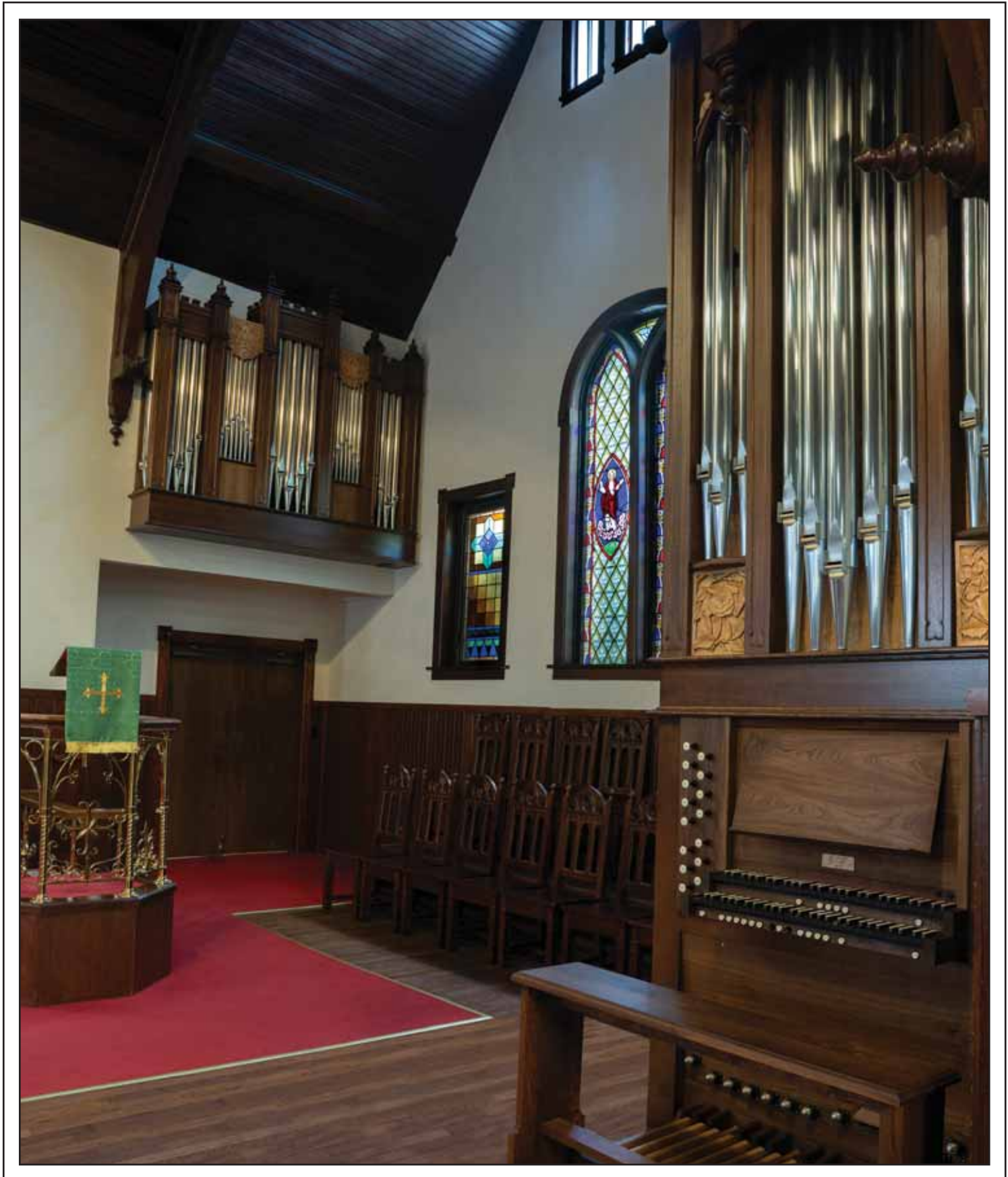


THE DIAPASON

DECEMBER 2022



Grace Episcopal Church
Carthage, Missouri
Cover feature on pages 18–19

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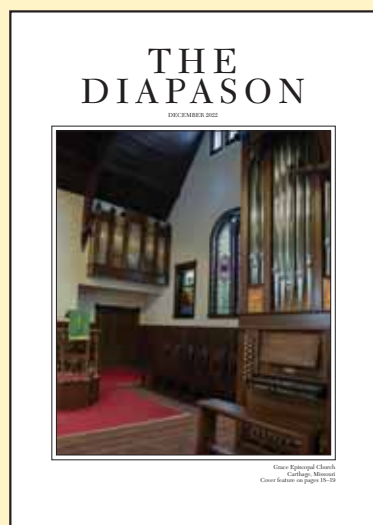
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Editor's Notebook

20 Under 30 Class of 2023

THE DIAPASON's 20 Under 30 Class of 2023 will recognize young people whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organbuilding fields, before their 30th birthday. Please consider nominating students, colleagues, or friends worthy of this honor. (Self-nominations are not accepted.) Nominees will be evaluated on the basis of how they demonstrate such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation will consider such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open December 1, 2022, and close February 1, 2023.

Nominees cannot have reached their 30th birthday before January 31, 2023. Nominees not selected in a previous year can be nominated again.

Evaluation of nominations and selection of the members of the Class of 2023 will take place in March. The awardees will be announced in the May 2023 issue of THE DIAPASON. For information and to nominate (after December 1), visit www.thediapason.com and click on 20 Under 30.

A free gift with new subscriptions and gift subscriptions

A subscription to THE DIAPASON makes the perfect gift for friends who share your interest in the organ, church music, harpsichord, and carillon. Just in time for the holidays, we are extending our promotional offering of new Acis and Raven CDs for new and gift subscriptions. For print subscriptions, receive one free CD for a one-year subscription; two CDs for a two-year subscription; and three CDs for a three-year subscription. (Digital and student

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In this issue

This month features the first of a series of two articles by Michael McNeil exploring the organs of Gottfried Silbermann and their sounds, powerful and controversial. Do Silbermann's sounds have roots in Germanic or French voicing? Can we understand how Silbermann achieved his sound? Look for answers in these articles.

John Bishop, in "In the Wind. . .," reminisces as an organ-builder how some experiences have changed over decades and others have not. In "On Teaching," Gavin Black considers various influences on the student: influence of individual moments; the influence of ongoing patterns of an individual's life; and the influence of those who make decisions to try to influence us.

This month's cover feature is the recently completed organ, Opus 12, by M. P. Rathke, Inc., for Grace Episcopal Church, Carthage, Missouri. Michael Rathke outlines the challenges of designing and engineering this organ for "this lovely historic structure, one where nothing is truly level, plumb, or square." "New Organs" features a three-manual instrument by Schoenstein & Co. for St. Alban's Episcopal Church, Waco, Texas. Fabry, Inc., has relocated an organ by H. A. Howell to St. Laurence Catholic Church, Elgin, Illinois, as detailed in "Organ Projects."

