala plays the organ of St. Lawrence Church, Janakkala, Finland. **Alba Records compact disc, ABCD 424, www.alba.fi, available in the United States through Naxos Direct, www.naxosdirect.com and through www.amazon.com.**

Prelude and Fugue in D Major, BWV 532; *Sonata in E Minor*, BWV 528; *Prelude and Fugue in A Minor*, BWV 543; *Sonata in C Minor*, BWV 526; *Tocatta, Adagio, and Fugue in C Major*, BWV 564.

Susanne Kujala was born in Germany in 1976 but has resided in Finland since 1998, where she is dean of the Finland Chapter of the American Guild of Organists and one of the organizers of the AGO's annual Pipe Organ Encounter in Finland. She is better known as a performer of contemporary organ music than as a proponent of Bach and indeed wrote her doctoral dissertation on "Organ—an Instrument for Contemporary Music." She is interested in microtonal music and has performed on the Fokker organ, which has 31 notes to the octave. Some of the music she performs is composed by her husband, Veli Kujala (b. 1976), a leading Finnish composer of contemporary music. Dr. Kujala and her husband are both professors at the Sibelius Academy in Helsinki.

This compact disc was issued to commemorate the twenty-fifth anniversary of the building of first organ constructed in Finland in a historic style. This is the Martti Porthan three-manual, 56-rank tracker organ of 1993 in St. Lawrence Church in Janakkala. The pipework of this is replicated from the Huss/Schnitger organ in the Church of Sts. Cosmas and Damian in Stade. Fortunately, the acoustics of the Stade and Janakkala buildings are relatively similar. I compared this recording with recordings of the Stade organ and have to say I am most impressed with Porthan's work, so far as it is possible to judge from recordings. The organ uses an ingenious tuning system developed by musician Timo Kiskinen, which can be moved from 1/5-comma meantone to a well-tempered system by exchanging three specially made pipes in each octave. Obviously, on this recording the well-tempered system is used since it is most appropriate to the music of Johann Sebastian Bach.

Susanne Kujala's playing and registration of Bach's works is impeccable and reminds me in some ways of the best recordings of half a century ago, such as Fernando Germani's recordings on the Schnitger organ in Alkmaar. Kujala plays the whole of the *A Minor Fugue* on the Hauptwerk, though personally I prefer performances where the player moves to the Positiv in the central section when

the Pedal drops out, but that is just a matter of personal taste. Altogether this is a very interesting recording, representing just the tip of the iceberg so far as the very vigorous and extensive organ culture of Finland is concerned.

Une voix française: A French Voice: 20th-Century Organ Masterworks. Renée Anne Louprette, organ of the Church of St. Ignatius Loyola, New York, New York. **Acis compact disc APL01609, available from: www.acisproductions.com.**

Te Deum, op. 11, Jeanne Demessieux; "Improvisation" from *Trois pièces pour orgue ou harmonium*, Nadia Boulanger; "Fugue" from *Trois pièces*, Jacques Ibert; *Variations sur un thème de Clément Jannequin*, Jehan Alain; *Six variations sur un Psaume Huguénot*, op. 1, André Isoir; *Pièces de fantaisie*, Deuxième suite, Louis Vierne.

In 1993, when the four-manual, 91-rank Mander organ of the Church of Saint Ignatius Loyola, New York City, was new, Mander's North American representative, the late Malcolm Wechsler, was kind enough to show me it. It is hard to believe that this was twenty-five years ago. Mander's masterpiece at St. Ignatius was the largest tracker-action organ built in Britain in the twentieth century, and it still sounds magnificent a quarter of a century later. It is also a very versatile instrument, capable of playing repertoire from almost any tradition. On this compact disc the instrument is in the very capable hands of international concert organist Renée Anne Louprette, who has chosen a program of works by French composers written entirely in the twentieth century.

We begin with one of the works of Marcel Dupré's great protégé, Jeanne Demessieux, whose early death robbed the world of one of the finest organists of the twentieth century. Ms. Louprette's performance shows a masterly understanding of touch, and she succeeds in fitting the piece perfectly to the building. The Demessieux piece is followed by one of Nadia Boulanger's four surviving compositions for the organ, "Improvisation," the third of three pieces for organ or harmonium published by Fr. Joubert in his anthology, *Maîtres contemporains de l'orgue*, shortly before World War I. This comes off well on the Mander organ and demonstrates the *fonds*, *Bassoon-hautbois*, and *Voix céleste* to considerable advantage.

Next we hear "Fugue," the third of Jacques Ibert's *Trois pièces*, which Ibert dedicated to Nadia Boulanger. Ms. Louprette plays it at a very elegant and sedate pace, building up seamlessly to a climax before returning to the gentle registration of the beginning and then building up once more. This piece is followed by Alain's well-known *Variations sur un thème de Clément Jannequin*. As in the Ibert "Fugue," this is played sedately, and Ms. Louprette achieves an intimate feeling in this composition as well as using some very pretty registrations. The Alain *Variations* is followed by another set of variations, this time by André Isoir, his *Six variations sur un Psaume Huguénot*, op. 1, published in 1979. The theme is the tune for Psalm 92 in the Genevan Psalter of 1562. As directed by the composer, Ms. Louprette uses some very unusual and colorful French Baroque registrations, as well as majestic effects involving some of the sub-unison stops. The *Variations* culminate in a brilliant "Tocatta."

The remainder of the compact disc is devoted to the six *Pièces de fantaisie*, Deuxième suite, by Louis Vierne.

While "Clair de lune" and the "Tocatta in B-flat Minor" are frequently played it is rare to hear the entire suite at one sitting, and Ms. Louprette is to be commended for performing all six movements. The fourth movement, "Feux follets" (Will-o'-the-wisp), was dedicated to Charles Courboin, doubtless with the Wanamaker organ in mind. It is surprisingly modern in feeling and includes registrations that look forward somewhat to the *Neoclassique* movement. I perceive a kinship with some of the movements from Messiaen's *La Nativité du Seigneur*. The combination of Ms. Louprette's skill with a responsive mechanical action produce a breathtaking climax to the compact disc in the final "Tocatta," although the pedal reeds are a little more restrained than they would be in a Cavallé-Coll organ.

This compact disc is a credit both to Renée Anne Louprette and to the Mander organ at Saint Ignatius Loyola.

—John L. Speller
Port Huron, Michigan

New Handbell Music

My Hope Is Built on Nothing Less, arranged for 3–5 octaves of handbells, by John A. Behnke. Concordia Publishing House, #977802, Level 2 (E+), \$4.25.

Behnke uses the less familiar tune, MAGDALEN by John Stainer, for this arrangement that brings together three different statements of the hymn. The middle section employs the minor mode and includes some mallet work in the bass. The final round brings full, festive chords and includes the option of ringing the melody an octave higher than written.

Joy and Hope Abounding, arranged for 3, 4, or 5 octaves of handbells, by Cathy Moklebust. Choristers Guild, CGB1079, Level 4- (M+), \$4.25.

Here is an engaging original composition that alternates between 3/4 and 6/8 time signatures. The beginning and ending sections are upbeat and lyrical, while a lush and subdued middle section employs a lovely melody line accompanied by triplets. An edition for three octaves is also available, CGB237. The two editions are compatible for massed ringing.

Canticle of the Turning, arranged for 3, 4, 5, or 6 octaves of handbells with 3 octaves of optional handchimes, by Karen Thompson. GIA Publications, Inc., G-8491, Level 3 (M+), \$4.95.

The setting of the traditional tune, STAR OF COUNTY DOWN, adapted by Rory Cooney, is given a lovely rolling eighth-note pattern suggesting a movement of turning. Grace notes, mallets,

and martellato lifts add to the spirit of the piece. Handchimes will only add to this spirit.

Joyfully Ring, reproducible hymn arrangements for 2–3 octaves of handbells, by Cynthia Dobrinski, Sandra Eithun, Susan E. Geschke, Cathy Moklebust, and Margaret R. Tucker. Choristers Guild, CGB1061, Levels 1, 1+, and 2 (E – M-), \$39.95, also available in a compatible edition for 3–5 octaves of handbells, CGB1062.

Here is a wonderful collection, especially with a budget in mind, bringing nine engaging hymn arrangements and upbeat originals by several outstanding composers. Pieces range in difficulty and are useful for beginning ringers as well as more experienced groups needing music that can be learned quickly.

Sing 'n' Ring, reproducible materials for the beginning handbell/handchime choir, by Michael Burkhardt. MorningStar Music Publishers, MSM-30-880, Level 1 (E), \$29.95.

The purpose of this collection is to provide materials for beginning handbell/handchime choirs by ringing chordal accompaniments for familiar songs. Extensive materials are also provided to help identify and read space and line notes, ring chord warm-ups in major and minor keys, ring chord accompaniments for well-known melodies, and understanding primary chords (I, IV, and V/V7), their common tones, and their functional relationships. Pieces include "Dona nobis pacem," "Jesus Loves Me, Jesus Loves Me," "Jesus Walked This Lonesome Valley," "Many and Great," "Wade in the Water," and "We Are Climbing Jacob's Ladder."

Savior, Like a Shepherd Lead Us, arranged for 3, 4, 5, or 6 octaves of handbells, with optional 3 octaves of handchimes, by Sandra Eithun. GIA Publications, Inc., G-9612, Level 3 (M), \$4.95.

William Bradbury's timeless hymn is given a luscious and peaceful treatment by the arranger. Throughout the piece, an abundance of rhythms and special effects are used that only add to the beauty of this arrangement. A middle section uses the handchimes as a descant with the melodic material underneath. A buildup to a fiery *fortissimo* section brings the piece to a lovely closing, "fading away" as is noted. An unusual and brilliant surprise ending takes this piece, written in the key of C major, to a step higher to the key of D major.

—Leon Nelson
Vernon Hills, Illinois

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J. G. P. Leek

When I was a student at Oberlin (Class of 1978), students were not allowed to own cars, ostensibly to limit traffic and parking congestion in the small town. I lived in an apartment off campus during my senior year, and since it came with a parking space, I flouted the rule and bought a 1969 Mercedes 230. I put a great sound system in it—those cassette tapes were just the thing—and I felt like the big man driving around. It was in pretty good shape, but it was a nine-year-old Ohio car, and there were little fringes of rust here and there.

At a time when my rent was \$175 per month, I splurged and spent \$200 on four new Michelin tires. The next morning, I drove to the organ shop where I was working and proudly showed off the new tires. My boss, John Leek, quipped, “It’s like putting alligator shoes on a wino.”

John Leek died in Sandusky, Ohio, on November 15, 2019, just short of the age of ninety. Until a couple years ago, I called him on his birthday. We stayed in touch now and again, especially after he read about himself in this column, but I had not seen him in more than fifteen years. I dropped everything to drive to Ohio for his memorial service, but I am sorry I did not drop everything a couple years ago to visit him. I am grateful to him, I miss him, and I want to tell you about him.

His name bears the Dutch pronunciation. A bank teller commented, “Your name should be pronounced ‘leak.’” His quick quip, “Then it should be pronounced ‘Bea-thoven.’”

The wino crack was one side of John. He was able to squeeze the greatest delight from the smallest joke, and when it was a big joke, we would laugh all day. He could also be stern. He had been brought up in the rigorous system of apprenticeships in the Netherlands, starting with a cabinet-maker at a very early age and moving to organ shops in his hometown. His teachers had been tough, and so was he. He was quick with compliments and encouragement and equally quick with a hard lesson. I was late to work once. He was in the workshop, the doors were locked, and he waved me away, telling me to come back tomorrow. I was late to work only once.

§

Johannes Geratus Petrus Leek was born in 1929 in Alkmaar, the

Netherlands, on the shortest day of the year, the youngest of eleven children. He apprenticed with Bernard Pels & Zonen in Alkmaar, and he continued his education in the workshops of Vermeulen, Wattell, and Verschueren. He served in the Dutch army shortly after the end of World War II. During his military service, John was seriously injured in a railroad accident. He recalled lying in the wrecked car realizing he was hurt, asking God for “twenty more years,” and then getting the creeps as the twentieth anniversary approached. I do not know the exact dates but suppose that accident happened in the early 1950s. He died last November about five weeks short of his ninetieth birthday—God granted that prayer.

After his time in the army, he returned to work in the organ shop of Verschueren. He and his wife Maria moved to the United States in 1961 as John went to work for the Holtkamp Organ Company under Walter Holtkamp, Sr. He was working on the installation of the organ in Warner Concert Hall at Oberlin when he saw a notice on a bulletin board that the school was looking for a new organ curator. “That’s the job for me.” He worked for the school from 1964 until 1976, all the while gathering organ maintenance clients “on the side,” and he left the school to start his own company in the workshop building behind his house on Route 58 (Main Street), just on the southern outskirts of town.

Just as John was starting out on his own, in the fall of my junior year, I began working with him three days a week and summers, and continued in his shop full time from my graduation until 1984, when my wife and two toddler sons moved to Boston. John was my important mentor in the craft of organbuilding. He taught me to tune, how to read and cut a piece of wood, how to glue pouches, how to build and leather a reservoir. I learned why you want wood to have standing grain for pallets in slider chests and flat grain in keyboards. (Wood warps only between the growth rings. You do not want pallets to warp so their surface does not meet the windchest grid, and you do not want keyboards to warp so the keys come into contact with each other.)

He helped me grow through the awkward end of youth when I was sure I

knew everything into the awkward beginning of adulthood when I began realizing how little I knew. He never hesitated to let me know when I was full of it, and he never hesitated to confess when he was. While still an organ performance major, I was increasingly aware that organbuilding was my first love. I wondered aloud to John about quitting school so I could work with him full time. “If you quit school, you’re fired.”

Whenever my weak apprentice attempts resulted in a mangled job, John nailed it to the wall over my workbench. It turned really funny when I came back later to visit and they were still there, warning my successor apprentices to pay attention.

Road trip

Early in the summer of 1978, just after I graduated from Oberlin, we were completing construction of a harpsichord for a former student of the conservatory who lived in Oakland, California. She asked John to deliver the instrument to her, and he invited me to make the trip with him to share the driving. His offer was that I would not get paid, but he promised we would stay in the best hotels, eat the best meals, gamble in Reno, swim in the Pacific Ocean, and eat at Fisherman’s Wharf in San Francisco. John had a mustard-yellow Dodge van with a broad brown stripe (remember, those were the days of appliances in harvest gold and avocado colors), just the vehicle for such a caper, and off we went.

The trip is about 2,400 miles each way, and I suppose we drove between 400 and 500 miles each day because I remember it taking about a week in each direction. Anyone who has made a similar trip by land will appreciate our marveling at the rich agricultural heartlands, the prairies, the mountains, and the deserts. We drove all day through Iowa into Nebraska watching a huge weather system develop from the west all across the horizon, driving into light rain, and finally parking under a bridge for more than an hour waiting for the thunder, lightning, and hail to stop. We didn’t see a tornado, but that surely was on our minds.

When we stopped for gas just after entering Nevada, I put a dime in a truck-stop slot machine and won ten dollars. Bad. Very bad. We spent a night in Elko, Nevada, where we had a memorable meal in a Basque restaurant recommended by Howard Hanson, a member of Oberlin’s voice faculty. It is almost three hundred miles across flat arid land from Elko to Reno, and it seemed that we were staring at the distant mountains west of Reno all day, a visual effect that is hard to fathom the first time you see it. It was in a posh casino in Reno that I learned how it was bad that I had been sucked into the slot machine the day before. Inhibitions were loosened as the champagne was on the house, and I ran through all the quarters I could find (I think that may have been before there was such a thing as a dollar slot) while John got beaten up at a Blackjack table. It was interesting how often the dealer came up with twenty-one.

As we delivered the harpsichord, we spent two nights in the house with the customer and her physician husband, allowing us to visit San Francisco and fulfill a couple of John’s original promises. We were both smokers, and that was not allowed in the house. The second night, the good doctor brought home a preserved smoker’s lung in a jar and delivered a thoughtful lecture.

John burst randomly into song many times each day. The simple chanted



J. G. P. Leek (photo courtesy of the Leek family)

Alleluia from the Roman Catholic Mass was a several-times-a-day regular. Another was a short clip from a bawdy little Dutch song asking a woman named Elena why the baby poops green. Maria and I joined elbows and sang that one for their grandchildren on the morning of the memorial service. There were many others, all brief excerpts. I do not believe John knew the complete songs, but he sure enjoyed the clips. Over and over.

John and Maria had been naturalized as citizens of the United States in 1968. He thundered the first four words of the refrain of “This is My Country” each time a new wonder was revealed on that wonderful trip. It was a punctuating anthem for a man of deep faith marveling at the process of his life that had brought him to live and work in such a huge country with such diverse landscapes.