Letters to the Editor

Westminster Choir College

Gavin Black's article in the October 2022 issue (pages 8–9) about Westminster Choir College was quite timely. It was a wonderful and bittersweet read, bringing back happy memories of my own undergraduate years there from 1997 to 2001, which include Professor Black's kind and encouraging presence on the faculty. Indeed, Westminster has undergone much change in the past several years, now having mostly been relocated (along with organs by Casavant, Noack,

and Schantz) to Rider University's main campus in nearby Lawrenceville (though I understand that certain facilities on Westminster's Princeton campus remain in use, including Bristol Chapel and its Aeolian-Skinner organ). One unambiguously happy development, however, is that Westminster will offer six full-tuition scholarships for organ study beginning in the 2023–2024 academic year. Organ students will have the opportunity to study organ as a primary instrument in conjunction with a Bachelor of Music

degree in music education or a Bachelor of Arts degree with a concentration in sacred music, music theory, or music history. Those interested may find further information at <https://www.rider.edu/academics/colleges-schools/college-arts-sciences/westminster-choir-college/programs-opportunities/organ-scholarship-competition>.

—Robert McCormick, Artist Affiliate
Westminster Choir College
of Rider University

Here & There

People



James Kibbie

James Kibbie continues his annual tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an "audio holiday card." This year's recording, the 21st in the series, is Robin Milford's *Cradle Song* for

Christmas Day, available in MP3 format at www.umich.edu/~jkibbie.

Competitions



Casavant organ, Gill Chapel, Rider University, Lawrenceville, New Jersey (photo credit: Peter G. Borg/Rider University)

Rider University, Lawrenceville, New Jersey, announces its **Westminster Choir College Organ Scholarship Competition**, February 4, 2023. Six full-tuition scholarships will be awarded to undergraduate students who pursue the following degree programs within

Westminster Choir College of Rider University—Bachelor of Music in music education or Bachelor of Arts in music (concentration in sacred music, music theory, music history, or other). Students must select organ as their primary instrument, with the option to use piano or voice as a second primary instrument. The competition jury consists of Robert McCormick, Steven Pilkington, Clara Gerdes Bartz, and Thomas Gaynor. Application deadline for admission is January 15, 2023. For information: ramccormick@saintmarksphiladelphia.org.

The Ruth and Clarence Mader Memorial Scholarship Fund invites proposals for its 2023 Research Grant Competition. Proposals are welcome on all topics related to organs, organists, and organ repertoire. Individual grants of up to \$1,250 will be awarded. Preference will be given to research that will lead to the publication of articles or books, though research projects involving the creation

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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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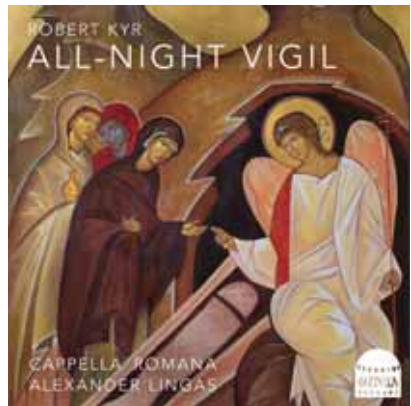
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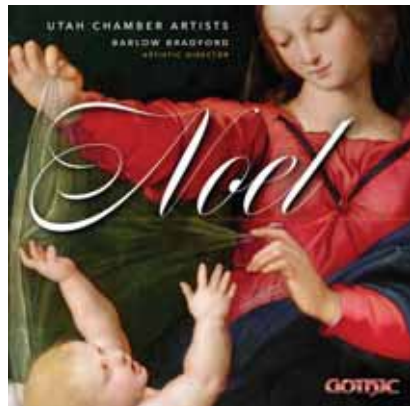
► **page 3**
of recordings, digital resources, or other methods of knowledge dissemination will also be considered. Deadline for application is March 31, 2023. For information: maderscholarshipfund.org/grants.

Recordings



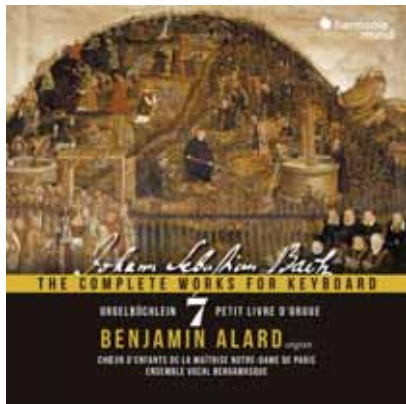
All-Night Vigil

Cappella Records announces a new choral CD, *Robert Kyr: All-Night Vigil* (CR426), featuring **Cappella Romana** directed by **Alexander Lingas** performing the title work by **Robert Kyr**. *All-Night Vigil* takes its texts from the same 15 selections of the Orthodox Vigil for the Resurrection set by Sergei Rachmaninoff. Kyr employs an English translation by the late Archimandrite Ephrem (Lash), to whom this work is dedicated. For information: cappellarecords.com.



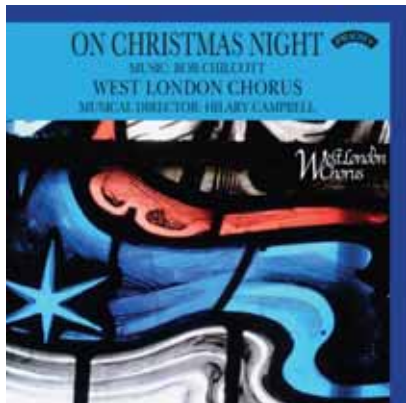
Noel

Gothic announces a new digital choral recording, *Noel* (G-49334-DA, \$12.98 album, with individual track downloads available), featuring the **Utah Chamber Artists**, **Barlow Bradford**, artistic director. There are first recordings of new arrangements by Bradford including “O Magnum Mysterium,” “Coventry Carol,” and “Ding, Dong! Merrily on High.” For information: gothic-catalog.com.



Johann Sebastian Bach: The Complete Works for Keyboard, Volume 7, Orgelbüchlein

Harmonia Mundi announces a new 2-CD organ recording, *Johann Sebastian Bach: The Complete Works for Keyboard, Volume 7, Orgelbüchlein*, featuring **Benjamin Alard** performing on the 2009 Quentin Blumenroeder organ in Temple du Foyer de l’Âme, Paris, France. The 45 accompanying chorales are sung by Ensemble Vocal Bergamasque, **Marine Fribourg**, director, and Chœur d’Enfants de la Maîtrise Notre-Dame de Paris, **Émilie Fleury**, director. For information: harmoniamundi.com.



On Christmas Night

Priory announces a new choral recording, *On Christmas Night* (PRCD1240, for download or streaming) features the **West London Chorus** directed by **Hilary Campbell** performing works by **Bob Chilcott**, including extended works *On Christmas Night*, *Wintertide*, and *Wenceslaus*. Also included is the solo organ work, *Sun Dance*. For information: priorityrecords.co.uk.

Raven announces new recordings, *Bach and Expression* (FSFDVD-015 \$45.95) is a two-DVD and two-CD set, the first of a three-volume series from

► **page 6**



Left to right: jury members Dana Robinson, Bálint Karosi, and Martin Schmeding (chair); prize winners Freddie James, Mona Rozdestvenskyte, Lisa Hummel, Heejin Kim, and Jinhee Kim; jury members Karin Nelson, Peter Westerbrink, Stephen Farr, and Erica Johnson.

The Boston Bach International Organ Competition took place September 3–11 with rounds at First Lutheran Church, Old West Church, and the Church of the Advent. Five concerts by groups of jury members took place over the week at all three churches, plus King’s Chapel and Harvard University Memorial Church. At the end of the week, the prize winners were announced: **Heejin Kim** (Korea) first prize; **Mona Rozdestvenskyte** (Lithuania), second prize; **Freddie James** (Great Britain), third prize. Sharing the Bálint Karosi prize for best interpretation of his new *Four Preludes and Fugues on B-A-C-H* were **Jinhee Kim** (Korea) and **Lisa Hummel** (Germany). For information: bbioc.org.



Franck competition jury members and prize winners: Petra Veenswijk, Michel Bouvard, Étienne Walhain, Rik Melissant, Leendert Verduijn, Hina Ikawa (photo credit: Koos Schippers)

The 16th International César Franck Competition took place October 4–8 in St. Bavo’s Cathedral Basilica, Haarlem, the Netherlands, on the Willibrordus organ. The ten candidates from seven different countries were selected for the first preliminary round. Repertoire for the competition consisted exclusively of works by César Franck, honoring the composer’s 200th birthday. The jury consisted of Michel Bouvard (France), Petra Veenswijk (the Netherlands), and Étienne Walhain (Belgium).

Rik Melissant of the Netherlands was the winner with a prize of €2,500. Second prize of €1,500 was presented to **Leendert Verduijn**, also of the Netherlands; third prize of €1,000 was awarded to **Hina Ikawa** of Japan. All prize winners have been invited to give a recital on the Willibrordus organ in the next few years. For information: cesarfranckconcours.nl.



The interior of the 2001 Reuter Organ Company building, Lawrence, Kansas

The Reuter Organ Company announces the sale of its present building in Lawrence, Kansas. The 78,000 square-foot facility was opened in 2001 and has served as Reuter’s third location in its 105-year history. Harvesters, a regional Feeding America food bank, will take possession of the property at the end of the year.

With many key management and shop personnel anticipating retirement, the logistics and realities of continuing operations on the same scale at a new, more appropriated-sized facility was determined to be impractical. Albert Neutel, Jr., will continue Reuter business on a limited scope. All currently contracted projects will be completed, either in the current building or in a smaller, local shop. He will also continue current maintenance and tuning services, consulting services, and work on selected projects of smaller scale. For information: reuterorgan.com.

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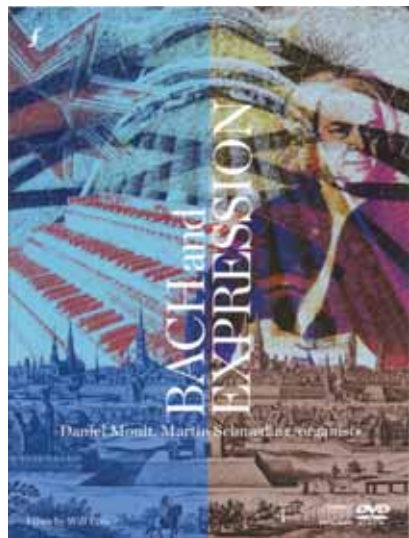
FAYTHE FREESE, Director
COLIN LYNCH, Assistant Director
BETH ZUCCHINO, Founder & Director Emerita



Richard Kelley (interim director, Southern Illinois University Carbondale School of Music), Lynn Trapp (principal artistic director), Richard Elliott, David N. Bateman, and Gail White (artistic director board member)

Richard Elliott performed the 25th recital of the **Marianne Webb and David N. Bateman Distinguished Organ Recital Series** on September 16 in Shryock Auditorium, **Southern Illinois University**, Carbondale. The Webb/Bateman endowment is established for the series in perpetuity.

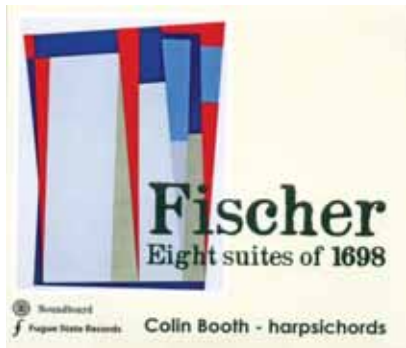
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Bach and Expression

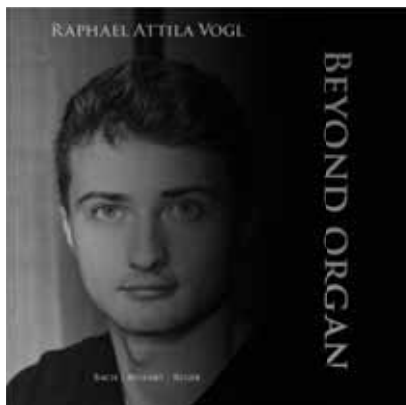
Fugue State Films. **Daniel Moulton** and **Martin Schmedding** explore musical expression in Bach's organ works. Seven video documentaries (three hours on DVD 1) are filmed at four organs by builders known to Bach: Gottfried Silbermann, Zacharias Hildebrandt, and Tobias Heinrich Gottfried Trost in Rötha, Sangerhausen, and Waltershausen. DVD 2 contains performances of 25 Bach works and additional music on the four organs.

Fischer: Eight Suites of 1698 (SBCD-222 \$16.98) features **Colin Booth** performing harpsichord suites by Johann Caspar Friedrich Fischer. Booth plays



Fischer: Eight Suites of 1698

two suites on a single-manual Italian harpsichord. Six suites are played on a two-manual harpsichord based on a brass-strung French original of 1661. For information: ravened.com.



Beyond Organ

Weinberg Records announces a new recording: *Beyond Organ*, featuring

Carillon Profile Massey/Drury Memorial Carillon Metropolitan United Church of Toronto, Canada



Gathering for the rededication ceremony, Metropolitan United Church, Toronto (photo credit: Jonathan Oldengarm)



Carillonneur Margaret Pan (photo credit: Jonathan Oldengarm)



Carillonneur Roy Lee (photo credit: Naoko Tsujita)

The Massey/Drury Memorial Carillon of Metropolitan United Church in Toronto, Ontario, Canada, has undergone a renovation for the 100th anniversary of its installation. When the original 23-bell carillon was installed in 1922, it was the first modern carillon in North America, starting a wave of post-World War I installations on the continent. The initial 23 bells were cast by Gillett & Johnston of Croydon, England. Twelve more mid-range bells were added in 1960, cast by Petit & Fritsen of Aarle-Rixtel, the Netherlands. In 1972, 19 more bells were added at the top range, cast by Paccard of Annecy, France, bringing the total number of bells to 54.

The initial 23 bells were a memorial gift from Chester D. Massey in honor of his wife, while the second set of bells was donated by Dr. Charles Drury. The Massey foundation donated the third set of bells.