The twinkle in his eye

John and his family were members of Sacred Heart Catholic Church in Oberlin, which was the site of his memorial service. When I worked for him, new carpet was being installed in the church, and the old had been given to a smaller church out in the countryside where the unworn sections would be enough to cover the floor. John volunteered the two of us to join a crew of parishioners removing the old carpet, which was loaded into his van and my pickup truck, where the huge roll hung over the back of my open tailgate. I was in the lead as we left on the delivery run, turning left from the church parking lot onto Lorain Street. I was stopped at the traffic light at the intersection of Main Street (Route 58) across from the art museum when I felt a strong push from behind. John had been careful to see that no traffic was coming, and, with a maniacal smile clearly visible in my mirror, was shoving me, carpet, truck, and all, through the red light into the middle of the highway.

In between organs, we built a screen porch on John’s house with a high peaked ceiling. Coming to the end of the project we were painting the floor. I was working my way out a corner with my back to John when I became aware of the quick whooshing of John’s brush flashing back and forth as he hurried to paint me into the corner.

Opus 1

In the fall of 1979, John signed a contract to build a new organ for St. Alban’s Episcopal Church in Annandale, Virginia. The organist there was Ben Dobey who had recently graduated from Oberlin as an organ major and was sure that while John had never built a pipe organ himself, he would be well able.

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Leek Opus 1, Annandale, Virginia (photo courtesy of St. Alban's Episcopal Church)

Originally, the instrument was planned with twelve stops on two manuals, but the agreement was altered in December of 1980 to include the addition of an independent 8' Octaafbass in the Pedal, which made necessary the construction of a separate case for the two pedal stops. You can see the specifications of the organ at <https://pipeorgandatabase.org/OrganDetails.php?OrganID=8401>.

The case is made of white oak with black walnut accents, drawknobs were made from a huge log of boxwood that John kept in the attic of the workshop, and the pipes were supplied by Jacques Stinkens of Zeist, the Netherlands. The slider windchests were made with sponsils, individual strips of wood fitted and glued between the ribs of the key channels to form the table surface, rather than the more usual plywood windchest table. With the experience of having built more than a dozen harpsichords, we made the keyboards in the shop. (That is when I learned about choosing slab grain.) In the first days of March 1982, I was standing at the drill press in the shop, drilling the holes in rackboards for the three windchests—start with the smallest holes so that if you make a mistake and drill an extra hole of a given size, it is easier to correct by making it bigger rather than smaller. (I have this memory exactly because those were the days of waiting for Pat to go into labor, and our first son Michael was born on March 4. I had quit smoking the previous New Year's Eve.)

After the first week of the installation, the new organ case was standing in the church's balcony with façade pipes in place. John and I sat proudly in the pews that Sunday as the congregation was gathering in the quiet church when a little girl near us took a look backwards and piped up clearly, "I like the old one better," raising a polite Episcopal titter.

Patrick Summers, the current interim organist at Saint Alban's, provided a great boost to my memory by forwarding the documents concerning the new organ from the church's archives. As I read, John's distinctive voice came alive. When petitioning the vestry to consider changing the schedule of payments from a list of completed components to one based on the calendar, John wrote (as Maria typed), "We would like to ask in a very polite manner from the Counsel to be paid each half year."

John spoke English rapidly and fluently, but he never lost the grammar of his native Dutch. Coming into the shop

in the morning, he would declare, "I feel myself good today," typically followed by the ubiquitous Alleluia. ("Myself" was pronounced my-selliff, just as the name of his hometown was pronounced Allick-mar.) My primitive classroom German gives me, "Teh habe mich . . ." Although I had never been addressed by a nickname, in that workshop I was "Yonnyboy."

Nunc dimittis

At John's service I was reunited with his son James who runs the Leek Organ Company, his siblings Paula and Peter, their spouses and children, and his wife Maria. All of us bear the marks of the thirty-five years that have passed since my young family and I moved to Boston to start a new chapter, but the memories and stories flowed like it was yesterday. It was hilarious to hear the familiar stories as passed through the generations to John's grandchildren, and it was fun to share some they had not heard.

John believed that there is a little voice in the head of a craftsman that pipes up when something is about to go wrong. "If you do that, you will stab yourself with that chisel." I still hear that little voice

and think of him. When I am tuning a chimney flute, I remember the moment he showed me how to hold the tool in the Congregational Church in Austinburg, Ohio, and I remember his teasing my beginner's "yo-yo tuning" in the chapel at the College of Wooster. He insisted that I learn to tune with both hands and made me tune entire organs left-handed. There are some pipes you just cannot reach with your right hand.

John Leek was not a nationally known organbuilder, but he was widely known by generations of students at Oberlin that gave him an impressive reach. Many of my friends worked for him during their student years, and many other former students have commented in recent weeks about how generous he was with advice and goodwill. He built more than a dozen harpsichords and two pipe organs, renovated or restored dozens more, and performed thousands of service calls on hundreds of different organs. While I worked with him, we helped install four new Flentrop organs including the big three-manual instrument at Trinity Cathedral in Cleveland. I believe his greatest legacy was as a teacher, sharing



his old-world experience, knowledge, and insight with young craftsmen.

John and I worked regularly on the big Aeolian-Skinner organ at the Church of the Covenant in Cleveland, re-leathering a division at a time and doing regular tuning visits. As we left the church one afternoon, a woman was contemplating a flat tire, and we offered to change it for her. When we finished, she thanked us profusely, declaring that there would be a special place in heaven for us. John replied, "Yes, tuning harps." ■

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An interview with Pierre Labric

By Jesse Eschbach

On July 27, 2018, my dear colleagues and friends, Yannick Merlin and Béatrice Piertot, introduced me to Pierre Labric at his residence southwest of Paris in Dreux. Labric is perhaps best remembered in this country for recording the complete organ symphonies of both Widor and Vierne on the legendary Cavaillé-Coll instruments of St-Ouen, Rouen (Widor), and St-Semin, Toulouse (Vierne). These recordings were marketed in the United States by The Musical Heritage Society after 1971 and introduced my generation to not only the symphonic style of Widor and Vierne, but also the sound universe of Aristide Cavaillé-Coll.

After spending a delightful two and a half hours with Mr. Labric and speaking at great length about his mentor Jeanne Demessieux and his brilliant friend and colleague at the Paris Conservatory, Jean-Claude Touche, I asked Yannick and Béatrice on our return trip to Paris if Mr. Labric might consent to a written interview on the life and achievements of Jeanne Demessieux. Yannick Merlin received an enthusiastic response, and I drafted twenty questions, intending to explore Demessieux's short but highly eventful life.

Mr. Labric, as the reader will soon observe, was most generous with his responses. He was never limited with any constraints suggested by a particular question, but "improvised" freely in his responses.

Only one question failed to elicit a direct response: I asked if Pierre Labric could confirm what Marie-Madeleine Duruflé-Chevalier recounted years earlier. An incisive attack and release was the core of her legendary virtuosity,¹ and she attributed this to her study with Jeanne Demessieux, most especially

what Mme Duruflé called the "*deuxième mouvement*," or release of a note, which must have at least as much energy and clarity as the attack. This concept goes to the core of brilliant, virtuosic playing, sometimes forgotten today in France and the United States. Both Demessieux and Duruflé were capable of extremely brilliant tempos, yet every note was clearly heard and energetic, regardless of the acoustic. Regrettably, Mr. Labric seems not to have discussed this topic with Jeanne Demessieux, but confirmed, "M-M Duruflé was formed *exclusively* by Jeanne Demessieux. In class, Dupré told us with the greatest admiration, 'My children, see how Jeanne Demessieux is getting results from Marie-Madeleine.' Yes, it was true."²

The inevitable question did arise during our meeting in 2018 concerning the traumatic rupture between Dupré and Demessieux. I knew better than to launch "head-on" into this sad story with a French gentleman of Mr. Labric's generation, always highly discreet. I did repeat what Marie-Madeleine Duruflé confided years earlier, and this elicited a broad smile and unmistakable twinkle of the eye. Given that direct descendants of the principal parties are still with us, and since the cause of the saga can never be proved, I can only repeat what others have said: Jeanne Demessieux was utterly blameless, and Dupré was foolishly victimized and manipulated by individuals in his entourage who intended to overthrow Demessieux to suit their own agenda. It was a veritable plot originating from near unparalleled, despicable jealousy that nauseated everyone in the French organ world and well beyond. Seventy-five years later, condemnation of the injustice perpetrated on the



First row, left to right: a friend of Mr. Haerpfer; M. Galérant (physician in Rouen); M. Gervais (harmonium repair service); Pierre Labric (student of Jeanne Demessieux); Josette Hébert-Coëffin (sculptor for the Sèvres porcelain business, with a cat in her arms); Jeanne Demessieux. Second row: Mme. Lachambre (governess of the Beuzeville rectory); Maurice Gensouli (director of the Sèvres porcelain plant); M. Haerpfer (organbuilder); Abbot Leprieur.

young Jeanne Demessieux continues to resonate. Marcel Dupré enjoyed almost complete authoritarian control of the French organ world and was more than capable of destroying, or otherwise compromising, a promising career.³

Mr. Labric, born in 1921, grew up in the Rouen area and received his early training from Marcel Lanquetuit before admission to Dupré's class at the Paris Conservatory. His career was largely devoted to recording, resulting in releases of the complete organ symphonies of Widor and Vierne, the complete organ works of Jeanne Demessieux, sonatas of Mendelssohn, preludes and fugues of Saint-Saëns, the major organ works of Liszt, and the *Promenades en Provence* of Eugène Reuchsel. He was Demessieux's *suppléant* at the Madeleine, and also assisted Pierre Cochereau at Notre-Dame Cathedral. As he approaches his centennial, it seemed especially appropriate to begin collecting some of his indelible memories of one of the most eventful epochs in the history of our profession.

Jesse Eschbach: If I remember correctly, Jeanne Demessieux was Marcel Dupré's assistant in the organ class [at the Paris Conservatory] towards the end of the war. Was it at this time that you met Jeanne Demessieux for the first time? How did she prepare you for the organ class? Technique, repertory, interpretation, counterpoint, harmony, improvisation?

Pierre Labric: Yes, Jeanne Demessieux replaced Dupré in the organ class during the week of May 14–21, 1946. I'm transcribing the themes she had us work on [in improvisation]: What beautiful themes!

That day, she worked quite awhile with me. It was the year I was first runner-up. I believe I remember that she was happy with my improvisation. I attended her overwhelming competition for her unanimous first prize on June 6, 1941. The entire audience broke the law of silence: frenetic and long applause reflected the general enthusiasm. That day, our contact started.

How long did you work with Jeanne Demessieux?

I worked all my life, and I owe everything to *Jeanne Demessieux*.

At the end of your studies at the conservatory, did you remain in contact with Demessieux?

Yes, and after her appointment to the Madeleine, she asked me to play services in her place. I always remained in cordial contact with her and her dear mother after she became a widow. During a

lesson, I asked her if, in the vast nave of a cathedral, one had to moderate tempo a little bit because of the reverberation. "No," she replied, "It is necessary simply to articulate."

What repertory did you undertake with Demessieux? Bach, Buxtehude, old French music, Liszt, Franck?

She had me work on her (*Six Études* with great interest. They made me progress enormously. I started with the octave study, which I perfected during all of the school year 1948. I played it for her in May, and with her advice I worked on it during [summer] vacation. I played it for her again in September. She was happy with my work, and encouraged me to put it on my program on October 15 at St-Godard, Rouen. I was happy and . . . proud! I got her precious advice for the big Vierne works. I recorded all of them later, observing everything scrupulously. She had me work for part of the afternoon. Madame Demessieux prepared for us, delicately, a delicious snack that we savored with one of my friends who accompanied me to my lesson—she, too, has since passed! All of this downed with a cup of coffee for which I could never replicate the flavor.

"Mama has her little secrets," Jeanne told us! My modest repertory was Liszt, Franck, Widor, Guilmant, Vierne, Duruflé, very little Litaize, very little Langlais, Jean-Claude Touch, Jean Guilou. A pirated version of my recording of his *Toccata* from one of my concerts at Saint-Ouen de Rouen is on the internet.

What preparatory studies did the teacher Demessieux want in place before taking a student?

She required a serious piano technique with études of Chopin or Liszt.

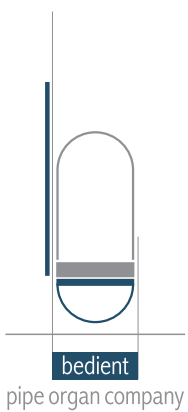
Did she ask for repertory studied at lessons be memorized?

No. I played all of my lessons with the text.

Could you describe the legendary memory of Demessieux?

For the magazine *Étude* (April 1950), the editors asked Jeanne Demessieux for an article on Dupré. She wrote fifteen sublime pages in which appeared not a shade of vengeance, not a trace of the least bitterness. The writing has the limpidity of the entire truth. What a marvelous lesson Jeanne Demessieux gave to Dupré.

The Rouen Philharmonic Society, directed by an excellent musician-pianist Pierre Duvauchel, was always running a deficit. Demessieux, who came for a *sou*, filled the coffers: a half hour before the



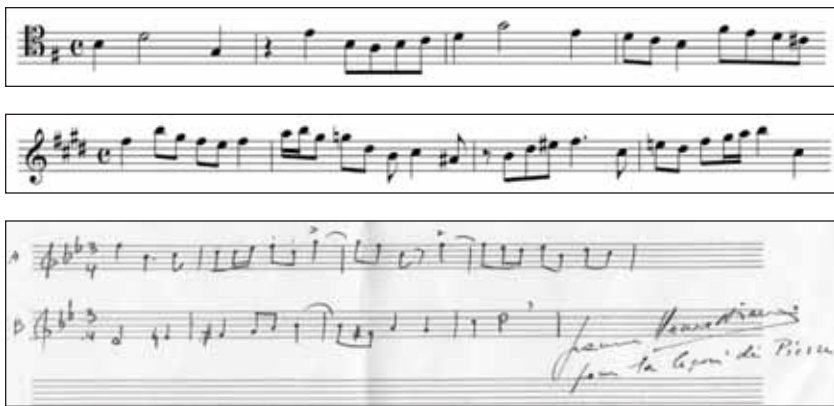
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Themes for improvisation devised by Jeanne Demessieux

concert, there wasn't a chair left in the immense nave!

A poor priest had difficulties keeping his school afloat. He dared to ask Jeanne, then at the top of her international glory, if she would accept to give a concert for a rather low fee. Her secretary responded, "Miss Demessieux asks me to inform you she will offer a free recital for your school. A date has to be found according to her possibilities." I have read the letter.

You recounted a beautiful anecdote concerning a trip Demessieux made to Normandy, around Deauville, I think. A priest from a little village asked her to visit his parish the day after the concert. What happened when she tried out the organ?

Jeanne Demessieux had given a concert in Deauville on August 27, 1956. You have the review written by Guy Bouchaux, which deserves to be read by everyone.

Verbal program notes were given by the Canon Leprieur, priest of Beuzeville about twenty kilometers away. Demessieux was to return to Paris by car with M. Haerpfel, the builder of the organs in Deauville and Beuzeville, which has a smaller organ.

Abbot Leprieur had invited Demessieux to visit the organ in Beuzeville the next day on her way back to Paris. The grapevine having done its work, about twenty from the audience of the day before greeted Demessieux when she got out of the car. Abbot Leprieur led her to the gallery, followed by the would-be listeners. She got to know in very little time the modest instrument of sixteen stops. She didn't even need much more time for the giant consoles during her American tours. She went through each stop attentively and was getting ready to leave the keyboards. Abbot Leprieur then said suddenly, "Mademoiselle, would you play the Alain *Litanies* for us?" Without hesitating, Demessieux gave us a brilliant interpretation of the *Litanies*. After that, Galérant (in the photo) asked her for the *Second Choral* of Franck; another asked her for the "Toccatina" from the *Fifth Symphony* of Widor; another suggested a Noël of D'Aquin. "Which one?" she asked simply. After, a gentleman I didn't know asked for the "Carillon de Westminster." Others requested several Bach pieces. All of these pieces were at random and not on the program from the day before. She played for two consecutive hours, responding with a perfect humility to the requests of each with the single aim of pleasing. There is the perfect example of a concert "requested by the audience."

What happened when she tried the organ, you ask me? Nothing!

Jeanne was very reserved, always in perfect control, and also in control of her company. She never felt the need to ask questions. For her, all the problems were worked out ahead. If someone explained to her the reason for something because of this, because of that, she listened very politely, without feeling the need to open

her mouth. She remained silent. She was like the diamond who never sought to shine, but was made to shine. She played the organ at Beuzeville most naturally, before several subjugated and privileged people, enthusiastic and astonished by such natural facility.

Jeanne was radiant taking leave of her improvised admirers. And we went to lunch at the rectory, as the photo attests, taken by the young curate of the parish when we arrived. Sixty-two years ago! Jeanne made a very quiet "impact," yet strongly powerful, felt by everyone around her. Her rich personality radiated naturally without being conscious of it, so it seemed.

Monsieur Albert Dupré, father of the Dupré in question, was organist of the magnificent Cavallé-Coll of Saint-Ouen de Rouen—"Orgue à la Michel-Ange" according to the famous estimation of Widor who came to inaugurate it. On the occasion of the first concert of Jeanne's at Saint-Ouen, hearing about it, Dupré supposedly exclaimed, "Imagine, she dared play Papa's organ!" The clumsy remark eventually got back to Jeanne Demessieux who spontaneously retorted, "Oh, Papa had nothing to complain about!"

She was very humorous.

I don't think we have many recordings of Demessieux's improvisations. Could you tell us about her style in improvisation? Did she often improvise in established forms such as sonata-allegro, fugue, double fugue, lied, variations, passacaglia, etc., or was she rather free?

During her concert tours in America, Miss Murtagh⁴ called Jeanne Demessieux, pointing out a day when Jeanne wasn't on time. She scolded her on the telephone like a little girl. With her usual calm, her natural distinction, her nobility of a great lady, Jeanne Demessieux responded simply with, "Madam, I *always*⁵ do what I want," cutting off any response. Many organists do what they can, starting with me! At the keyboard, Demessieux always did what she wanted. Her magnificent recordings are the proof!

As for her improvisations, if they were always inspired (again, she did what she wanted), they all were adapted to the character of the given theme. I heard her improvise many a time, the very first being her conservatory competition on June 6, 1941. The luminous cadenzas of the first two concertos of Handel were improvised before being written down and recorded on the Decca label. The first one astonished Guy Bouchaux at her concert in Deauville on August 27, 1956, as well as her improvisation on *In Paradisum*.

I recall yet today her extraordinary symphonic fresco on the *Kyrie Orbis factor* given to her by Fr. Boulzy at the end of her concert on November 7, 1953, at Saint-Eustache. She finished with a prodigious fugue. The large audience, which filled the nave, was cosmopolitan: French, Italians, Germans, English, Americans,



Review of Jeanne Demessieux's concert of August 27, 1956, in Deauville

Japanese applauded discretely when she came down from the gallery.

Examples are numerous and deliciously fascinating. I'll limit myself to several: I heard Demessieux improvise at Saint-Ouen. For her, to improvise was to abandon herself to her rich and inspired imagination at the end of a concert. The mind free, on a magnificent instrument she loved, developing a very beautiful theme given to her by Maurice Duruflé, I remember elegant variations faithfully ornamenting the theme under the sumptuous sonorities of the "Cavallé-Coll à la Michel-Ange," which she knew how to transfigure like no one else.

To your question, I don't know about recordings of her improvisations with the exception of the one on the Hamburg CD, *The Legendary Jeanne Demessieux*, done in several churches in Hamburg: St-Sophiekirche, St-Michaelskirche, St-Christianskirche on the label Festivo, 6961-862. Many years ago, I was fortunate to hear her splendid improvisations during her legendary concerts in the Netherlands.

M. Van der Oter, deceased, and his colleague Mr. Herman van Vliet, an excellent organist, played for me a magnificent improvisation in Masslouis, which I would ardently like to hear again, and another one, in the Netherlands, the given theme of which lended itself to rondo form, three refrains and three couplets. This quarter hour of true music was so perfect that it made me think of the truly vivid "Rondo Final" of the magnificent *Fifth Symphony* of Louis Vierne. Regrettably, I never heard either one again!

I found in the archives of Norbert Dufourcq a detailed study of the Madeleine organ written in 1965 by

Jeanne Demessieux. This document attests to the fact that Demessieux had a great deal of expertise in organbuilding and especially on the style of Cavallé-Coll. Dupré, as far as I know, didn't teach these things to his students. How did Demessieux acquire this knowledge?

To your inquiry, I am going to offer the truest, most exact, most pertinent, the simplest response there is, that of Jeanne Demessieux herself:

I wrote to the periodical *L'Orgue* that I was waiting and hoping for the *organ of the twentieth century*:⁶ an intelligent synthesis, yet original in its audacity, of instruments from the past. In the absence of which, the promoters of neo-classicism will be burdened with the heavy responsibility of having implicitly condemned *all* organ repertory from Bach to the present. The works of Messiaen, Langlais, and others call for a complete radiance in sound where everything is possible.

These thoughts, harbingers of light and wisdom, are a veritable gospel of truth and for all time. And here is a striking aspect of Jeanne Demessieux.

Appointed titular organist of the beautiful Cavallé-Coll of the Madeleine in 1962, where she succeeded Edouard Mignan, she was keenly interested in the preservation of her instrument. She watched jealously over its esthetic. Her keen awareness of eclecticism, fed by multiple experiences collected over all continents, gave her the ability to compare organs of different characters—following faithfully the evolution of building, with prudence and especially wisdom, while strongly opposing certain displeasing trends.

Her searching spirit always involved a curious look towards the future, without denying the lessons from the past.

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Interview

Her perfectionist and innovative spirit researched unceasingly balance and truth. Her art was enriched with a lofty spirituality. Her enthusiastic listeners perceived her marvelous message with a quieted serenity while others, more receptive, caught a glimpse of her in the light.

Did she have American students? I know that Frank Speller⁵ went to study with her, but did she have others?

I don't know.

You mentioned her *Te Deum*. If I understood you correctly, this work was finished in Demessieux's mind well before she wrote it down?

Your assertion is absolutely exact. The brutal and sudden rupture with Dupré, never understood by poor Jeanne Demessieux, necessarily accentuated her timidity and humility that were already the basis of her exceptional personality. "I never talk about my plans," she responded to an overly gushing interlocutor.

At her concert in Deauville, I asked her discretely if she would soon give us the joy of a new work. "Yes," she answered spontaneously. "I am thinking of writing a work in the spirit of the chorals of Franck on the *Te Deum*." Overwhelmed, I didn't push further, being content with this detail, so affectionately confided, I being one of the rare individuals—if not the only—to know the gestation of the most beautiful of the *Te Deums*. No reference concerning what I knew to be a serious confidence would be brought back to her, at least coming from me.

The streets of Rouen were all decked out with giant posters as if to announce the visit of the Queen of England: "Jeanne Demessieux on her return from America." She returned from a big concert tour, during which she had played her *Te Deum*, not yet published, but for which I didn't know the reason. It was on the program for April 30, 1958. That's when I heard it for the first time, next to her, in the afternoon. I was astonished by the grandeur and the beauty of the work. It is impossible to find more moving accents to praise God. I asked her if she would consent to loaning me her manuscript. "But no, dear Pierre, I haven't yet had time to write it down!" My eyes popped out of my head before such prowess that I never would have imagined. I remained speechless.

In matters of interpretation, did she use rubato or rather subtleties of touch, or a combination of both?

Jeanne Demessieux had an incredible phrasing. In the chorale preludes of Bach, she used two different cornets, which offered an agreeable echo effect. She played certain works with a

surprising slowness, but never gave the impression of dragging.

She played quick tempos with an absolute mastery, a ravishing lightness. Listen to her in the delicious scherzo of the *Grande Pièce Symphonique* of César Franck where she excelled, in order to be convinced of the perfection found in her recording of the complete organ works of Franck, which came out in 1961.

Jeanne Demessieux never stopped being a pianist. She had her [first] prize when she was 17. She brought her extraordinary technique to the organ. At one of her concerts I attended with my friend Marie-Claire Alain, at the end Alain told me, "You know, it's magnificent! One really feels she's a first prize in piano!" I responded, "It's obvious. I agree with you." Such was my total approbation.

The complete works for organ of César Franck recorded at the Madeleine in 1959 reveal interpretations where virtuosity is often highlighted. I'm thinking, for instance, of the allegros in the *Grande Pièce Symphonique*. As far as I know, only her student Marie-Madeleine Duruflé-Chevalier played Franck like that. More than fifty years after these recordings first appeared, metronomic indications written by Franck himself were discovered in a letter addressed by Franck to an American organist,⁹ which tends to demonstrate that such virtuosity wasn't at all scorned by César Franck. Jeanne Demessieux, it would seem, was right. Did she talk about these interpretations and her very personal ideas on the subject of Franck's music?

Jeanne Demessieux revealed Franck like no one else, a recording of reference. What can I add?

Mr. Labric, you are perhaps the last to have often played the authentic Cavaillé-Coll of Notre-Dame, Paris,¹⁰ before the reconstruction and electrification in the 1960s. I would like very much if you would talk about this legendary instrument before the transformations occurred.

"My alter ego," said Vierne speaking about his Cavaillé-Coll at Notre-Dame, Paris. Nothing better than these words could translate the nature of the emotional attachments that bound together one to the other. This was affirmed by Bernard Gavoty. Gavoty continued, "as the flower breaks loose from its sheath, the song swells and spreads forth. With his hands, the musician sculpts his work in a sonorous clay of which nothing can evoke the voluptuous richness. The entire organ seems to stir in contact with this soul that brings it to life."

The organ of Notre-Dame de Paris was the absolute masterpiece of Cavaillé-Coll. In the fingers of Vierne, it offered a unique splendor. A musician from Rouen, André Haumesser went from time to time to the gallery of Notre-Dame to hear Vierne. He mixed in with the regulars, and at the instant Vierne was preparing to improvise, one of them said, "Let us listen to the word of Saint Thomas d'Aquin."

I had the good fortune to often play the magnificent Cavaillé-Coll, admired throughout the world. I remember my first contact which left an indelible feeling. Léonce de Saint-Martin,¹¹ a very distinguished and courteous man, welcomed me one evening after the cathedral closed, allowing me to play the second symphony of Vierne. From the first

chord, I was veritably transported in the instant in an ethereal world by this river of sound that flowed under my fingers. The solo stops were ravishing in the following movements up to the sparkling "Final" in which the unique *tutti* of the instrument seemed indeed to want to explode the shell of the cathedral, as Gavoty wrote. But this prodigious power had nothing of any harshness. Rather, it was part of the incomparable splendor of the organ.

One Sunday of the Holy Trinity, Saint-Martin let me play *Dogme*, the fourth movement of *Méditation sur le Saint-Esprit* of Jeanne Demessieux, at the end of vespers. I was happy. This was still at the time of the old [mechanical] console.

Later, I gave Sunday concerts on the new electric console of Jean Herman, which worked very well. It was worthy of the consoles of Beuchet-Debierre. This console permitted me later to record very conveniently the *Six Études* of Demessieux, which require a perfectly regulated pedalboard.

I had the joy of playing six Sundays, the substitute for Pierre Moreau,¹² a very courageous man, recovering from surgery. I arrived Saturday evening. I had almost three hours. For my pleasure alone, I played the six symphonies of Vierne on the instrument that had inspired them. What an unforgettable emotion. Léon Bloy called the royal Cavaillé-Coll, "The organ of eternity."

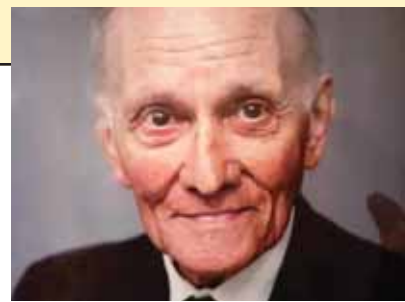
I took advantage of these occasions that came my way, I can say by chance, to play at the closing voluntaries, a finale from the Vierne symphonies for the greatest joy of a group of young musicians gathered around the console.

§

As Pierre Labric approaches his centennial, I am certain my American colleagues join me in wishing Mr. Labric every joy and happiness. He is, after all, one of the last remaining figures to have witnessed the joys, triumphs, trials, and tribulations of the legendary organ class at the Paris Conservatory during the post-war period. His recollections help us approach those years with a far deeper understanding of the legendary names that shaped my generation and beyond. Thanks, Pierre Labric, for sharing your pristine memory and impressions of an era that now seems so very distant to most of us. Most of all, thanks for transmitting the legacy of the legendary Jeanne Demessieux to future generations. ■

Jesse Eschbach is a graduate of Indiana University, Bloomington, and the University of Michigan, Ann Arbor, where he was a student of Robert Glasgow. He completed his formal education during a five-year residency in Paris as a student of Marie-Claire Alain, specializing in early French music in her conservatory class at Rueil-Malmaison where he was awarded both a Prix d'Excellence and a Prix de Virtuosité. As one of the last students of Marie-Madeleine Duruflé-Chevalier, he studied the complete organ works of her husband, Maurice Duruflé, as well as much of the French symphonic repertoire.

Since 1986, Eschbach has served on the faculty at the University of North Texas, Denton, as professor of organ, instructing performance majors at all levels. Eschbach has several CDs to his credit, including a disc recorded at the Cathédrale de Perpignan entitled Music of the Second Empire and Beyond, released in 2003. Also released in 2003 was his 800+ page book, Stoplists of Aristide Cavaillé-Coll, detailing the original stoplists of the majority of organs constructed by this French organbuilder, based extensively on the Lapresté collection. This research



Pierre Labric

is still in progress, and an expanded second edition will be released in the next few years.

Due to focal dystonia in the right hand, his career was sidetracked for more than ten years, but due to the efforts of Dorothy Taubman and Sheila Paige, he has begun resuming his performance career. He has been a juror for several competitions, including the American Guild of Organists national competition, the Canadian International Organ Competition, and the Fort Wayne national competition.

Notes

1. Derived from the traditional French harpsichord and piano "schools" where the fingers do most of the work. Arm weight, and arm movements in general, were not introduced at the conservatory until after World War II, although some French pianists were very aware of (and advocated) arm weight and arm movements before 1946.

2. Visit www.organ.music.unt.edu for a video of Mme Duruflé at the University of North Texas auditorium console filmed in February 1992, playing a segment of the Vierne *Naiades* and a Handel concerto. Although she never knew or consulted Dorothy Taubman, the core of Mme Duruflé's virtuosity is derived in large part from the same precepts learned by and passed on through the great technician who was Dorothy Taubman: long fingers moved from the short extensor muscles, and very subtle forearm rotations, up-down movement, in-out movements, and lateral shifting of the arm when required by the music.

3. Lest the reader assume that I have migrated to the almost rabid, anti-Dupré groups prominent in France today, such is not the case. My students perform probably more Dupré works than any other studio in North America. My admiration for Dupré as a virtuoso and composer is unbounded, but from what I have learned from his students and others, he was a bit of a dictator and often poorly advised by members of his entourage. Jeanne Demessieux was not the only artist whose career was almost sabotaged by Marcel Dupré.

4. Lilian Murtagh (1907–1976) originally managed concert organists and others for the LaBerge and Colbert agencies before purchasing the organ division from Henry Colbert and forming her own management for organists in 1962. In 1976, her organization merged with Karen McFarlane to create Murtagh-McFarlane Artists Management. Jeanne Demessieux's three North American tours (1953, 1955, 1958) were organized by Lilian Murtagh.

5. Underscored by Labric.

6. Underscored by Demessieux.

7. Underscored by Demessieux.

8. Frank Speller (1938–2017), former professor of organ at University of Texas for more than forty years, studied with Jeanne Demessieux in Paris sometime during the 1960s. He was one of the few American organists to study with her.

9. Rollin Smith, "César Franck's Metronome Marks: From Paris to Brooklyn." *The American Organist*, September 2003, 58–60.

10. Aristide Cavaillé-Coll finished his 86-stop masterpiece in 1868, inaugurated March 6 of that year by Franck, Chauvet, Guilmant, Widor, Saint-Saëns, Durand, and Loret. The organ was rebuilt and electrified in the 1960s.

11. Léonce de Saint-Martin (1886–1954) succeeded Louis Vierne as titular organist of Notre-Dame de Paris in 1937.

12. Pierre Moreau (1907–1991) served at Notre-Dame de la Gare, Paris, before his appointment to Saint-Marcel, Paris, 1935–1985, and was Saint-Martin's *suppléant* at Notre-Dame. Under Pierre Cochereau, Moreau was promoted *organiste adjoint*, retiring in 1986. He studied with Charles Tournemire for five years and was awarded a first prize in organ in 1938 at the Conservatoire Royal de Bruxelles.

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Building Bach: His Foundations and Futures

University of Michigan
59th Annual Organ Conference,
September 29–October 1, 2019

By Brooks Grantier

The 59th annual University of Michigan conference on organ music took place on the Ann Arbor campus September 29 through October 1, 2019, with important pre-conference events on the Friday and Saturday preceding. The theme for 2019 was “Building Bach: His Foundations and Futures.” In view of (and din of) construction equipment all over the campus, the theme seemed exceptionally apt.