The recent renovation work on the carillon was performed by Meeks, Watson & Company of Georgetown, Ohio. All the bells from the three founders remain, although the Petit & Fritsen bells have been retuned to ring more harmoniously with the others. Other improvements include a new keyboard, new transmission system, new bell frame, new clappers and headpieces, and the relocation of the Paccard bells to a position for better sound egress and playability from the keyboard.

The renovated carillon was rededicated on October 16. Before the Sunday morning service, Roy Lee, Metropolitan's carillonneur since 2016, performed a 30-minute recital. After the service, Rev. Jason Meyers presided over the rededication ceremony, and carillonneur Margaret Pan performed a short rededication recital, premiering *Bells United* by Naoko Tsujita, which was commissioned for the occasion. On October 15, special events were held for 29 local and guest carillonnists, including two recitals, four presentations, and two masterclass sessions led by Margaret Pan.

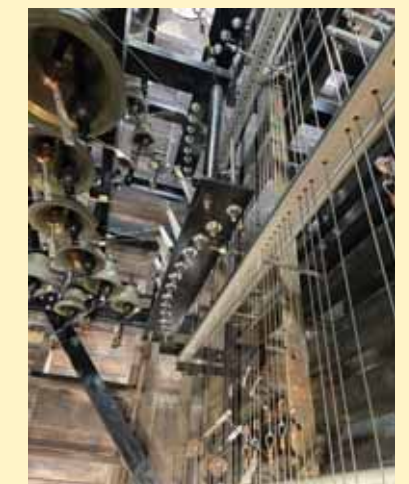
Roy Lee performs Sunday mornings before the worship service, while occasionally these preludes are played by other local performers and guest recitalists. A summer series of three recitals is held in June, resuming in 2023.

—*Kimberly Schafer, PhD*
Carillunist and campanologist
Chicago, Illinois

sites.google.com/metunited.ca/metcarillon100/carillon



Large Petit & Fritsen bell (photo credit: Naoko Tsujita)



New transmission system (photo credit: Naoko Tsujita)



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Raphael Attila Vogl performing his transcriptions of works for piano, harpsichord, and orchestra on the four-manual, 100-stop Eule organ from 2020 in Basilica St. Jakob, Straubing, Germany. Selections include movements from Bach's *Brandenburg Concerto No. 3*, BWV 1048, his *Tocatta and Fugue in G Minor*, BWV 915, for harpsichord, Mozart's *String Quartet in C Minor*, K. 546, and Reger's *Variations on a Theme by Mozart*, op. 132. Vogl is a member of THE DIAPASON's 20 Under 30 Class of 2021. Information: raphaelattilavogl.com.

Publishers

The Organ Historical Society presents its 2023 pipe organ calendar, featuring organs that will be included in the convention entitled "A Festival of Pipes:



Organ Historical Society 2023 Calendar

Building Bridges, Forming Friendships," July 2-6, 2023, in Toronto: instruments by Karn-Warren Organ Co., Gabriel Kney, Hellmuth Wolff & Associés, Karl Wilhelm, R. S. Williams & Sons Co., S. R. Warren & Sons, Wallace & Company, and Casavant Frères, Ltée. The convention is co-sponsored by the Organ Historical Society, the Royal Canadian College of Organists, and Organ Festival Canada. Photography is by Len Levasseur. For information: www.ohscatalog.org or call 484/488-7473.


Verlag Neue Musik announces a new publication for choir, organ, and handbells: *Six Advent Carols* (NM3529), by Gregory Rose. The collection includes five arrangements and an original carol by Rose. For information: verlag-neue-musik.de.

Breitkopf & Härtel announces a new organ publication: *Heinrich Scheidemann: Choralfantasien* (Chorale Fantasies), in an urtext edited by Pieter Dirksen (EB 8938, €34.90). For information: breitkopf.com.

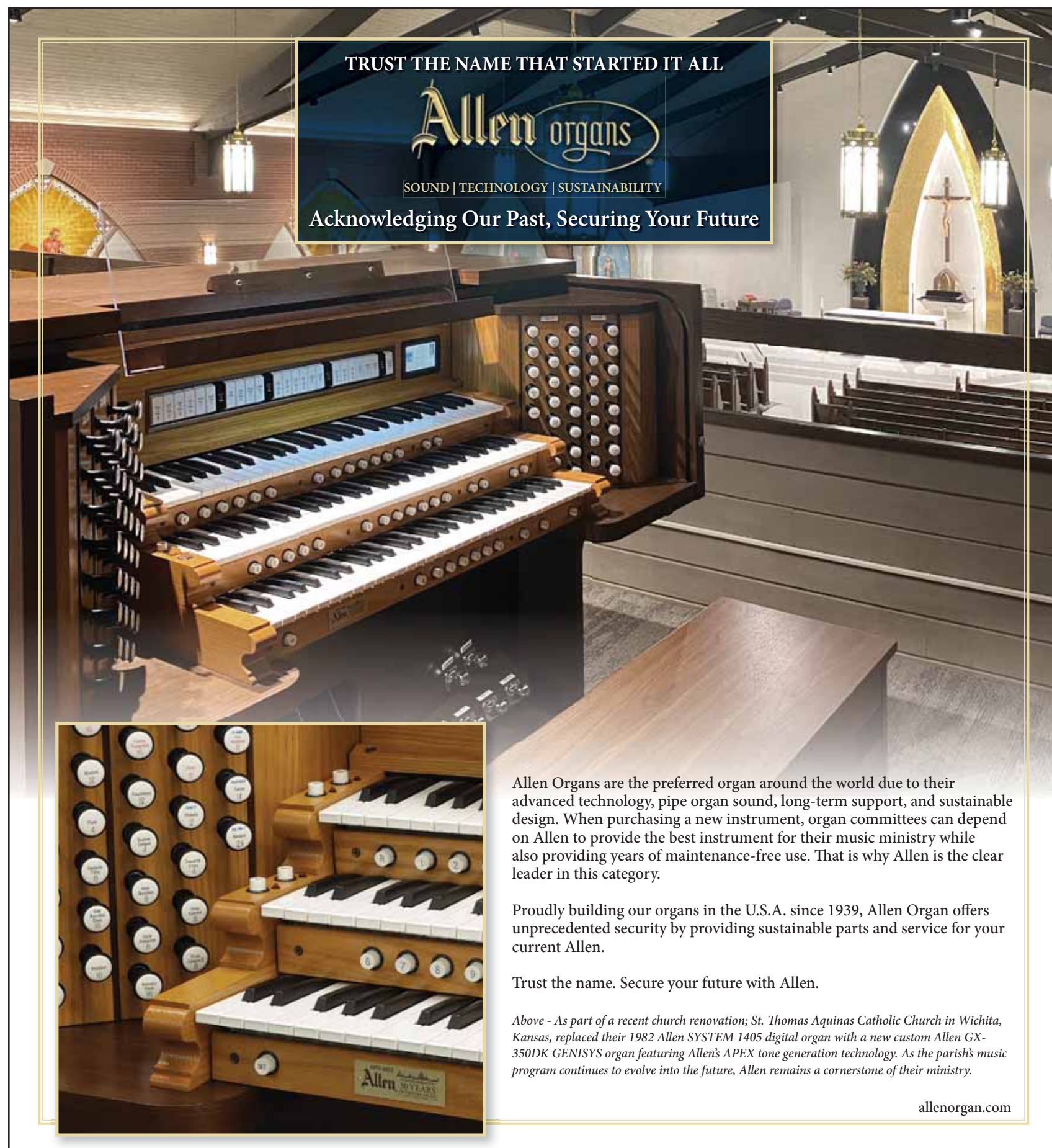
Events

First Presbyterian Church, Lancaster, Pennsylvania, hosts a recital December 10, 10:00 a.m., for the 200th birthday of César Franck, featuring seven organ works and *Sonata in A Major* for piano and violin by Franck. Organists include Margaret Marsch, John Zielinski, Matthew Weaver, Christopher Presfia, Mark Herr, Frank Dodd, and Robert Horton, augmented by Frances Veri Jamanis, pianist, and Michael Jamanis, violinist. Information: fplancasterpa.org.