Pre-conference event: Isabelle Demers

In an impressive memorized program, **Isabelle Demers** set a high bar in her recital at Saint Paul’s Episcopal Cathedral in Detroit on Friday, September 27. Alongside a few familiar works, Ms. Demers offered colorful, varied fare from Swedish composer Oskar Lindberg and Australian-American composer Jason Roberts. Transcriptions included movements from Handel’s *Fireworks Music*, and a bracing reading of the first movement of Beethoven’s *Symphony No. 5*, bringing out all of the composer’s intent—tempo, rhythm, texture, and formal shape. The recital was brought to a bravura conclusion with Thalben-Ball’s *Variations on a Theme of Paganini*.

The Eighth Annual Improvisation Competition

On Saturday, September 28, three finalists played the very fine three-manual, fifty-seven-rank Wilhelm organ at Ann Arbor’s First Congregational Church, site of a number of conference events. With no combination action nor the assistance of registrants, the three competitors were on their own in impressive displays of contrapuntal prowess and formal tautness. Competing were **Christopher Ganza** (first prize), **David McCarthy** (second prize) and **Héctor Salcedo** (third prize). All three players showed themselves at the top of today’s outstanding class of improvisers.

Sunday, September 29

Julia Brown (Mayflower Congregational Church, Grand Rapids, Michigan) opened the conference proper with a recital on the two-manual, thirty-five-rank Silbermann-styled Fisk organ in the Blanche Anderson Moore (BAM for short) Recital Hall at the School of Music on the University’s North Campus. Serving up a meat-and-potatoes menu of Buxtehude, Scheidemann, Mützel, W. F. and J. S. Bach, Ms. Brown’s playing was marked by a gracious flexibility in rhythm, sensitive to the organ’s flexible winding and the intimate acoustics of the BAM recital hall.

Returning to the Wilhelm organ at First Congregational Church, **Kola Owolabi**’s faculty recital considered “Bach’s Circle: Musical Influences and Missed Connections.” Playing with astute finesse and a seasoned musical intelligence, Dr. Owolabi gave us music of Weckmann, Frescobaldi, Kerll, Corea de Arauxo, Buxtehude (the superb *Nun freut euch, lieben Christen g’mein*), and Bach (the “Dorian” *Tocatta and Fugue*).

Monday, September 30

The morning opened at the BAM Fisk organ with a lecture-recital by **Kevin Bylsma** (Mariner’s Church, Detroit) and **Randall Engle** (North Hills Christian Reformed Church, Troy, Michigan) on “Bach, the Teacher.” Mr. Bylsma gave the context of several pieces in Bach’s *Orgelbüchlein*. After each brief essay, the audience rose to sing a stanza of the chorale, followed by Dr. Engle’s performance of the *Orgelbüchlein* setting.

A recital by U of M organ students followed. **Joseph Mutone**, **Arthur Greenlee**, **Samuel Ronning**, **Michael Mishler**, and **Sarah Simko** (a member of THE DIAPASON’s 20 Under 30 Class of 2017) played works by Bach and by Grand Rapids composer Larry Visser. The students were candidates for various degrees in organ and church music, and in some cases also for degrees in computer



Participants in student recital in Blanche Anderson Moore Recital Hall: Joseph Mutone, Arthur Greenlee, Samuel Ronning, Michael Mishler, and Sarah Simko



Julia Brown



Kola Owolabi

science and engineering—a sign of the times for organists in our age. All were players of fine attainment, carefully prepared, and confident in performance.

Pamela Ruiter-Feenstra displayed her many-sided musical interests in a lecture-recital called “Bach’s Nest.” Just as a bird gathers material from many places to build the nest, so Dr. Ruiter-Feenstra has borrowed from many sources to put together improvisations modeled on the works of Bach. After playing various works

of Bach to demonstrate her own Bach-inspired improvisations, she concluded with an improvised French suite on the American tune, “We shall overcome.”

Accompanied by a box lunch (a “Bach’s lunch”) outdoors, we were treated to the first of two carillon recitals, this one by U of M carillonneur **Tiffany Ng**, playing the sixty-bell instrument located near the School of Music. Always an adventurous programmer, Dr. Ng chose newly composed works written with some

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Panel discussion, “Women and Organ Improvisation:” Tiffany Ng, Ellen H. Rowe, Renée Anne Louprette, Isabelle Demers, and Pamela Ruiter-Feenstra



Participants in second student recital at First Congregational Church: Allison Barone, Jenna Moon, Emily Solomon, and Kaelan Hansson



Pamela Ruiter-Feenstra



Michael Barone

reference to Bach. The euphoniously tuned Dutch carillon was in contrast to its English companion on the U-M central campus, which we heard later that day.

Returning to the School of Music, **Michael Barone** (of *Pipedreams* renown) gave us generous samplings of recorded works commissioned and/or played by the late Marilyn Mason. Founder of the U of M organ conference and the longest serving faculty member in the history of the university (sixty-seven years), Dr. Mason enriched the organ repertoire with some ninety commissioned works.

Then, using the BAM Fisk, **George Stauffer** and **Renée Anne Louprette** (Rutgers University) gave a tandem lecture recital entitled “Bach Under the Influence.” Dr. Stauffer identified several compositional strands that came together in Bach’s organ music and in later works that flowed from his inspiration. Ms. Louprette then played works by Bach and later composers that strongly correlated Dr. Stauffer’s insightful points. Both artists deserve much credit for this thoughtfully devised, elegantly presented program.

Moving to the U of M central campus, we heard a second carillon recital, by **Roy Kroezen** (carillonneur of the Centralia, Illinois, carillon), on the fifty-three-bell Baird Carillon, given to the university in 1936 by athletic director (!) Charles Baird. This carillon is much in the English style, with the unusual

harmonics of the bells given clangorous free play. Mr. Kroezen’s program included music by Bach, Buxtehude, and Kimberger. Thus we were treated to two very distinct styles of carillon, two highly varied approaches to repertoire, and a pair of most artistic players. Who could ask for anything more?

Our day finished in the legendary Hill Auditorium, whose organ is an amalgam of Farrand & Votey, Hutchings, Skinner, and Aeolian-Skinner. A mongrel? Of course, but in this case a friendly beast, very much at home in the spacious acoustics and parabolic interior of Hill Auditorium. **Steven Egler** (Central Michigan University) played a one-composer program entitled “Organ Music of Gerald Near: Futurist Building on the Foundations of Bach.” Dr. Egler’s selection proved a strong case for bringing the essence of Bach’s style into our time in music of contrapuntal ingenuity and polished sonority. In the music of Bach, a composer can find no finer mentor, and in the playing of Dr. Egler, a composer can commend no finer advocate.

Tuesday, October 1

We began the day with three discussion programs back-to-back. First, a group of researchers in such arcana as “mathematics and computational medicine and bioinformatics” gave a presentation on mapping brain activity during performance of Bach’s trio sonatas. While the research is in its infancy—stay tuned. When linked with findings in neuroscience, the work will provide fascinating insights into how the brain processes information on several planes simultaneously, as in the trio sonatas. Isabelle Demers returned us to the organ as an expression of musical



Photo courtesy of Eric Harrison

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Participants and judges of Eighth Annual Improvisation Competition: Christopher Ganza, Héctor Salcedo, David McCarthy, Tim Huth (host), Renée Anne Louprette, Pamela Ruitter-Feenstra, Naki Sung Kripfgans, and Kola Owolabi

communication, with observations of the continuing persistence of Marcel Dupré's articulation of Bach's *G Minor Fugue*, through recorded performances spanning several decades.

The final discussion, led by Dr. Tiffany Ng, was on "Women and Organ Improvisation." Three women from the conference roster plus jazz studies professor **Ellen H. Rowe** related how they came to the practice of musical improvisation. The panel noted that nearly all improvisation prizes are awarded to male performers, speculated on reasons for this, and highlighted improvisation among women players.

Matthew Bengtson of the U of M keyboard faculty and **Mark Kroll** (professor emeritus, Boston University) presented lectures on the suites of Bach and Dieupart, and on Bach and Couperin, both using the harpsichord in superb illustration of Bach's French style. Another recital by U of M students followed, using the Wilhelm organ. Performers **Jenna Moon, Allison Barone,**

Kaelan Hansson, and **Emily Solomon** (a member of THE DIAPASON's 20 Under 30 Class of 2019) played music of Scheidt, Böhm, Müthel, and Tunder respectively. As in the first recital, all were carefully prepared, and all played with style and confidence.

The conference closed with Bach and Handel, played by U of M's Baroque Chamber Orchestra in the spacious acoustics of Saint Francis Catholic Church, with its excellent Létourneau organ. The centerpiece was Bach's Cantata 146, *Wir müssen durch viel Trübsal in das Reich Gottes*, featuring a quartet of singers and Dr. Owolabi playing the important organ part. Directors **Joseph Gascho** and **Aaron Berofsky** gave all that we could ask for in an edge-of-the-seat compelling performance.

As a welcome interlude, before the final performance, organ department chair **James Kibbie** invited everyone to gather at Ann Arbor's Cottage Inn restaurant, a favorite haunt of the U of M community, in a toast in memory



Matthew Bengtson



Mark Kroll



George Stauffer and Renée Anne Louprette



Kevin Bylisma and Randall Engle

of Marilyn Mason. As we raised our glasses, Dr. Kibbie offered his own brief salute, and then invited all in attendance to share their own "Marilyn" stories with those around us. It was meet and right so to do. And a fitting close to a memorable conference. ■

Brooks Grantier, FAGO, is music director emeritus of the Battle Creek (Michigan) Boychoir, and was for thirty-eight years director of music at Trinity Episcopal Church in Marshall, Michigan.

Photo credit (all photos): Colin Knapp

NEW! Maxine Thévenot, 1930 Casavant, Regina Cathedral



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César Franck: Prélude, Fugue et Var., op. 18	Guillain: Récit de tierce en taille	
Denis Bédard: Var. on <i>Sine Nomine</i>	Guillain: Basse de trompette	
Gilles Lederc: Récit de tierce en taille	Frank Bridge: Adagio in E	

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Organ Festival Holland and International Schnitger Organ Competition 2019: Sint-Laurenskerk and Kapelkerk, Alkmaar, the Netherlands

June 21–28, 2019

By Lorraine S. Brugh

Saturday is market day in Alkmaar. On the way to the Sint-Laurenskerk from my hotel there were stalls filled with fresh fish, cheese, fruits and vegetables, breads and desserts. Tempting as they were, I hurried through to make the 9:00 a.m. starting time for the first round of the International Schnitger Organ Competition 2019. With the church bells chiming 9:00, the jury entered, and the members were introduced.

The jury

The five jury members for 2019 included: **Martin Böcker**, lecturer at the Hochschule für Musik und Theater Hamburg and artistic director of the Orgelakademie Stade, Germany; **Bernard Focroulle**, professor of organ for the Conservatoire of Brussels, Belgium; **Krzysztof Urbaniak**, head of the organ and sacred music department, Bacewicz Academy of Music in Łódź, Poland; **Bas de Vroome**, organ professor at the Rotterdam Conservatorium voor Muziek, the Netherlands; and **Wolfgang Zerer**, professor of organ at the University of Music and Performing Arts in Hamburg, Germany. The competition began in 1991 and is held biennially in Alkmaar, centered at the Great Sint-Laurenskerk in the city center.

The organs

Great Sint-Laurenskerk houses two important organs. The instrument that has already won the grand prize, of course, is the large Germer Van Hagerbeer/Schnitger organ (1646/1725) at the west end, both a sight to behold and a delight to hear. Adding to its appeal is the controversy surrounding its history, which has only served to heighten its prominence. Arp Schnitger died before working on the instrument and his son, Frans Caspar Schnitger, finished the instrument.

The second and smaller instrument is in a swallow's nest gallery on a side wall of the nave just east of the apse and was built by Jan Van Covelens in 1511. Meantone temperament tweaked this Western equal-temperament ear with unusual tonalities and pitches. Hearing the older music of Sweelinck, Frescobaldi, Hassler, and others offered a glimpse into the way this music originally sounded. The Van Covelens organ is the oldest playable instrument in the Netherlands.

The competition

Forty-five applicants from thirteen countries submitted an audio performance to be considered for the 2019 biennial competition. From those ten were chosen to compete in Alkmaar. To prepare for the competition and its

organs, the ten finalists were all given a spring weekend in Alkmaar practicing on the instruments. This gave the competitors time to adjust to the mechanical demands of each instrument and their differences as well as conceive registrations before the competition week.

During the first round each contestant performed on both instruments. As we moved from the apse to the west end the performer also moved from the Van Covelens organ to the Schnitger. **Pieter Van Dijk**, city organist in Alkmaar, explained the differences of the two instruments from the performers' point of view: the Van Covelens has a smaller manual compass, limited pedal range, and smaller keys and pedals than the Schnitger. The oldest stop, from 1511, is the Hoofdwerk 6' Holpijp, which starts at low F. The Trompet in the Pedaal (this division's only stop) balances perfectly with the 8' Doof (Praestant) in the manual, though it sounds very loud from the console. The Borstwerk and the Hoofdwerk were both used with a 4' stop as the foundation in one performer's final Sweelinck variation. There are almost no repeats in the Mixtuur. The Scherp is intentionally weighted to give the top intensity, just as choirs are often weighted with more sound in the treble than in the bass registers.

The Schnitger organ fills the entire west end of the nave, a beautiful and massive case. In 1725 Schnitger added a 2' flute in the Groot-Manuaal and the 2' Nachthorn in the Pedaal, adding a brighter and singing quality to the instrument. Schnitger added these at his own expense as he felt the organ was incomplete without them.

A large part of the competition's challenge lies in transitioning from one instrument to the other in the space of a few minutes. The pieces in this round were all compulsory: Sweelinck, *Erbarm dich mein, O Herre Gott*, SwWV 30, on the Van Covelens organ, and Bach, *Allein Gott in der Höh sei Ehr*, BWV 664, and *Prelude and Fugue in C Major*, BWV 547, on the Schnitger.

There was no memorization requirement for the competition, and competitors were known to the jury and audience only by their contestant number. So, while the playing level was generally strong, musically and technically, there was no way to know who was playing during their performance. Listening became an exercise in hearing subtle differences between interpretations of a piece, considering various *tempi*, and listening to how performers used the room and its acoustics.

Following the ten performances, the six finalists to advance to the second



The jury and final round candidates of the International Schnitger Organ Competition 2019 (photo credit: Jan Zwart)



The Germer Van Hagerbeer/Frans Caspar Schnitger organ (1646/1725), Sint-Laurenskerk, Alkmaar, the Netherlands (photo credit: Jan Zwart)

round were **Victor Manuel Baena de la Torre** (Spain), **Oliver Brett** (United Kingdom), **Freddie James** (United Kingdom), **António Pedrosa** (Portugal), **Daniel Seeger** (Germany), and **Vittorio Vanini** (Italy).

The next round offered some choice in literature, this time played on the Kapelkerk organ in Alkmaar. The organ is a Christian Müller instrument from 1762, maintained by Flentrop since 1939 and restored by the firm between 1982 and 1986. The repertoire included a Buxtehude canzona of the player's choice, three chorale preludes for manuals alone from J. S. Bach's *Clavierübung III* (*Wir glauben all in einen Gott*, BWV 681, *Allein Gott in der Höh sei Ehr*, BWV 677, and *Die sind die heiligen zehn Gebot*, BWV 679), and a Bach toccata for manuals alone (BWV 910–916). A hot summer evening did not make playing these delicate pieces any easier. The jury selected Victor Baena de la Torre,

Freddie James, and Vittoria Vanini as the three finalists for 2019.

The finalists

Victor Baena de la Torre (Spain, b. 1995): At the age of twelve de la Torre started playing guitar and piano and later studied these instruments at the Conservatory of Madrid. There he became interested in the interpretation of early music, especially for organ and harpsichord, and decided to study organ with Anselmo Serna and harpsichord and basso continuo with Denise De La-Herrán. As a basso continuo player, he has participated in various opera productions. He has participated in masterclasses for organ and harpsichord with, among others, Lorenzo Ghielmi and Bernard Focroulle. He currently studies at the Conservatory of Amsterdam with Pieter van Dijk and Matthias Havinga.

Freddie James (United Kingdom, b. 1990): James started as a chorister at



The 1762 Christian Müller organ, Kapelkerk, Alkmaar, the Netherlands (photo credit: Jan Zwart)



The 1511 Jan Van Covelens organ, Sint-Laurenskerk, Alkmaar, the Netherlands (photo credit: Jan Zwart)

Southwark Cathedral, and after leaving the choir, he held positions as organ scholar at Croydon Minster and assistant organist at Sint-Nicolaas Basilica, Amsterdam. He was then organ scholar at St John's College, Cambridge. With the choir, he performed in a range of venues around the world, including in Japan (Suntory Hall, Tokyo, Tokyo Opera City), the United States, Germany, the Netherlands, and Denmark, and on a number of radio broadcasts, including a recording for Chandos of works by Thomas Tomkins. He was subsequently organist of the Christuskirche, Stuttgart, and is currently organist of the Church of St. Peter and Paul, Oberwil, in Basel, Switzerland.