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Above - As part of a recent church renovation; St. Thomas Aquinas Catholic Church in Wichita, Kansas, replaced their 1982 Allen SYSTEM 1405 digital organ with a new custom Allen GX-350DK GENISYS organ featuring Allen's APEX tone generation technology. As the parish's music program continues to evolve into the future, Allen remains a cornerstone of their ministry.

allenorgan.com

Influence—a first look

By an odd and fascinating coincidence, on the day I received my copy of the October issue of THE DIAPASON in the mail, I also read a short but significant piece of news about organ study at Westminster Choir College. As I understand, there is a plan in the works to reestablish the organ as a presence at Westminster. I do not know any details. I like the conceit that my column may have coaxed Westminster organ study back into existence, but I am not quite ready to attribute supernatural powers to myself. I was excited to hear the news, and I hope that it goes stupendously well.

I was prompted to think again about that October column and was reminded of one point I want to write about this month. The opening word at the top of the column here is “Influence.” What I am getting at is the whole range of things that shape or change what we are like as musicians. Under that heading I include several phenomena, quite different from one another, that can be sorted roughly into three categories: the influence of individual moments, whether planned/engineered by someone or just fortuitous; the cumulative influence of the ongoing pattern of our lives as they happen to unfold; and the influence of those who, in planning their interactions with us, make conscious decisions to try to influence us. These are all critically important, and all have the potential to be constructive and difficult, but also fruitful, harmful, or mixed.

I believe that many of us give too little attention to influences of the first kind. Something happens, and *everything changes*—this is a very common experience, if we take “everything” with a grain of salt. We tend to notice something like this only when it is on a very big scale—and perhaps most of all when it is catastrophic. There are small instances of this going on at any time, and any one of them can be deeply consequential, even though almost too small to notice at the time.

My first particular example concerns Dr. Donald MacDonald, whose passing was acknowledged in that same October issue of THE DIAPASON (see pages 7, 20). One day perhaps thirty-five years ago or so, he and I passed each other in one of those organ department corridors at Westminster and chatted briefly. I had a recital coming, and he asked me what I was performing. I mentioned the Bach *Trio Sonata in C Major*, and I noted that I found it to be really hard. He nodded and then sighed, shook his head, and said “all those white notes.” Immediately everything about my thinking about organ playing took a small but important turn. It had never occurred to me that black notes—raised keys—help the hands by providing architectural guideposts, or that it was something to which I should pay specific attention. Something clicked in my thinking about hand position and its relationship to fingering. I believe that I also made a note in my mind about the falseness of the everyday belief that C major is an easy key!

As another example, in the summer of 1968 when I was 11, I attended a music and arts day camp outside New Haven, Connecticut. There, I met Paul Jordan, who would become a tremendous influence on me as my “official” organ teacher

for a while and as a lifelong friend and colleague. One day I asked Paul how long it should take to “learn” Handel’s *Messiah*. What I meant was to learn to play the Schirmer piano reduction. My copy of that score was one of my very first musical possessions. Paul laughed, looked thoughtful for a second or two, and said, “Seven years.”

I took this very seriously, and for quite a while believed that this was simply the correct answer to that question. I was also pleased that Paul—whom I did not really know yet and who seemed to me to be a deeply established and rather august citizen of the musical world—took my question seriously and gave me an answer. I think that in fact he was taking me seriously, though not in as straightforward a way as I thought at the time. Any simple answer to that question does not really have any meaning to it, and the one he gave was probably kind of random, though well designed to seem neither unrealistic nor too daunting. However, he was certainly taking seriously my need and desire to engage with the question.

For the first few of those ensuing seven years I fretted about whether I was on track to *learn Messiah* on time. But then it began to occur to me that someone starting out where I was as a player did not learn something like this by working on it for seven years. Rather they got to be a progressively more skillful player through studying and practicing, and then learned this material in less than seven years. This incident also made me think about what *Messiah* was—that the piano reduction was not the real texture. (This saddened me at first.) As time went by, I discovered that to the extent that I was going to participate in accompanying that work, it was going to be as a continuo player.

In any case, I learned so much from such a brief, simple moment. I believe that over the years I have not consciously focused enough on how significant moments like that can be a great part of the learning process. I am not entirely sure what to do about that as a teacher, since it is hard to engineer something of this sort on purpose. These two moments stand out because they were isolated from other interactions. I was not studying with either of the others involved, nor did I see them to interact with regularly at those times. It is hard to know when something of this out-sized significance has taken place as the teacher/catalyst, the party of the second part, so to speak. It may be powerful to the student right away or may seem so only in retrospect. For me the interaction with Dr. MacDonald was clear as to its importance right away, the interaction with Jordan seemed striking enough at the time but only revealed layers of significance later.

It is difficult to create a brief but telling interaction like those discussed above. But the sustained influence that we teachers have on our students, my third category, is something that we work on creating over the entire duration of our interaction with a student. Each of us has a somewhat different philosophy about how that influence should be established and maintained and what the scope of it should be. I am inclined to worry about influencing

students *too much* or in the wrong ways. One of the reasons I am focusing on this issue right now is that I want to review as honestly as I can the question of whether I go too far in my attempts to avoid influencing my students. I am not talking about practical issues such as influencing a student to practice efficiently and learn music securely. I am largely willing to take that for granted. Rather I am talking about influencing students to more subjective and fluid matters: interpretation of every sort, choices about repertoire, answers to questions about what sorts of instruments are best for what circumstances, ethical or philosophical considerations about how to approach music, what school of thought one belongs to as to various matters, and so on. I am by no means expecting to give up my basic sense that we need to be very careful about influence and deeply aware of the possibility of heavy-handedness, of influence becoming a burden or constraint. However, I am in the midst of trying to review the whole subject as open-mindedly as I can. It is a fraught area, and each of us brings the influence of our own experiences to thinking about it or approaching it a certain way *without* consciously thinking about it; and that is what I am trying to revisit. Are my thoughts just habit, and how will they respond to conscious rethinking?

When I return to this subject, it will be to dig into this in detail. I am going to finish this column with a few stray thoughts and stories that are germane to my evolving thinking about this.