Vittorio Vanini (Italy, b. 1996): Vanini entered the Conservatorio di Como, Italy, in 2011, where he studied first with Luca Bassetto, then with Enrico Viccardi. In 2017 he completed a bachelor's degree in organ with honor. During his studies he focused on organ literature, harpsichord, and thoroughbass with Davide Pozzi and on composition with Antonio Eros Negri and Caterina Calderoni. He is currently studying at the Schola Cantorum Basiliensis, Switzerland, in the class of Tobias Lindner. He has been working as a church organist in the parishes of Lurago Marinone and Cucciago, Italy, and he has given concerts in Italy, Germany, and Switzerland.

The final round

The final round returned to Sint-Laurenskerk with literature for both organs. For the Van Covelens organ, each contestant chose a song variation set by Sweelinck. On the Schnitger organ each finalist chose a large Bach chorale prelude from *Clavierübung III* or from *18 Choräle verschiedener Art* and a prelude and fugue [BWV 532, 541, 546, or 550], and a work by Piet Kee from *Gedenck-Clanck '76*.

The winners and prizes

The prizes reflect both the civic and religious relationships of this festival to the city of Alkmaar. Following the final round the jury announced the prizes:

Schnitger prize (first prize, €5,000)—Victor Baena de la Torre

The first prize of the competition is named after organbuilder Frans Caspar Schnitger (1693–1729), son of the legendary Arp Schnitger. In

1723–1725, at the instigation of the newly appointed city organist Gerhardus Havingha (1696–1753), Frans Caspar carried out the highly controversial renovation of the Van Hagerbeer organ in Alkmaar. Behind the unchanged organ cases, designed by architect Jacob van Campen, a completely new type of instrument in North German style arose for Holland. Schnitger thus achieved the definitive breakthrough of this aesthetic in Dutch organbuilding. The Alkmaar organ is the best-preserved instrument by him.

Flentrop prize (second prize, €2,500)—Vittorio Vanini

Flentrop Orgelbouw of Zaandam, the Netherlands, has executed many important organ restoration and new-build projects in the Netherlands and abroad, including the restoration of both organs in Grote Sint-Laurenskerk, Alkmaar. Flentrop Orgelbouw adopted the second prize of the International Schnitger Organ Competition during the tenure of Cees van Oostenbrugge, who was then the company's director.

Third prize (€1,000)—Freddie James

Izaäk Kingma prize (audience prize)—Vittorio Vanini

Izaäk Kingma (1936–2004) was secretary of both Alkmaar organ foundations for many years: the International Schnitger Organ Competition Foundation and the Friends of the Organ Foundation. In addition to his career in education, he was active as an organist in various churches in Alkmaar, including the Trefpuntkerk and the Remonstrantse Kerk. Because of its great merits for the Alkmaar organ culture, the International Schnitger Organ Competition Foundation decided in 2004 to link its name to the public prize of the International Schnitger Organ Competition that takes place during the biennial Organ Festival Holland in Alkmaar.

The symposium

Running concurrently with the competition was an organ symposium, a series of workshops and masterclasses presented by the jury members. This year's topic was "The better Schnitger?" The young organbuilder Frans Caspar Schnitger, with his organ in Alkmaar, was the subject of the symposium. Workshops and masterclasses were offered for "accomplished amateur and

professional organists." Participants who wished to play for the masterclasses also prepared required pieces for the event.

The presentations included:

Martin Böcker: "Schnitger in Stade and Hamburg and what happens before and afterwards." This presentation looked at the ways Arp Schnitger developed his premise for sound ideal and construction close to home before building instruments further afield;

Cees van der Poel: "The Zwolle Organ—Schnitger's Ticket to Holland." This commission began Arp Schnitger's international career, opening the way to further projects in the Netherlands;

Krzysztof Urbaniak: "Activity of Schnitger's pupils east of the Oder-Neisse line." Dr. Urbaniak demonstrated the direct influence of the Schnitger style on Polish instruments through the students and apprentices of Arp Schnitger;

Gerben Gritter, professor of music theory and organbuilding at the Amsterdam University of the Arts. His doctoral thesis focused on the life and work of the organbuilder Christian Müller, the

builder of the Sint-Bavokerk organ in Haarlem. He highlighted differences and similarities between Schnitger and Müller;

Frank van Wijk, organist at the Kapelkerk in Alkmaar: "The innovative properties that the Alkmaar organ still has to offer us today." VanWijk described many of the events that keep the church and its organs in the center of the city's life. Hosting children's choir festivals, organ recitals, and other innovative programming keeps the community connected to this landmark church. The foundation that supports the festival brings guest performers and new music for these old organs in order to reach a new audience. Specific composition commissions and combinations of organ with choir, orchestra, or electronics are used to broaden the organ culture.

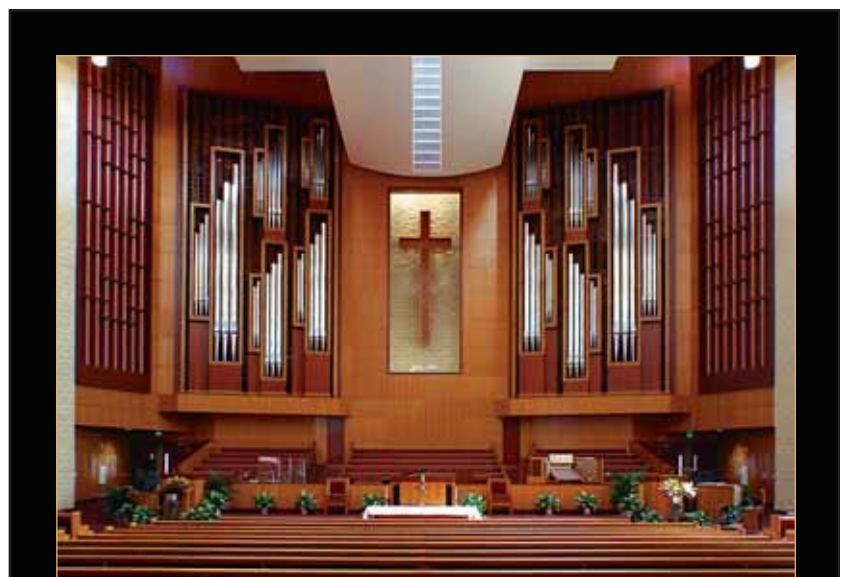
Concert and recital highlights

The festival included an organ and choral concert featuring the St. Salvator Chapel Choir, St. Andrew's University, Edinburgh, Scotland, **Claire Innes-Hopkins,** director, and Bernard Focroulle, organist. The Scottish choir delighted the audience with its sleek sound in a beautiful acoustic. The Schnitger organ created an interesting dialogue with its massive and varied sounds.

A noonday concert presented Cees van der Poel and Gerben Gritter playing works of Lübeck, Böhm, Jacob Wilhelm Lustig, and Johann Nikolaus Hanff on the Schnitger organ. A "Four hands and feet organ concert" put the spotlight on Pieter Van Dijk, city organist in Alkmaar, and Frank Van Wijk, playing solo and duet literature.

This is an ambitious festival, carried out by an army of volunteers. The festival committee created a hospitable welcome while running a well-planned, high-level event. Gratitude is due to all those who work hard to keep this instrument and its importance alive, giving pride of place to young organists ready to build their performance careers. ■

Lorraine Brugh is professor of music and Kruse Organ Fellow at Valparaiso University, Valparaiso, Indiana. She recently served as director of the university's study abroad program in Cambridge, England.



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Cover feature

**C. B. Fisk, Inc.,
Gloucester, Massachusetts
First United Methodist Church,
Pittsburg, Kansas**

From the Organbuilder

Forever ago it seems, in the year 1991, C. B. Fisk, Inc., was commissioned to build a three-manual, 49-stop teaching and recital instrument in McCray Hall on the campus of Pittsburg State University, Pittsburg, Kansas. Our first organ in the Sunflower State, Opus 106 provided us an opportunity to work closely with PSU professor Susan Marchant, the school's widely respected director of choral activities, organ, and harpsichord. Trained in organ performance at Oberlin and Yale, Dr. Marchant allowed at the time that, should the stars someday align again, her dream was to acquire a Fisk instrument for her church—the First United Methodist Church of Pittsburg.

Well, to the benefit of all, twenty-six years later the stars did indeed realign, and in the spring of 2017 C. B. Fisk was awarded a contract with FUMC to build a two-manual, 26-stop mechanical-action organ. Discussions had commenced the year previous with Dr. Marchant, music director and organist, Eric Rosenblad, chair of the organ committee, and the Reverend Mark Chambers, senior pastor. It was decided early on that Opus 152, in contrast to its predecessor, would be centrally located and facing forward at the front of the sanctuary, enabling it to speak without obstruction into the nave. Its unorthodox, imaginative tonal design, developed in close collaboration with the music director, would be efficient, flexible, and specific to the needs of a traditional United Methodist parish church with a reputable, first-rate music program. For our part, we were as delighted at the opportunity for further artistic partnership with Dr. Marchant as we were enthused to add to the collection of fine musical instruments that enhance life in southeastern Kansas.

The First United Methodist Church was established in 1879 as the Tabernacle Methodist Church, three years after the founding of the city of Pittsburg. The current building, a sturdy and nicely proportioned edifice of red brick, is the third in the church's 140-year history. Dating from 1914, it stands at the intersection of 5th and Pine Streets, one block west of Pittsburg's picturesque main street.

The church has recently undergone a major renovation, a new pipe organ having been a cardinal component of the renovation plan from day one. Acoustical consultant Joseph Myers, president of Kirkegaard Associates in Chicago, was key to the revitalization of the sanctuary design. Following a day of joint onsite listening and brainstorming with Fisk president Michael Kraft and project manager Andrew Gingery, and encompassing ideas that came out of visual designer Charles Nazarian's initial



Expanded and re-conceived chancel area with arch removed

studies in the physical design model, Mr. Myers generated a detailed, prioritized list of room modifications for consideration. All together, these changes would markedly improve the sanctuary's acoustical ambience—for the spoken word, for congregational as well as choral singing, and for the support of organ tone. Myers's comprehensive report contained recommendations for:

1) reshaping and extending the chancel platform in order to bring the liturgical proceedings closer to the people and to provide greater flexibility for worship and concerts;

2) filling the former organ chamber openings in the chancel sides with angled, plastered masonry walls to add support for the organ's bass tones and at the same time reduce parallel side wall flutter;

3) removing in its entirety the (providentially) non-structural proscenium arch, thus doing away with an acoustically harmful sound trap;

4) adding a gently sloping, shallow, convex reflector tight against the barrel-vaulted ceiling at the centerline of the chancel in order to dramatically reduce the confusing buildup of sound between floor and ceiling and to furnish supportive reflections for both choir and organ.

These room modifications, in concert with the new instrument, signaled substantial changes to the front of the worship space; in spite of this, all were enthusiastically embraced and adopted by the church leadership. With the renovations complete and the new organ in place, the sanctuary has been visually



Original nave and chancel showing proscenium arch

and acoustically transformed into an exceptional setting for liturgical worship and musical performance.

Opus 152 is a two-manual and pedal instrument of 26 stops, 22 of which are independent voices. The stoplist was conceived to make the most of available resources, both in terms of budget and space. The Great division, located behind the façade at impost level, comprises only six stops but provides a solid foundation of 16', 8', and 4' tone as a basis for leading congregational song. The one Great reed stop, the German Trumpet, is constructed after Arp Schnitger's Unterklavier Trompet 8' in

the St. Laurentius Kirche, Dedesdorf. The large Swell division is home to a complete 8' flue chorus, a pair of strings modeled after those of Aristide Cavallé-Coll, a flute-scaled *cornet séparée* with Dom Bédos-inspired mutations, and three colorful nineteenth-century French reed voices—Trompette, Hautbois, and Clarinette—all at 8' pitch. Importantly, the upperwork of the Swell is scaled and voiced to not only create an effective and balanced flue chorus in that division, but also to couple to the Great foundations where it generates a convincing *organo pleno* on Manual I. The heavily built Swell box is located

C. B. Fisk, Inc., Opus 152

First United Methodist Church
Pittsburg, Kansas

GREAT (Manual I)

16' Bourdon
8' Principal
8' Harmonic Flute
8' Spire Flute
4' Octave
8' German Trumpet

SWELL (Manual II, enclosed)

8' Violin Diapason
8' Viole de gambe
8' Voix céleste
8' Chimney Flute
4' Principal
4' Harmonic Flute
2 3/4' Nasard
2' Fifteenth
2' Piccolo
1 3/4' Tierce
1 1/4' Mixture IV-VI
8' Trompette
8' Hautbois
8' Clarinette

PEDAL

16' Principal
16' Bourdon (Gt)
8' Principal (Gt)
8' Spire Flute (Gt)
4' Octave (Gt)
16' Trombone

Couplers

Swell to Great
Great to Pedal
Swell to Pedal
Swell to Pedal 4'

Accessories

Wind Stabilizer
General Tremulant

Key action: direct mechanical (tracker)
Stop action: solenoids, electrically controlled
Combination action: by SSOS, Sequencer
Casework: Quartered white oak with black walnut console surround
Keydesk: two manuals and pedal; manuals 61 keys (CC-c⁴); Fisk pedalboard 32 keys (CC-g¹)
Temperament: Fisk II

Builder's website: www.cbfish.com
Church website: www.fumcpittsburg.org

Photos courtesy C. B. Fisk, Inc.



Console detail



C-side Swell chest oriented back to front



Principal 16' façade pipes of polished, hammered spotted metal

above the treble pipes of the Great division and is oriented back to front, with expression shades on the front and both sides. Due to its wealth of tone colors and extensive dynamic range, the Swell accompanies the church choir with ease, and it contributes well to the organ's ability to showcase a wide range of organ solo repertoire. The Pedal is home to two independent voices—the hammered spotted metal Principal 16', standing in the façade from DD, and the Trombone 16'. Four additional Pedal stops are mechanically transmitted from the Great.

Construction and preliminary voicing of Opus 152 happened in our Gloucester workshop over the first several months of 2018. Installation took place in August of that year, and the finish voicing occupied us throughout the fall and into the winter. The service of dedication and consecration of both sanctuary and pipe organ took place during Lent, on March 24, 2019, to a full house. It featured the organ as an instrument beautifully positioned to fulfill its roles of supporting congregational singing, accompanying choral music, and playing solo and chamber music of diverse styles. Participating musicians on this joyous occasion included the church's Chancel Choir, members of the Pittsburg State University Choir, PSU saxophone professor Joanne Britz, and organists Susan Marchant, Peter Frost, and Jung Hee Lee.

—David C. Pike
Executive Vice President &
Tonal Director, C. B. Fisk, Inc.

From the Music Director and Organist

From my earliest visits as a graduate student to the Fisk shop in Gloucester, as well as to a number of the instruments that resulted from the artistry and craftsmanship that guide the creative process there, I was drawn to the extraordinary organs that bear the name of the firm's founder. My subsequent conversations and visits with Charles Fisk confirmed my decision that, were I ever to be so fortunate as to have an opportunity

to help guide the acquisition of a new organ, I would look first to C. B. Fisk.

That good fortune became a reality when, in the 1980s, the leadership of Pittsburg State University and the PSU Foundation embraced the concept of launching a campaign to support the acquisition of what would become Fisk Opus 106. Since its arrival in 1995, it has served as the university's primary instrument for teaching and performance, and as such has been visited by many of the profession's most distinguished organists for concerts and masterclasses.

The opportunity to work toward the acquisition of a second new organ for Pittsburg, this time for First United Methodist Church, brought to mind images of a rather different type of instrument, one whose primary function would be to accompany the choir and congregation in the church's long-standing and vibrant music program. The goal for Opus 152—with its substantial and versatile Swell and Fisk's characteristically full-bodied principals of the Great, working in concert with the critically important acoustical improvements to the sanctuary—was to achieve a result that would bring an entirely new dimension to congregational singing, one that would be both supportive and inviting. By all accounts from members of the congregation, this goal has been met with resounding success!

Visitors to Pittsburg invariably sense the wonderful symbiotic relationship that exists here between the university and the community. In that spirit, my hope is that both institutions will benefit greatly from the presence of Opus 106 and Opus 152. Organ students as well as seasoned professionals will have an opportunity to study the two instruments' differences in tonal resources, stop action, and other essential aspects of their design, and will continue to engage in great music-making for many years to come.