Several years ago a friend of mine told me about a conversation he had just had with the members of a string trio, people whom he had not previously met. They were preparing a performance of an arrangement of *The Goldberg Variations*—perhaps only the movements in three or fewer voices, though I do not recall. A question came up about some interpretive point, perhaps about tempo, and one of the players said, “Well, in the recording it goes like [such-and-such].” My friend asked, “What recording?” (After all, it is one of the most-recorded pieces around.) The string players said, “Oh, Gould.” This reflected a feeling, really an assumption, that the Glenn Gould recording of the work (not clear which one) was so standard, so obviously the point of reference, that one did not need to specify that, even talking to a stranger. This feels unambiguously to me like too much influence for one player or one performance to have.

My father used to tell a story of himself as a young child, maybe six years old or so. Apparently, his mother once said to him, in an exasperated tone, “You always want your way.” And he replied, “If I didn’t want it, it wouldn’t be my way.” He was making fun of himself for having been an obnoxious child, a brat. But his six-year-old self had a point, if a complicated and sometimes controversial one. This story of my father’s is one of the reference points for my own very well-developed feeling that *I want to do things my own way*. I am well aware that there are areas of life where this is either literally not possible or a bad idea. But it is possible, at least as an ideal, in interpreting music. My

feeling so strongly about this for myself is one source of my belief that I should try to offer students the chance to do it as well. It is not rare for any teacher to feel that way in relation to final results. But my impulse has always been to start there as well. Even with absolute beginners and certainly for students starting new pieces at any stage I am almost flatly unwilling to answer questions of the sort, “How should this go?” Is this a strength or a problem? Do I take this approach too far?

Another brief story that I read somewhere years ago was about Artur Schnabel. A prospective student recounted that when he approached Schnabel for lessons, Schnabel asked him, “Have you listened to my Beethoven recordings?” The musician recounting this experience certainly took Schnabel to be suggesting that his recordings should serve as an interpretive model. This might not be true, or not entirely so, though it is unlikely that Schnabel was directing the student to those recordings in order that he might then ignore them. Certainly the student was suggesting that this was the point in recounting the story.

This brings to mind the whole business of “schools,” that is, not institutions, but traditions of playing passed down the teacher/student generations. “He studied with Serkin, so he plays like this.” “She studied with Dupré, so she plays like that.” This is common, of greater or lesser force with respect to different teachers. Is it good or bad? Or to put that another way, why am I so uncomfortable with it?

I noted above that I accept that influencing a student about practical matters is different from doing so with interpretive or other subjective and flexible points. But is this utterly true? I ask students to practice contrapuntal music in part by playing separate voices and pairs of voices. That is highly pragmatic, and I can sell it to myself that way. But is it true that it is neutral to the areas I am trying to tread lightly in influencing students? Or does it inevitably lead to a certain kind of playing or emphasis in playing? If it does, is that so different from a teacher telling a student to use this or that tempo, registration, phrasing, and so on? Am I being hypocritical?

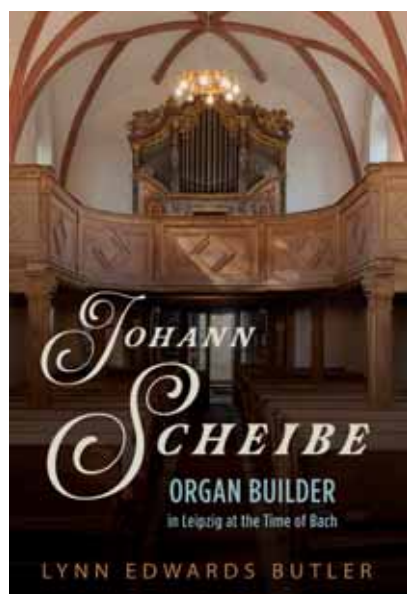
I try hard to avoid “spoileries.” That is, if I am going to read a book, watch a movie, view a painting, or hear or play through a piece of music, and it is something new to me, I do not want to know anything about it beforehand. This is not just about plot twists: it is not only that I do not want to know how a story turns out. I do not want anything in even the back of my mind that might predispose me to one sort of experience rather than another. I do not even want to know that someone liked or disliked the artistic entity that I am about to grapple with or that the creator of it was or was not highly esteemed. Knowing none of this sort of thing is usually an unreachable goal, but I want absolutely as little as possible. This is a temperamental thing of mine. It has taken me a long time to begin to believe that some people really do not feel that way. Is this bias one reason that I want to offer students the chance to encounter as much as they can of our shared artistic world with as little outwardly sourced preconception as possible?

I will leave this here for now and take it up again soon.

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Book Reviews



Johann Scheibe: Organ Builder in Leipzig at the Time of Bach

Johann Scheibe: Organ Builder in Leipzig at the Time of Bach, by Lynn Edwards Butler. University of Illinois Press, 2022, 319 + xix pages, 15 color, 27 black and white illustrations, plus one color photo on dust jacket, 20 tables, 978-0-252-04431-1 (hardbound, \$65), 978-0-252-05330-6 (ebook, \$19.95). Available from press.uillinois.edu.

Johann Scheibe (1680–1748), a near contemporary of Johann Sebastian Bach (1685–1750), was a respected organbuilder who spent most of his life and career in or very near Leipzig, Germany. In 1717 Bach was invited to Leipzig to examine and report on Scheibe's completed organ for the city's University Church (Saint Paul). Bach's report detailed the excellence of the instrument with a few minor faults, and he strongly recommended that the builder be paid additional stipends for work completed beyond that stipulated in the contract for the instrument. Of course, Bach would later move to Leipzig and work with the organs and church musicians throughout the city of Leipzig. Bach and Johann Kuhnau were among the many who valued Scheibe's high-quality workmanship as well as his collegiality.

Lynn Edwards Butler, cofounder and former director of the Westfield Center for Historical Keyboard Studies and translator of *The Organs of J. S. Bach: A Handbook* by Christoph Wolff and Markus Zepf, has provided a thorough and vivid picture of the life and work of Scheibe, who never received the fame of other organbuilders of his era such as Gottfried and Johann Andreas Silbermann, Zacharias Hildebrandt, or Tobias Heinrich Gottfried Trost. While the other builders would create instruments for locations much further afield, Scheibe's work was focused almost exclusively on Leipzig and its immediate surroundings.

Sadly, only one Scheibe organ is extant, pictured on the front cover. It is in Saint Nicholas Church in Zschortau, located approximately twelve miles north of Leipzig. The one-manual and pedal instrument is exhaustively documented here, and thus any reader can only wonder at what his work at the

Leipzig University Church must have sounded like.

Edwards Butler's research into copious archival materials is assembled and ordered into a fascinating portrait of early eighteenth-century life in Leipzig. Scheibe's life details are interesting, but perhaps most engaging are the intimate details of how organbuilder and client interact, whether the client be a church, university, or municipality. Scheibe's relations with university officials in Leipzig were vastly different from those of his other clients, and the organbuilder was justifiably frustrated by the university. While the university organ is long gone, as is the building itself, this book provides prodigious details of the instrument's stoplist and tonal character, as well as its construction.