—Susan J. Marchant
Director of Music, First United
Methodist Church, Pittsburg
Professor and Chair, Pittsburg State
University Department of Music



C-side Great chest at impost level

New Organs

Randall Dyer & Associates, Inc., Jefferson City, Tennessee First United Methodist Church, Lebanon, Tennessee

From the first time I walked into the church unannounced one day while passing through town and happened to meet Charlie Overton, the affable minister of music, I knew the possibility of building an organ for the First United Methodist Church of Lebanon, Tennessee, had the potential to be an organbuilder dream job. An equally nice and open-minded organ committee was receptive to suggestions and willing to travel to Lexington, Kentucky, to see our organ at the Cathedral of Christ the King. Whether it was due to that organ or the authentic Kentucky barbecue we had for lunch is debatable, but as we parted ways, I was pretty certain we were going to build them an organ. During the process, the minister of music changed, but no momentum was lost as the new man on the podium, Windell Little, was totally on board.

The church building hails from the 1960s, a handsome “contemporary” Georgian structure. The church’s M. P. Möller organ from the late 1920s had been moved from the old building by J. Alex Koellein, a late-in-life, but nevertheless capable organ technician who in a former life had been a station agent for the Tennessee Central Railroad, the track of which runs about two blocks behind the present Lebanon church building. He added several new ranks of well-made pipes and a new console in the move, but unfortunately, the entire instrument was installed in chambers on each side of the divided chancel.

From an organbuilder’s standpoint, we were struggling to come up with both a placement and a visual that would look good, project the sound well into the room, and stay in good usable tune. While cantilevered dual side chests were briefly considered, the fact that one chamber was on the east side of the room with the other on the west, both with three outside walls, meant that the pitch relationship of the pipes in those chambers would change as the day wore on and the sun moved around the chancel on the south end of the building.

Standing in the spray booth painting pipes for another job one day, a “visual”

suddenly occurred to me. I went to the drawing board and penciled the idea over half of a large blown-up picture I had taken of the church’s chancel. That sketch was eventually converted by PipeShader, a professional organ visual designer, into a real-looking computerized image and presented to the church, where it was quickly accepted. But there was other work to be done before that could happen.

Friend and frequent organbuilding colleague Larry Sprinkle, who, like me, has an interest in trains and railroading, had decided to travel cross-country with me to the American Institute of Organbuilders convention in Concord, California. We would intentionally travel by car, so that we could follow the transcontinental railroads, Burlington Northern-Santa Fe, through Texas and New Mexico, on the westbound trip. This would carry us not only by the Grand Canyon, where resides a steam locomotive we had both known locally several years earlier, but by such iconic railroad places as Cajon Pass, descending into Los Angeles basin, and Tehachapi Loop, the latter crossing the mountains near Bakersfield. Along the way we stopped in Oklahoma City, a place to which I always find myself drawn when in the area, remembering the utter destruction of the federal building with huge loss of life, including children. Coming home, we followed Union Pacific on the northern route across Donner Pass, through Salt Lake City (remember the “golden spike”?), and on to Chicago, where we picked up some materials for the Lebanon organ in the van we were driving.

Despite the spray-booth brainstorm, Larry and I had not talked about the job, so he was surprised when, without explanation, I diverted off westbound Interstate 40 into Lebanon to look at the church. Besides being an organ person, Larry also has an engineering background. I took him into the building, where we walked around the room a few minutes, and then I said, “Can the (concrete block) walls on each side of the chancel window be knocked out?”

The very handsome stained glass central window is recessed about four feet to an outside wall beyond the front chancel wall, so that there is a hidden hall passing



Randall Dyer & Associates, Inc., Opus 100, First United Methodist Church, Lebanon, Tennessee

from one side to the other, for the convenience of the choir. The area above the hall was an enclosed floor-to-ceiling dead space on each side of the window, about 25 feet tall. In typical Larry fashion when he’s thinking, he quietly stroked his chin, walked around the chancel behind the walls, went outside to look at the building from that vantage, and after about ten minutes of pondering, said, “Yes; they aren’t structural. They can be removed.”

Apprehensive that the organ committee would think I had lost my mind, I nevertheless approached them with the concept of removing the walls and recessing the organ back into the gained space, sealing up the side chamber tone openings in the process. To their great credit, they immediately bought into the concept and engaged an architect to do the engineering.

Local building contractor Mike Walls, who had done other construction for the church, was engaged to do the work. While preparing the organ spaces, the carpet was replaced by hard flooring throughout the room, and the padded pews were refinished to their dark mahogany color, substantially improving the acoustics.

The false walls removed and the outside walls well insulated with glued-on Styrofoam, the new organ occupies the depth of the gained space. It is supported on long legs, so that the choir can still walk under it from side to side and enter the choir loft on the outside ends through doors that are part of the organ case. The structure of the organ is totally self-supported to the floor and relies on the building only to brace it. Built of heavy, medium-density fiberboard, painted to match the white pew ends, the lower organ cases serve as perfect reflectors for the sound of the choir, now located across the chancel instead of divided. And the medium density fiberboards make very effective enclosures for the Swell and Choir sections.

Pipes of the Pedal 16’ Principal and Great 8’ Principal, made of aluminum by Matters, Inc., are cantilevered from the structure of the organ to form the façade. Surprisingly, the total weight of

the twelve longest pipes is only about 250 pounds on each side.

Several sets of the 1960s pipes added by Koellein were reused in the new organ, among them the Pedal Rauschquinte, made from the former Great 2 $\frac{3}{4}$ ’ and 2’ stops, as well as the 16’ Trombone. The 16’ Subbass, painted white to blend in with the walls and case, is also “previously owned” from our warehouse stock. The remainder of the flue pipes were made by Stinkens of the Netherlands with reeds by Oyster Pipeworks of Ohio. Bradley Jones, tonal director, voiced the flue pipes in our shop and was assisted in the final tonal finishing by David Beck. The pipes play on our own electro-pneumatic slider-and-pallet chests.

A couple of stops are of special interest: the Swell 8’ Geigen is a large string, almost Principal in scale, and serves as the basis of the Swell secondary ensemble. The Great Major Flute starts as a large-scaled Rohrflöte and becomes a Harmonic Flute in the upper registers, hence the Great Tremulant.

The mahogany drawknob console, also built in house and stained to match the pews, with bone and rosewood keys, is easily movable throughout the chancel on recessed casters and connects to the organ by one very small fiber-optic “wire” that quickly plugs in at two different locations. The relay system, also by Matters, features multiple memory levels, transposing, and record/playback capabilities.

Randall Dyer & Associates Opus 100 was completed in time for Christmas 2017. The opening concert in January 2018 by Andrew Risinger of West End United Methodist Church in Nashville was played to a room so full that the doors had to be locked because of fire occupancy regulations. A subsequent concert by Wilma Jensen was similarly well attended. And the two demonstrated that the organ can literally play anything that is put to it.

Though not a large instrument, the organ donors are happy, the musicians are happy, and the congregation sings their lungs out. For what more could an organbuilder dream?

—Randall S. Dyer

Randall Dyer & Associates, Inc.

First United Methodist Church, Lebanon, Tennessee

GREAT—Manual II, unenclosed except as noted		CHOIR (Manual I, enclosed)	
16’ Bourdon (Sw)	61 pipes	8’ Copula	61 pipes
8’ Solo Principal (Ped)	61 pipes	8’ Erzähler	61 pipes
8’ Principal (façade, from low G, 70% tin)	61 pipes	8’ Erzähler Celeste (TC)	49 pipes
8’ Major Flute (1–12 fr Ped)	49 pipes	4’ Koppelflöte	61 pipes
4’ Octave (70% tin)	61 pipes	2’ Principal	61 pipes
2’ Doublette (fr Mixture)	61 pipes	1 $\frac{1}{2}$ ’ Quinte	61 pipes
IV Mixture (70% tin)	244 pipes	8’ Clarinet	61 pipes
8’ Trompette (Sw)	61 pipes	Tremulant	61 pipes
8’ Oboe (Sw)	61 pipes	16’ Grand Trumpet (TC, fr 8’)	
Tremulant		8’ Grand Trumpet	61 pipes
8’ Grand Trumpet (Ch)		(high pressure)	
Chimes (existing)		PEDAL	
Cymbelstern		32’ Resultant (derived)	
SWELL (Manual III, enclosed)		16’ Principal	73 pipes
16’ Bourdon	61 pipes	16’ Subbass (existing)	56 pipes
8’ Geigen	61 pipes	16’ Bourdon (Sw)	
8’ Celeste (TC)	49 pipes	8’ Principal (ext 16’)	
8’ Bourdon (ext 16’)	12 pipes	8’ Subbass (ext 16’)	
4’ Principal	61 pipes	8’ Bourdon (Sw)	
4’ Spitzflöte	61 pipes	4’ Principal (ext 16’)	
2 $\frac{3}{4}$ ’ Nasard	61 pipes	4’ Flöte (ext 16’)	
2’ Blockflöte	61 pipes	II Rauschquinte (existing)	64 pipes
1 $\frac{1}{2}$ ’ Tierce	61 pipes	32’ Reed Cornet (derived)	
III Plein Jeu	183 pipes	16’ Trombone (ext Sw)	12 pipes
16’ Oboe	61 pipes	16’ Oboe (Sw)	
8’ Trompette	61 pipes	8’ Trompette (Sw)	
8’ Oboe (ext 16’)	12 pipes	4’ Oboe (Sw)	
4’ Clarion (ext 8’)	12 pipes	8’ Grand Trumpet (Ch)	
Tremulant			
3 manuals, 32 ranks, 1,913 pipes			
Builder’s website: www.rdyerorgans.com			
Church website: http://lebanonfumc.com			

Calendar

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

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 FEBRUARY

Nathan Laube; St. Thomas Church Fifth Avenue, New York, NY 3 pm
Daniel Roth; Christ Church, Pelham, NY 7:30 pm
 • **Charles W. Ore**, workshop; Zion Lutheran, Wausau, WI 11 am

16 FEBRUARY

CONCORA, works of Duruflé; Immanuel Congregational, Hartford, CT 4 pm
Nathan K. Lively & Peggy Brengle; St. Patrick's Cathedral, New York, NY 3:15 pm
Lynn Trapp; Cathedral of St. John the Divine, New York, NY 4:45 pm
Simon Johnson; Calvary Episcopal, Pittsburgh, PA 4 pm
George Fergus; Washington National Cathedral, Washington, DC 5:15 pm
Jacob Reed; Cathedral of St. Philip, Atlanta, GA 3:15 pm, Choral Evensong 4 pm
 Choral Evensong; First Congregational, Columbus, OH 4 pm
Katelyn Emerson; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Chenault Duo; Second Presbyterian, Louisville, KY 3 pm
 Bach Vespers; Calvary Episcopal, Louisville, KY 4 pm
Irene Beethe, workshop; Zion Lutheran, Wausau, WI 3 pm
Charlie Segal; Loyola University, Chicago, IL 3 pm

17 FEBRUARY

Peter Richard Conte, silent film; Temple Emanu-El, New York, NY 3 pm

18 FEBRUARY

Ethan Haman & Abraham Wallace; Woolsey Hall, Yale University, New Haven, CT 5 pm
Colin MacKnight; Church of St. Paul the Apostle, New York, NY 7 pm
Josh Duncan; Campbellsville University, Campbellsville, KY 12:20 pm
Christopher Wallace; St. Louis King of France Catholic Church, St. Paul, MN 12:35 pm

19 FEBRUARY

Simon Johnson; First Presbyterian, Philadelphia, PA 7 pm
Jeffrey Porter; St. Luke Catholic Church, McLean, VA 12 noon
 Just Bach; Luther Memorial Church, Madison, WI 12 noon

20 FEBRUARY

Jeremy Filsell; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 5:30 pm

21 FEBRUARY

Simon Johnson; St. John's Episcopal, West Hartford, CT 7:30 pm
 Manhattan School of Music students; Madison Avenue Presbyterian, New York, NY 7:30 pm
Michel Bouvard; Christ Episcopal, Rochester, NY 7:30 pm
David Baskeyfield; SUNY Buffalo, Amherst, NY 7:30 pm
Natalia Kazaryan; National City Christian Church, Washington, DC 12:15 pm
Jillian Gardner; Zoar Lutheran, Perrysburg, OH 7:30 pm
Charles Kennedy, harpsichord; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Tate Addis; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

22 FEBRUARY

Blue Heron; First Church Congregational, Cambridge, MA 8 pm
 Mozart, *Requiem*; Woolsey Hall, Yale University, New Haven, CT 8 pm
Michel Bouvard, masterclass; Sacred Heart Catholic Cathedral, Rochester, NY 10:30 am
 Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm
Simon Johnson; First Presbyterian, Gainesville, FL 4 pm
 Students of Indiana University Jacobs School of Music; Auer Hall, Indiana University, Bloomington, IN 4 pm

23 FEBRUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Aaron Tan; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Jennifer Pascual; St. Patrick's Cathedral, New York, NY 3:15 pm
David Briggs; Cathedral of St. John the Divine, New York, NY 4:45 pm
Nicholas Quardokas; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Robert McCormick; St. Mark's Episcopal, Philadelphia, PA 4 pm
Gail Archer; University of Delaware, Newark, DE 3 pm
Benjamin LaPrairie; Cathedral of St. Matthew the Apostle, Washington, DC 3:30 pm
Tom Sheehan; Washington National Cathedral, Washington, DC 5:15 pm
 Duke Evensong Singers; Duke University Chapel, Durham, NC 4 pm
 Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
 Mozart, *Mass in C*, K. 257; Christ Episcopal, Bradenton, FL 11 am
Katelyn Emerson; Stetson University, DeLand, FL 3 pm
 Choral Evensong; St. Paul's Episcopal, Delray Beach, FL 5 pm
 Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Sharon Peterson; Southminster Presbyterian, Arlington Heights, IL 4 pm

25 FEBRUARY

Works of Palestrina, Rossini, & Verdi; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Alan Morrison, with DeKalb Symphony Orchestra; Georgia State University, Clarkston, GA 8 pm

26 FEBRUARY

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Olivier Latry, David Briggs, & Wayne Marshall; Kimmel Center, Philadelphia, PA 8 pm

27 FEBRUARY

Julian Wachner; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Amy Cerniglia; Christ Episcopal, Bradenton, FL 12:15 pm
 Students of Indiana University Jacobs School of Music; Alumni Hall, Indiana University, Bloomington, IN 12:15 pm

28 FEBRUARY

Samantha Scheff; National City Christian Church, Washington, DC 12:15 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
Andrew Peters, silent film, *Safety Last*; Principia College, Elmhurst, IL 7:30 pm

29 FEBRUARY

Peter Krasinski, silent film; St John Nepomucene Catholic Church, New York, NY 7 pm
David Briggs, masterclass; Auer Hall, Indiana University, Bloomington, IN 9 am
Michel Bouvard, masterclass; Reyes Hall, University of Notre Dame, South Bend, IN 10 am

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Calendar

1 MARCH

Katelyn Emerson; First Church of Deerfield, Deerfield, MA 3 pm
Grant Wareham; St. John's Episcopal, West Hartford, CT 12:30 pm
Grant Wareham; Cathedral of St. John the Divine, New York, NY 4:45 pm
Nicholas Capozzoli; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Peter Krasinski, works of Beethoven; St. John Nepomucene Catholic Church, New York, NY 7 pm
Alan Morrison; Ursinus College, Collegeville, PA 4 pm
Joy-Leilani Garbutt; Washington National Cathedral, Washington, DC 5:15 pm
Christopher Jacobson; Duke University Chapel, Durham, NC 5:15 pm
Joshua Stafford; Riverside Presbyterian, Jacksonville, FL 5 pm
Kevin Jones, with Gladden Brass Ensemble; First Congregational, Columbus, OH 4 pm
Jillian Gardner; Christ Church Cathedral, Nashville, TN 3:30 pm
Michel Bouvard; Basilica of the Sacred Heart, University of Notre Dame, South Bend, IN 8 pm

2 MARCH

Monica Czausz; Covenant Presbyterian, Nashville, TN 7:30 pm

3 MARCH

Chris Creaghan; St. Anne & the Holy Trinity, Brooklyn, NY 1 pm
The King's Singers; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm
Stephen Buzard, Dupré, *Stations of the Cross*; St. Bridget Catholic Church, Richmond, VA 7 pm
Michel Bouvard; Holy Name of Jesus Catholic Cathedral, Raleigh, NC 7:30 pm
Oliver Brett; Peachtree Road United Methodist, Atlanta, GA 7 pm
Kevin Jones, harpsichord, with flute; First Congregational, Columbus, OH 12:15 pm

4 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Andrew Schaeffer; Luther Memorial Church, Madison, WI 12 noon
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

5 MARCH

Cynthia Roberts-Greene; Christ Episcopal, Bradenton, FL 12:15 pm

6 MARCH

Timothy Duhr; National City Christian, Washington, DC 12:15 PM
Stephen Buzard, Dupré, *Stations of the Cross*; St. Bede Catholic Church, Williamsburg, VA 7 pm
Benjamin Sheen; Abington Episcopal, White Marsh, VA 7:30 pm
God's Trombones (poetry and choral music); Cathedral Church of St. Paul, Detroit, MI 7:30 pm
• **Wolfgang Rübsam**, works of Franck and Widor; St. Luke's Episcopal, Evanston, IL 7:30 pm

7 MARCH

David Higgs, masterclass; Christ Church, New Brunswick, NJ 10 am
• **Wolfgang Rübsam**, masterclass; St. Luke's Episcopal, Evanston, IL 10 am
Scott Dettra, with Northwestern University Chorale; Alice Millar Chapel, Northwestern University, Evanston, IL 6 pm

8 MARCH

Bach Choir, Yale Schola Cantorum, Yale Philharmonia; Woolsey Hall, Yale University, New Haven, CT 4 pm
Canterbury Choral Society, works of Vaughan Williams; Church of the Heavenly Rest, New York, NY 4 pm
Richard Gress; Cathedral of St. John the Divine, New York, NY 4:45 pm
Graham Schultz; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
David Higgs; Christ Church, New Brunswick, NJ 5 pm
Brass of Peace; Franciscan Monastery of the Holy Land, Washington, DC 4 pm
Tate Addis; Washington National Cathedral, Washington, DC 5:15 pm

Anthony & Beard Duo (Gary Beard, organ, & Ryan Anthony, trumpet); Elon University, Elon, NC 3 pm
Bach, *A Musical Offering*; Christ Episcopal, Bradenton, FL 4 pm
Alan Morrison; Covenant-First Presbyterian, Cincinnati, OH 4 pm

9 MARCH

Alan Morrison, masterclass; Covenant-First Presbyterian, Cincinnati, OH 10 am

10 MARCH

Mateusz Rzewuski; Central Synagogue, New York, NY 12:30 pm
David Briggs; Cathedral of St. John the Divine, New York, NY 7:30 pm

11 MARCH

Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

12 MARCH

Geoffrey Ward; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Bach motets; Church of St. Luke in the Fields, New York, NY 8 pm
John Behnke; Christ Episcopal, Bradenton, FL 12:15 pm

13 MARCH

Hans Uwe Hielscher; National City Christian, Washington, DC 12:15 pm
Alan Morrison; Spivey Hall, Clayton State University, Morrow, GA 7:30 pm

14 MARCH

Joy-Leilani Garbutt; St. Thomas Church Fifth Avenue, New York, NY 3 pm
Gail Archer; St. John Nepomucene Catholic Church, New York, NY 7 pm

15 MARCH

Timothy Olsen; St. Patrick's Cathedral, New York, NY 3:15 pm
Marijijn Thoene; Cathedral of St. John the Divine, New York, NY 4:45 pm
Laudamus Choir; Cadet Chapel, West Point, NY 2:30 pm
Una Voce; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Joshua Stafford; Evangelical Lutheran Church, Frederick, MD 4 pm
Jochanan van Driel; Washington National Cathedral, Washington, DC 5:15 pm
Musical Stations of the Cross; Peachtree Road United Methodist, Atlanta, GA 7 pm
Thomas Murray; Stambaugh Auditorium, Youngstown, OH 4 pm
Choral Evensong; First Congregational, Columbus, OH 4 pm
Karen Beaumont; St. Hedwig Catholic Church, Milwaukee, WI 2 pm
Solena Rizzato; Loyola University, Chicago, IL 3 pm
Aaron Tan; Trinity Episcopal, Aurora, IL 3 pm

17 MARCH

Raphael Vogl; St. Paul the Apostle Catholic Church, New York, NY 7 pm
Ted Gentry; Campbellsville University, Campbellsville, KY 12:20 pm

18 MARCH

Musica Sacra; Cathedral of St. John the Divine, New York, NY 7:30 pm
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm
Joy-Leilani Garbutt; Cathedral of St. Matthew the Apostle, Washington, DC 12:45 pm
John Chappell Stowe; Luther Memorial Church, Madison, WI 12 noon
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

19 MARCH

Eric Plutz; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm
Ann Stephenson-Moe; Christ Episcopal, Bradenton, FL 12:15 pm

20 MARCH

James Kennerley; Merrill Auditorium, Portland, ME 7 pm
Jean-Baptiste Robin; St. Paul's Episcopal, Greenville, NC 7:30 pm

21 MARCH

TENET, Schütz, *Musicalische Exequien*; Church of St. Luke in the Fields, New York, NY 8 pm

Calendar

22 MARCH

CONCORA, Bach, *Mass in B Minor*; St. James's Episcopal, West Hartford, CT 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

St. Salvator's Chapel Choir; Battell Chapel, Yale University, New Haven, CT 7 pm

Annette Richards; Marquand Chapel, Yale University, New Haven, CT 7:30 pm

Daniel Brondel; St. Patrick's Cathedral, New York, NY 3:15 pm

Mark Paoe; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Matthew Barto; Cadet Chapel, West Point, NY 2:30 pm

Vincent Dubois; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm

Choirs of Duquesne University; Shady-side Presbyterian, Pittsburgh, PA 3 pm

Alan Morrison; St. John's United Church of Christ, Lansdale, PA 4 pm

Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

Diane Meredith Belcher; Holy Trinity Lutheran, Lynchburg, VA 4 pm

Duke Bach Ensemble, Bach, Cantatas 37, 86, 92; Duke University Chapel, Durham, NC 5:15 pm

Christopher Houlihan; University of Tampa, Tampa, FL 2 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

23 MARCH

Scott Dettra; Woodberry Forest School, Woodberry Forest, VA 7 pm

24 MARCH

Students from Curtis Institute; Central Synagogue, New York, NY 12:30 pm

Jazz Vespers; Duke University Chapel, Durham, NC 7:30 pm

25 MARCH

Candlelight Vespers; Shady-side Presbyterian, Pittsburgh, PA 7 pm

Just Bach; Luther Memorial Church, Madison, WI 12 noon

Christine Kraemer; St. Luke's Episcopal, Evanston, IL 11:30 am

26 MARCH

Chelsea Chen, masterclass; Trinity College Chapel, Hartford, CT 12:15 pm

Janet Yieh; St. Paul's Chapel, Trinity Church Wall Street, New York, NY 1 pm

C. P. E. Bach, *Die letzten Leiden des Erlösers*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

Nancy Siebecker; Christ Episcopal, Bradenton, FL 12:15 pm

Thomas Ospital; First Presbyterian, Birmingham, MI 7 pm

27 MARCH

Martin Jean; Christ Episcopal, New Haven, CT 5:30 pm

Chelsea Chen; Trinity College Chapel, Hartford, CT 7:30 pm

James Conely; St. John Nepomucene Catholic Church, New York, NY 7 pm

Carson Cooman; National City Christian, Washington, DC 12:15 pm

28 MARCH

Blue Heron; First Church Congregational, Cambridge, MA 3 pm

29 MARCH

Chase Loomer; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

St. Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm

Nathan Bayreuther; St. Patrick's Cathedral, New York, NY 3:15 pm

Paul Griffiths; Cathedral of St. John the Divine, New York, NY 4:45 pm

Jamie Hitel; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Craig Williams; Cadet Chapel, West Point, NY 2:30 pm

Gail Archer; Vassar College, Poughkeepsie, NY 3 pm

Alan Morrison; St. James the Less Episcopal, Scarsdale, NY 4 pm

Robert Parkins; Duke University Chapel, Durham, NC 5:15 pm

Jean-Baptiste Robin; Church of the Covenant, Presbyterian, Cleveland, OH 4 pm

31 MARCH

Bach, *St. John Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm

Theodore Davis; Campbellsville University, Campbellsville, KY 8 pm

Nathan Laube; Collegedale Church, Collegedale, TN 7:30 pm

UNITED STATES

West of the Mississippi

15 FEBRUARY

Tyler Boehmer; Our Savior's Lutheran, Sioux Falls, SD 7 pm

16 FEBRUARY

Scott Turkington; St. Mark's Episcopal Cathedral, Minneapolis, MN 2:30 pm

21 FEBRUARY

Joshua Stafford; All Saints' Episcopal, Fort Worth, TX 7:30 pm

Paul Tegels; Christ Episcopal, Tacoma, WA 12:10 pm

Joseph Adam, works of Vierne; St. Joseph Catholic Cathedral, Seattle, WA 7:30 pm

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2006 - *Rising Stars & Pipedreams Live! (I)* . . . winners of Quimby-AGO Regional Competitions - **Ben Kerswell, Clara Gerdes, Dominic Pang** and **Matthew Bickett** - perform at the Community of Christ Auditorium in Missouri.

2007 - *Rising Stars & Pipedreams Live! (II)* . . . Quimby-AGO Regional Competition winners **Jiaqi Shao, Bruce Xu** and **Collin Miller** perform at the Community of Christ Auditorium in Independence, Missouri.

2008 - *A Few Rare Welsh Bits* . . . intriguing choral and organ repertoire from or about Wales, to honor the country's patron, Saint David, and the 'Land of Song'.

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Calendar

Michael Kleinschmidt, with string quartet; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

23 FEBRUARY

Michael Burkhardt, hymn festival; Augustana Lutheran, West St. Paul, MN 8:30 & 9:45 am

Aaron David Miller, with harp; Elizabeth Chapel, House of Hope Presbyterian, St. Paul, MN 4 pm

Bradley Hunter Welch; Memorial Drive United Methodist, Houston, TX 7 pm

Olivier Latry; St. Rita Catholic Church, Dallas, TX 7:30 pm

Janette Fishell; Trinity Episcopal Cathedral, Phoenix, AZ 3 pm

Jan Kraybill; St. Margaret's Episcopal, Palm Desert, CA 4 pm

Iris Lan; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Jeannine Jordan, with media artist; St. John's Lutheran, Orange, CA 7 pm

25 FEBRUARY

James Welch; Aspen Community United Methodist, Aspen, CO 6:30 pm

28 FEBRUARY

John Wright; St. Margaret's Episcopal, Palm Desert, CA 12 noon

29 FEBRUARY

Daryl Robinson, with brass; Church of St. John the Divine, Houston, TX 5 pm

1 MARCH

Andrew Peters, silent film, *The Kid Brother*; Second Presbyterian, St. Louis, MO 4 pm

Douglas Cleveland; Lutheran Church of the Risen Savior, Green Valley, AZ 3 pm

Erica Johnson; Pacific Lutheran University, Tacoma, WA 3 pm

David Higgs; Segerstrom Concert Hall, Costa Mesa, CA 3 pm

David Simon; Grace Cathedral, San Francisco, CA 4 pm

2 MARCH

David Higgs, masterclass; Cathedral of the Blessed Sacrament, Sacramento, CA 7 pm

3 MARCH

Bruce Neswick, hymn festival; Westminster Presbyterian, Oklahoma City, OK 7:30 pm

David Higgs; First Lutheran, Yuba City, CA 7:30 pm

6 MARCH

Yumiko Tatsuta; Third Baptist, St. Louis, MO 12:30 pm

Bruce Neswick; Trinity University, San Antonio, TX 7:30 pm

Kevin McKelvie; St. Margaret's Episcopal, Palm Desert, CA 12 noon

8 MARCH

Benjamin Sheen; St. Philip's Episcopal, Beeville, TX 3 pm

Michel Bouvard; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Monica Czauz; Fresno State University, Fresno, CA 3 pm

Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Mateusz Rzewuski; St. Mark's Episcopal, Berkeley, CA 4 pm

13 MARCH

Bill Sullivan; Third Baptist, St. Louis, MO 12:30 pm

Jeremy David Tarrant; St. Luke's Episcopal, Dallas, TX 3:30 pm

Wyatt Smith; University of Puget Sound, Tacoma, WA 12 noon

Dennis Siebenaler; St. Margaret's Episcopal, Palm Desert, CA 12 noon

Concordia Choir; Concordia University, Irvine, CA 7:30 pm

14 MARCH

Jeremy David Tarrant, masterclass; St. Luke's Episcopal, Dallas, TX 10 am

15 MARCH

Buxtehude, *Membra Jesu Nostris*; Epiphany Episcopal, Seattle, WA 6:15 pm

Chelsea Chen; St. Margaret's Episcopal, Palm Desert, CA 4 pm

Monica Czauz; Central Union Church, Honolulu, HI 2 pm

18 MARCH

Monica Czauz; All Saints Episcopal, Kapa'a, HI 7 pm

20 MARCH

Ann Marie Rigler; Third Baptist, St. Louis, MO 12:30 pm

Bradley Hunter Welch; Catalina United Methodist, Tucson, AZ 7 pm

Naomi Shiga; Christ Episcopal, Tacoma, WA 12:10 pm

Jeannine Jordan, with media artist; First Presbyterian, Portland, OR 7:30 pm

Philip Smith; St. Margaret's Episcopal, Palm Desert, CA 12 noon

Monica Czauz; Church of the Holy Apostles, Hilo, HI 7 pm

22 MARCH

+ **Thomas Ospital**; Boston Avenue United Methodist, Tulsa, OK 5 pm

Chelsea Chen; Trinity Downtown Lutheran, Houston, TX 2:30 pm

Isabelle Demers; Highland Park United Methodist, Dallas, TX 6 pm

Rodney Gehrke; Gethsemane Lutheran, Seattle, WA 4 pm

Jin Kyung Lim; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

27 MARCH

Lucas Fletcher; Third Baptist, St. Louis, MO 12:30 pm

Nathan Laube; First Presbyterian, Santa Fe, NM 5 pm

Margaret Kvamme; University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

Wayne Burcham-Gulotta; St. Margaret's Episcopal, Palm Desert, CA 12 noon

28 MARCH

Nathan Laube, masterclass; First Presbyterian, Santa Fe, NM 10 am

29 MARCH

Thomas Ospital; Meyerson Symphony Center, Dallas, TX 2:30 pm

Brian Swager, harp; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

16 FEBRUARY

Martin Ellis; Methodist Central Hall, London, UK 3 pm

Marilyn Harper; Methodist Central Hall, London, UK 3 pm

David Bendix Nielson; Westminster Abbey, London, UK 5:45 pm

Adam J. Brakel; Knox United Church, Parksville, BC, Canada 4 pm

18 FEBRUARY

Alexander Ffinch; St. George's, Hanover Square, London, UK 1:10 pm

Cicely Winter, with percussion; Basílica de la Soledad, Oaxaca, Mexico 8 pm

19 FEBRUARY

João Vaz; Cathedral, Oaxaca, Mexico 8 pm

20 FEBRUARY

Daniel Chappuis; St. Margaret Rothbury, London, UK 1:10 pm

Pavel Kohout; San Matías Jalatlaco, Oaxaca, Mexico 8 pm

21 FEBRUARY

Craig Cramer; Basilica de la Soledad, Oaxaca, Mexico 8 pm

22 FEBRUARY

James Lancelot; Victoria Hall, Hanley, UK 12 noon

Sue Heath-Downey; St. Paul's, Deptford, UK 1 pm

Konstantin Volostnov; Cathedral, St. Albans, UK 5:30 pm

Pavel Kohout; San Andrés, Zautla, Mexico 8 pm

23 FEBRUARY

Nicholas Freestone; Westminster Abbey, London, UK 5:45 pm

João Vaz; San Jerónimo, Tlacoachahuaya, Mexico 11 am

Craig Cramer; Santa María, Tlacolula, Mexico 6 pm

25 FEBRUARY

George Parsons; Grosvenor Chapel, London, UK 1:10 pm

28 FEBRUARY

David Davies; Bloomsbury Baptist Central, London, UK 4 pm

Denis Bédard & Rachel Alflett; Holy Rosary Catholic Cathedral, Vancouver, BC, Canada 8 pm

29 FEBRUARY

Adrian Gunning; St. John's Church, Islington Terrace, UK 2:30 pm

David Davies; Bloomsbury Central Baptist, London, UK 4 pm

Martin Baker; St. John's Church, Islington Terrace, UK 4 pm

3 MARCH

Kristel Aer; St. Lawrence, Alton, UK 8 pm

14 MARCH

Philip Rushforth; Victoria Hall, Hanley, UK 12 noon

Swedish Church Choir; St. Michael's, Highgate Village, UK 6 pm

15 MARCH

Stephen Tharp; Berliner Philharmoniker, Berlin, Germany 11 am

21 MARCH

Gail Archer; St. Pancras Church, Gütersloh, Germany 8 pm

22 MARCH

Philip Rushforth; Victoria Hall, Hanley, UK 12 noon

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Recital Programs

ADAM J. BRAKEL, Advent Lutheran Church, Melbourne, FL, August 25: *Tonstücke in F*, Gade; *Fantaisie in E-flat*, Saint-Saëns; *Air with Variations*, Sowerby; *Allegro (Symphonie VI in g, op. 42, no. 2)*, Widor; *Sonata in e, BWV 528*, Bach; *Sonata I in f, op. 65, no. 1*, Mendelssohn.