The author relates how organs of the era were frequently renovated, rebuilt, and altered, not unlike instruments of recent generations, though these projects were frequently carried out for different reasons, particularly if the organ was damaged due to fire, storms, infestation, etc. Throughout Scheibe's career in Leipzig, his work molded and refashioned or replaced the organs throughout the city, including but not limited to Saint Thomas, Saint Nicholas, and Saint John churches. The details of work carried out are an interesting study for any organbuilder today, from materials used to costs to obtain them. Edwards Butler details how an organbuilder of the period would frequently provide more than stipulated in an organ's contract, looking to bargain for extra payment after the work was completed and accepted by the client.

Organbuilders of the eighteenth century developed professional relationships and personal friendships with the organists who played their instruments. In the twenty-first century, this narrative provides an excellent reminder about the importance of relations between builder and musician.

Various appendices are provided on a companion website dedicated to the book and enumerate archival documents and selected texts from early printed sources, expenditures for wages and materials for the Saint Paul Church (University Church) organ, selected minutes of Leipzig University's *Concilium Decemviorum* (governing body), stoplist comparisons of Scheibe's organs, and schedules of maintenance and repairs of organs in Leipzig during Scheibe's tenure.

This book is of great interest to organists, organbuilders, musicologists, as well as those who want to learn more about life and business practices in early eighteenth-century Leipzig. The excellent organization of the vast materials covered along with the index will allow the reader to return to the book again and again for more and more knowledge.

Harold and Catharine, by David C. Pickering, edited by Sarah E. Thomas. Leupold Editions, a division of the Leupold Foundation, 2022, WL300002, 459 + xv pages, hardbound, \$69. 25 black and white photographs. Available from theleupoldfoundation.org.

Many of us who had the privilege to hear Catharine Crozier perform live

remember the location and perhaps even the date of the occasion, particularly if it was the first or last time we heard her. For this reviewer, the only time I heard her perform live was May 28, 1993, at Saint Pauls United Church of Christ, Chicago, Illinois, on Aeolian-Skinner Opus 1328, the final recital she would perform in Chicago. I remember the event as if it occurred yesterday.

In 2020 Wayne Leupold Editions released David C. Pickering's *Arthur Poister: Master Teacher and Poet of the Organ*. In my review of this book (see "Book Reviews," February 2020, page 10), I wrote that that book "is a model that hopefully will inspire biographies of giants of the American organ scene, such as Baker, Coci, Craighead, Crozier, Mason, and others." What a pleasant surprise to read Pickering's 2022 publication of the biographies of Harold Gleason (1892–1980) and Catharine Crozier (1914–2003).

The book begins by narrating the youth and young adulthood of Harold Allen Gleason, with his time in Ohio and California before moving to the East Coast, settling in Rochester, New York, in 1919, where he became organist to George Eastman of Eastman Kodak fame. In addition to his duties at the Eastman residence and through his friendship with George Eastman, the two would be instrumental in the formation, with others, of the world-class music program of what would become known as the Eastman School of Music in 1921. Gleason led the creation of the school's organ program and the design and acquisition of recital, teaching, and practice organs. Eventually, his broad appreciation for music and creativity would lead to formalization of the study

of musicology and music literature at the school; he would head the school's graduate program. To the world at large, Gleason was known as a recitalist (until he ended his concert career in 1939), as a pedagogue, and as the author of *Method of Organ Playing*, which would go through eight editions, the later ones including the work of Crozier.

Catharine Crozier entered the Eastman School of Music in 1932, studying with Gleason. Graduating with a Bachelor of Music degree in 1936, she would continue work to earn a performer's certificate and artist's diploma, as well as completion in 1941 of a Master of Music degree in music literature. She was appointed to teach organ students at Eastman in 1936, eventually becoming chair of the organ program.

In 1939, Harold Gleason sought a divorce from his first wife, Marion Norris Gleason, and the divorce was finalized in 1940. In 1942 Harold Gleason and Catharine Crozier were married in Colorado by Catharine's father, an ordained minister. Harold would continue his work as teacher and musicologist, with numerous publications to his credit. Catharine would capitalize on her work as a recitalist, touring the world not only performing, but also making recordings. She would teach and frequently present masterclasses. From 1955 until 1969, she taught and served as church musician at Rollins College in Florida. In 1969, the pair moved to California, where Catharine would concentrate even more on concertizing and recording, in 1970 having more than twenty engagements. Harold Gleason died in 1980; Catharine continued her recitalizing until just a couple years before her death at age 89.

► page 22

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Changing seasons

I am writing in early October as the weather in New England is getting nippy. This is the first fall in our new home in Stockbridge, Massachusetts, where hillsides and mountain vistas are ablaze with natural color. We have completed the annual ritual of taking our boat *Kingfisher* out of the water after our tenth season with her. She is a “catboat”—no, not a multi-hulled catamaran. Catboats were developed as commercial fishing boats in the nineteenth century. They have a single sail with the mast mounted right in the bow so there is lots of sail area for power, and they are easy to handle alone. She is on stands “on the hard” at our boatyard in Round Pond, Maine, and last Saturday Wendy and I climbed aboard to fill tubs with dishes, utensils, pots and pans, bedding, and all the miscellaneous gear that seemed essential when still on the shelves at Hamilton Marine. We had taken most of the food off following our last sail, but there were still a couple bottles of booze in the locker. Nothing tastes better than the first gin and tonic at anchor by a remote island after a long day on the water. Fever Tree and limes are standards on our cruising shopping list.

For years, it has been part of my fall ritual to take our 450-square-foot sail to Pope Sails and Rigging in Rockland, Maine, for its annual cleaning, light repairs, and safe winter storage, but when I called Doug Pope last week to let him know I would be coming, he told me he was retiring and recommended Jenny Baxter who is buying Gambell & Hunter, a sailmaker in Camden, Maine. Jenny has been apprenticing with Grant Gambell for six years and is taking over his shop as he retires. She is about to move into a large commercial space and has purchased Doug Pope’s sail-cleaning equipment.

I drove to Gambell & Hunter’s old shop, which is housed in a barn in a residential neighborhood. Jenny was on the phone with her realtor when I arrived, and Grant came down in his stocking feet to help unload our sail into the shed. When Jenny got off the phone, she came down in bare feet to look over the sail and invited me upstairs to the sail loft, a large room with a spotless open floor, a couple stations with sewing machines, and racks of thread festooning the walls. Organbuilders, if you ever need a custom-made rubber cloth windsock made to specifications, you will never do better than with a sailmaker. They know heavy fabric like you know poplar.

Camden is a legendary yachting center and is home to five or six large charter schooners. You can book a cabin for a week or two and sail the Maine coast with crews who prepare clambakes and boil lobsters onboard. Wendy and I have encountered the schooners several times during our cruises. We have seen guests diving off the boats at anchor and paddling kayaks into remote coves, and we have passed the schooners under weigh, their huge sails drawing the beautiful



Grant Gambell and Jenny Baxter in the sail loft (photo credit: John Bishop)

vessels at exhilarating speed. Jenny and Grant are a generation apart and grew up in different regions, but they both came to Camden, Maine, as young people to work on the schooners, serving on crews, running boats, and playing host to guests. They both developed their love of sailmaking while serving on those crews.