CHELSEA CHEN, Stiftskirche, Stuttgart, Germany, August 9: *Sinfonietta*, Gjeilo; *Prelude and Fugue in D, BWV 532*, Bach; *Fantasia*, Weaver; *Taiwanese Suite*, Chen; *Miroir*, Wammes; *The Swan (Carnival of the Animals)*, Saint-Saëns, transcr. Guilman.

KEN COWAN, Stiftskirche, Stuttgart, Germany, August 23: *Pastorale*, Roger-Ducasse; *Chromatic Fantasy and Fugue in d, BWV 903*, Bach, transcr. Reger; *Reverie*, Grant Still; *Étude-Caprice (Beelzebub's Laugh)*, op. 66, Laurin; *Deuxième Symphonie*, op. 26, Dupré.

ISABELLE DEMERS, Spreckels Organ Pavilion, San Diego, CA, August 12: *Concerto in a, BWV 593*, Vivaldi, transcr. Bach; *Two Scherzos*, Roberts; *Gammal Fäbodpsalm*, Lindberg; *Choral-Improvisation sur le Victimae paschali laudes*, Tournemire; *Allegro con brio (Symphony V in c, op. 67)*, Beethoven, transcr. Demers; *Fughetta, Adagio, Moderato (Douze études pour les pieds seulement)*, Alkan; *Russian Dance, The Shrovetide Fair (Petruschka)*, Stravinsky, transcr. Demers.

MARKUS EICHENLAUB, Stiftskirche, Stuttgart, Germany, August 16: *Preludio I (Tre Pezzi per Organo)*, Respighi; *Ich hab mein Sach Gott heimgestellt*, BWV 1113, Bach; *Preludio II (Tre Pezzi per Organo)*, Respighi; *Toccata in d, BWV 538i*, *Trio in d, BWV 583*, *Fugue in d, BWV 539ii*, Bach; 2 selections (*12 Tangos ecclesiasticos*), Bovet; *Creek Kerit, Elijah's Ascension (Recollections)*, Essl; *Valse mignonne (Drei Stücke für Orgel, op. 142)*, Karg-Elert; *Fête*, Langlais.

KATELYN EMERSON, First Lutheran Church, Lorain, OH, August 25: *Ich ruf zu dir, Herr Jesu Christ*, LübbWV 13, Lübeck; *Vater unser im Himmelreich*, BWV 682, Bach; *Adagio in E, H63*, Bridge; *Introduzione e Pastorale*, Pasquini; *Toccata septima*, Muffat; *Choral no. 3 in a*, Franck; *Chorale Fantasy*

on *Lord, Revive Us*, Miller; *Schmücke dich, o liebe Seele, O Welt, ich muß dich lassen*, Herzlich tut mich verlangen (*Chorale Preludes*, op. 122), Brahms; *Toccata in E, BWV 566*, Bach.

CHRISTOPHER HOULIHAN, St. Paul's Chapel, Trinity Church, Wall Street, New York, NY, August 9: *Praeludium in g*, BuxWV 149, Buxtehude; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Vier Skizzen für den Pedalflügel*, op. 58, Schumann; *Toccata, Adagio, and Fugue*, BWV 564, Bach.

CHRISTOPHER HOULIHAN, with Toomai String Quartet, First Congregational Church, Camden, ME, August 16: *Allegro (Symphony VI in g, op. 42, no. 2)*, Widor; *Master Tallis's Testament (Six Pieces for Organ)*, Howells; *Concerto in F, op. 4 no. 4*, Handel; *Vocalise Etude en forme de habanera*, Ravel, transcr. Houlihan; *Scherzo, Aria, Final (Symphonie VI in B, op. 59)*, Viernie.

KAY JOHANNSEN, with Katarzyna Mycka, marimba, Stiftskirche, Stuttgart, Germany, August 30: *Choral No. 3 in a*, Franck; *Introduction and Passacaglia in f*, op. 63, nos. 5, 6, Reger; *Caprice, Intermezzo (Pièces de Fantaisie, Première Suite, op. 51, nos. 3, 4)*, Viernie; *Shanghai Skyscrapers*, Johannsen; *Improvisation*.

SCOTT LAMLEIN, Mechanics Hall, Worcester, MA, August 7; Church of St. Andrew & St. Paul, Montreal, Québec, Canada, August 15; Somers Congregational Church, Somers, CT, September 7: *Prelude and Fugue in c, BWV 549*, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Hommage à Pachelbel: Variations on St. Anne*, Rakich; *Variations on Vreuchten*, Niedmann; *Choral, Lied, Carillon de Longpont, Berceuse, Prémabule (24 Pièces en style libre)*, Carillon de Westminster (*24 Pièces de fantaisie*, op. 54, no. 6), Viernie; *Concertino pour Flûte*, op. 107, Chaminade/Rakich, with Emily DeNucci, flute (Somers program only).

CHAD PITTMAN & MARK THEWES, duet, St. Paul's Lutheran Church, Massillon, OH, August 2: *Prelude in Classic Style*, Young; *When I Survey the Wondrous Cross*, Martin/arr. Vogelgesang; *When the Roll Is Called Up Yonder*, arr. Jones; *Pineapple Rag*, Joplin/arr.

Thewes; *He Leadeth Me*, Callahan; *Pie Jesu (Requiem)*, Webber/arr. Thewes; *Two Waltzes for Pedal Duet*, Strauss/arr. Michel; *Maestoso in c-sharp*, Viernie/arr. Thewes; *Adagio for Strings*, Barber/arr. Vogelgesang; *Entrada Festiva*, Wood/arr. Thewes.

SUSANNE ROHN, Evangelische Kirche, Gettenau, Germany, August 10: *Variationen über ein Thema von Corelli*, Rinck; *Passacaglia in G, Toccata prima*, Muffat; *Variationen in F, Knecht; Offertorio*, Morandi; *Sonata III in F, C. P. E. Bach; Andante in F, K. 616*, Mozart; *O wie selig seid ihr doch, ihr Frommen, O Gott, du frommer Gott, Schmücke dich, o liebe Seele (Eleven Chorale Preludes, op. 122)*, Brahms; *Gammal fäbodpsalm från Dalarna*, Lindberg; *Boléro de concert*, Lefébure-Wély.

NAOMI ROWLEY, Faith Lutheran Church, Appleton, WI, July 10: *A Trumpet Minuet*, Hollins; *In Memoriam (Four Pieces for Organ, op. 71)*, Peeters; *Variations on Praise and Thanks and Adoration*, Böhm; *Voluntary and Fugue in D*, Wesley; *Pastorale (Bach's Memento)*, Widor; *Sortie (Suite liturgique)*, Bédard.

WOLFGANG RÜBSAM, Christ Church, Michigan City, IN, August 28: *Symphonie III in e, op. 13, no. 3*, Widor.

ANDREW SCANLON, St. John Catholic Church, Bangor, ME, August 1: *Prelude and Fugue in c, op. 37, no. 1*, Mendelssohn; *Sonata in e, BWV 528*, Bach; *Vater unser im Himmelreich*, Böhm; *Suite du deuxième ton*, Guilain; *A Clarinet Tune for Organ*, Oxley; *Postlude in D*, Smart.

NICHOLAS SCHMELTER, Trinity Episcopal Church, Bay City, MI, August 11: *Toccata*, Weaver; *Largo (New World Symphony)*, Dvorák, transcr. Clough-Leiter; *Schafe können sicher weiden, Prelude and Fugue in G, BWV 541*, Bach; *Variations on Old Folks at Home*, Buck; *Introduction and Toccata*, op. 1323, Cooman; *Campanile, Chant funèbre, Tu es petra et portae inferi non praevalent adversus te (Esquisses byzantines)*, Mulet.

St. Roch Catholic Church, Chaseville, MI, August 25: *Toccata*, Weaver; *Largo (New World Symphony)*, Dvorák, transcr. Clough-Leiter; *Prelude and Fugue in G, op. 37, no.*

1, Mendelssohn; *Variations on Old Folks at Home*, Buck; *Introduction and Toccata*, op. 1323, Cooman; *Prelude, Air, and Gavotte*, Wesley; *Schafe können sicher weiden, Prelude and Fugue in G, BWV 541*, Bach.

JOSHUA STAFFORD, St. Philip the Apostle Church, Saddle Brook, NJ, July 29: *Pièce héroïque*, FWV 37, Franck; *Jesus Loves Me (Gospel Preludes, Book 2, no. 4)*, Bolcom; *Elegiac Romance*, Ireland; *Toccata in F, BWV 540*, Bach; *Romance (Symphonie IV, op. 32)*, Viernie; *Sonata Eroica*, op. 94, Jongen.

ANDREW UNSWORTH, St. Luke's Episcopal Church, Dallas, TX, July 17: *Prélude, Fugue (Symphonie I in d, op. 14)*, Viernie; *Lyric Interlude*, Schreiner; *Divertimento*, Cundick; *Cantilena*, Longhurst; *Prelude on Little David, play on your harp*, Unsworth; *In festo omnium sanctorum (Fantasia, op. 121, no. 1)*, Stanford; *Pastorale, Sortie (Seven Sketches)*, Whitlock.

RICHARD WEBB, St. John Vianney Theological Seminary, Denver, CO, July 9: *Prism*, Grimes; *Legend of the Mountain*, op. 96, no. 3, Gregorian Rhapsody, op. 141, no. 2, Karg-Elert; *Marche religieuse on Iste Confessor*, Guilman; *Iste Confessor, Ave Maris Stella (Six Pièces)*, Marty; *Prelude and Fugue on the Rouen Tune Iste Confessor*, Egerton; *Fantasia Chorale No. 2 in f-sharp*, Whitlock.

BRADLEY HUNTER WELCH, Meyer-Symphony Center, Dallas, TX, July 16: *Transports de joie (L'Ascension)*, Messiaen; *Wacht auf, ruft uns die Stimme*, BWV 645, *Wer nur den lieben Gott läßt walten*, BWV 647, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Wo soll ich fliehen hin*, BWV 646, *Meine Seele erhebt den Herren*, BWV 648, *Kommst du nun, Jesu vom Himmel herunter auf Erden*, BWV 650, Bach; *Trumpet Tune*, Swann; *Aria on a Chaconne*, Martinson; *Finale (Symphonie III in c)*, Saint-Saëns, transcr. Scott.

Ocean Grove Auditorium, Ocean Grove, NJ, August 14: *Toccata in b*, Gigout; *Variations on O laufet, ihr Hirten*, Drischner; *Jig for the Feet*, Albright; *Prelude and Fugue in D, BWV 532*, Bach; *Final (Six Pièces, op. 21)*, Franck; *Aria on a Chaconne*, Martinson; *Trumpet Tune*, Swann; *Nimrod (Enigma Variations, op. 36)*, Elgar, transcr. Harris, Welch; *Finale (Symphonie III in c)*, Saint-Saëns, transcr. Scott.

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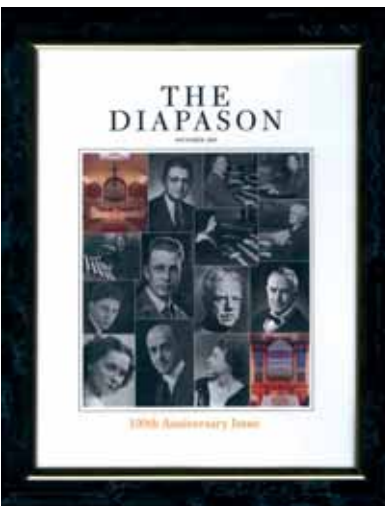
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PUBLICATIONS / RECORDINGS

The second of three featured complimentary scores to be offered by **Fruhauf Music Publications** in the course of 2019–2020 is *A Baroque Sonata for Carillon* (alternatively for harp, piano, or varied keyboard instruments), an elegant work in three movements that follows many of the elaborate mannerisms, structures, and practices of latter Baroque compositions for keyboard solo. Please consult www.fruhaupub.net's home page Bulletin Board for access to the PDF booklet file, and note that other previously issued complimentary scores for organ solo, choir and organ, and for carillon continue to be listed and available from FMP's Downloads page.

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PUBLICATIONS / RECORDINGS

My restoration of Weinberger's Bible Poems includes the original Foreword, Editor's Note, and Program Notes by Weinberger: Abide with Us, Lord Jesus Walking on the Sea, The Marriage at Cana, Hosanna, The Last Supper, Hear, O Israel. michaelsmusicsservice.com 704/567-1066.

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The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organbuilders, 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 OHS Web site for subscription and membership information: www.organsociety.org.

Hear the Couperin Masses for the Parishes and for the Convents (21 works in each Mass) played on the very organ pipes François Couperin played when he composed the pieces in 1690 as organist of St-Gervais in Paris. Titular organist of St-Gervais Aude Heurtematte exquisitely performs the works in a 2-CD set (for the price of one CD) on Raven OAR-153, \$15.98 postpaid. Raven, Box 25111, Richmond, VA 23260. RavenCD.com. 804/355-6386.

PUBLICATIONS / RECORDINGS

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The Organ Historical Society e-shoppe is taking orders for a new DVD by Fugue State Films, *The English Organ*, a three-part documentary presented by Daniel Moutt. In addition to three hours of documentary, almost eight hours of music is presented on DVD or CD (in both stereo and surround). More than thirty organs have been filmed and recorded, including Christ Church Spitalfields, Truro Cathedral, Sydney Town Hall, St. George's Hall Liverpool, St. Paul's Cathedral Melbourne, and King's College. The set can be ordered for \$98, and orders will ship directly from the UK. For information: <https://ohscatalog.org>.

Raven has released the fourth in a series of recordings by **Jon Gillock** of the organ works of Olivier Messiaen: *Monodie, Diptyque, and Les Corps Glorieux* (OAR-984) played on the 2011 Pascal Quoirin organ of 111 ranks at Church of the Ascension in New York. \$15.98 postpaid in the US from RavenCD.com 804/355-6386.

The Organ Historical Society has released its 2020 calendar, celebrating the OHS 65th annual Convention in Columbus, Ohio, July 26–31, 2020. The calendar features organs by Kimball, Schuelke, Koehnken, Skinner, Klais, Brown, Beckerath, Schantz, Fisk, and Paul Fritts, with photography by Len Levasseur. Non-members \$21; members \$18. For information: organhistoricalsociety.org.

PUBLICATIONS / RECORDINGS

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."

Raven has published a 32-page catalog of CD recordings and DVD videos, mostly produced by Raven but with a few items produced by Fugue State Films and others. The catalog is free upon request to RavenCD@RavenCD.com or 804/355-6386.

PIPE ORGANS FOR SALE

1964 Möller studio organ, 3 manuals, 22 ranks, 36 stops, renovated console. Best bid by March 15, buyer to remove by May 1. For more information: James Kibbie, University of Michigan, jkibbie@umich.edu.

1954 Walcker, 2 manuals and pedal, 8 stops, tracker action. Great condition, excellent voicing, well maintained. Free standing oak case. Suitable for home or chapel. \$20,000 or best offer. Contact: Julio Blanco-Eccleston: jublec18@earthlink.net, 703/582-8308.

Zoller home pipe organ (1985) for sale. One manual and flat pedalboard, cherry case with doors, bench. Six stops divided at middle C: 8' Stopped Diapason, 8' Krummhorn, 4' Flute; 2-2/3' Nazard, 2' Principal, 1-3/5' Tierce (no pipes). \$15,000 or best offer, buyer to remove, located Newcastle, Maine. 207/563-5679.



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26-rank Casavant - Létourneau pipe organ for sale. Orgues Létourneau is offering a 22-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, visit www.letourneauorgans.com, email info@letourneauorgans.com, or call Andrew Forrest at 450/774-2698.

Pfeffer and Debierre organs. Circa 1860 Pfeffer eight-rank organ, available rebuilt and custom finished. Also 1884 choir organ by Louis Debierre. Both are pictured on the Redman website: www.redmanpipeorgans.com.

Aeolian-Skinner, 1962. III/50. \$45,000. For more information, visit <https://www.organclearinghouse.com/organs-for-sale/#2997-aeolianskinner-new-york-city>

E. & G. G. Hook & Hastings, 1879. \$45,000. II/25. For more information, visit <https://www.organclearinghouse.com/organs-for-sale/#2181-e-gg-hook-hastings-manchester-nh>

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Patrick J. Murphy & Associates Opus #47 (2006). Three manuals, 61 stops, includes 32' Bombarde. Reading, Pennsylvania. \$200,000, exclusive of OCH fees and relocation costs. Video recordings and layout plans are available by request. Contact John Bishop, the Organ Clearing House, john@organclearinghouse.com.

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