As an organbuilder and avid sailor, I have long understood that the two pursuits involve an attempt to control wind. I shared this thought with Grant and Jenny and learned that Jenny played the organ in high school. She assumed the organist position with arms and legs extended on the stool she was sitting on and mentioned how much she loves the Kotschmar Organ in Portland, Maine. (I have served on the board of Friends of the Kotschmar Organ for over twenty years.) Here’s wishing Jenny Baxter the best in her new venture, and I am looking forward to seeing her in the spring when it is time to put *Kingfisher* back in the water.

Stars in your eyes

When I was ten years old singing in the choir in my home church, the organist was a harpsichord maker, and I was captivated by the idea that he was playing on an instrument he had built. Today, I know dozens of people who are passionate about building pipe organs the way Jenny is passionate about sailmaking. I remember feeling special when I was assigned my first task for a teenage summer job in an organ shop, standing in the parking lot with a can of Zip-Strip and some gold-painted façade pipes on sawhorses. I admit that I am less enchanted by that same task today. I remember the adventure of going on the road to install an organ for the first time. I remember the thrill of hearing an organ come to life, turning on the wind for the first time, sounding the first notes, and seeing the glowing faces of the people in the church when they heard the first hymn played on their new organ.

Of course, I also remember difficult and demanding days, furiously heavy days, and disappointments when things



1868 E. & G. G. Hook Opus 466, Follen Community Church, Lexington, Massachusetts (photo credit: John Bishop)

would not work or did not turn out well, and I remember that special feeling when I made mistakes. Along with millions of Americans, I grew up watching *ABC’s Wide World of Sports* on Sunday afternoons, hearing the slogan, “the thrill of victory, and the agony of defeat,” watching a ski jumper’s spectacular wipeout repeated week after week. My mentor John Leek in Oberlin immortalized my apprentice mistakes by nailing them to the wall above my workbench. They were still there when I visited ten years after I left his shop.

That Zip-Strip summer was 1975, and I was employed by Bozeman-Gibson & Company after my freshman year at Oberlin. I was working on the façade for a rebuilt nineteenth-century organ we were installing in a Salvation Army Chapel in Providence, Rhode Island. The chapel was in a newish building that included offices and had some guest rooms where we were staying. Breakfast and lunch were served in the kitchen by an ex-con named Vinnie, pleasant enough, but for dinner we drove across town to the Salvation Army’s men’s service center where we stood in a cafeteria line with what seemed like hundreds of homeless men. It was a good learning experience for a young man from comparative privilege.

During the two summers I worked for Bozeman-Gibson, I helped with organ projects in Providence; Castleton, Vermont; Belfast, Maine; and Squirrel Island off Boothbay Harbor, Maine, which is seven miles from our house in Newcastle, Maine, as the crow flies in water that we have sailed for years. Last summer Wendy and I spent a night onboard *Kingfisher* at a mooring in Linekin Bay near Boothbay Harbor and sailed around Squirrel, with Wendy listening yet again to my reminiscing about that project forty-six years ago.

John Farmer, who has run his organ company in Winston-Salem, North Carolina, for forty years, and I were working together on the Squirrel Island organ. It was completed in the workshop in time for us to install it in the crossing of the Cathedral of the Holy Cross in Boston, Massachusetts, for a concert of the Handel & Haydn Society during the 1976 American Guild of Organists national convention with Barbara Bruns playing a Handel organ concerto. The one-manual, eleven-rank organ was a perfect fit for that music. The convention ended with AGO Night at the Pops with Arthur Fielder, E. Power Biggs, and the Boston Pops Orchestra playing Rheinberger in what I believe was Biggs’s last public performance. (He died in March 1977.) Boston’s Symphony Hall was filled with



Graffiti by the pump handle, 1872 E. & G. G. Hook & Hastings Opus 635, destroyed by fire October 23, 2018 (photo credit: John Bishop)

two-thousand organists. At the end of the concert, Fiedler faced the audience and said something like, “We thought that you would know some of the words.” The orchestra gave those introductory measures, and the audience swept to its feet and bellowed “Hallelujah” like it’s never been sung before or since.

John and I packed up the organ and drove it to Boothbay Harbor where we loaded it onto the private ferry for Squirrel Island—it took three trips. We carted it up the dirt road to the non-denominational chapel in a rusty old pickup truck, the only motor vehicle on the island. We slept in the house of the superintendent of the island, who was also a lobsterman, so there was lobster meat in the scrambled eggs in the morning, and we were given the use of a motorboat so we could go to the mainland for restaurant dinners. We ate at the Tugboat Inn in Boothbay Harbor and Fisherman’s Wharf in East Boothbay, both of which are still there. Fisherman’s Wharf in 1976 is where I first heard *Drop Kick Me Jesus Through the Goalposts of Life* by Bobby Bare (Bill Clinton’s favorite country song according to Mr. Bare himself, as seen on a YouTube video) and *I Just Kicked the Daylights Out of My CB Radio*, composer unknown, sung by a raucous country band. That would have been less than two weeks after that triumphant concert at Symphony Hall in Boston. Who says I’m not well-rounded?

What an adventure it was for a twenty-year-old with stars in his eyes. I was asked to visit the organ ten years ago to update the assessed value of the organ for their insurance policy and rode out to the island on the same ferry, refreshing my memories of that wonderful adventure as a fledgling organbuilder.

The wind

In 1995, I restored an organ built by E. & G. G. Hook & Hastings (Opus 466, 1868) and relocated it to the Follen Community Church (UUA) in Lexington, Massachusetts. The project included the restoration of the feeder bellows so the organ could be pumped by hand. Yuko Hayashi brought her organ class from New England Conservatory to Follen several times to experience the difference between the sound of the organ when pumped by hand or fed with an electric blower.

When that project was finished, one of the first recitals was played by Peter Sykes, and unbelievably, there was a power failure midway through. Organ historian Barbara Owen volunteered to pump. As she walked up the steps to the platform, she faced the audience

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1976 Bozeman-Gibson & Company Opus 12, Community Chapel, Squirrel Island, Maine (photo credit: John Bishop)

and recited verses from Oliver Wendell Holmes's poem, *The Organ Blower*, excerpted here:

No priest that prays in gilded stole,
To save a rich man's mortgaged soul;
No sister, fresh from holy vows,
So humbly stoops, so meekly bows;
His large obeisance puts to shame
The proudest genuflecting dame,
Whose Easter bonnet low descends
With all the grace devotion lends.

O brother with the supple spine,
How much we owe those bows of thine!
Without thine arm to lend the breeze,
How vain the finger on the keys!
Though all unmatched the player's skill,
Those thousand throats were dumb and still:
Another's art may shape the tone,
The breath that fills it is thine own. . . .

This many-diapasoned maze,
Through which the breath of being strays,
Whose music makes our earth divine,
Has work for mortal hands like mine.
My duty lies before me. Lo,
The lever there! Take hold and blow!
And He whose hand is on the keys
Will play the tune as He shall please.

Never was a memorized verse inserted so deftly. Judging from the graffiti we find around the pump handles of historic organs the reality is that pumping the organ was less lofty than what Mr. Holmes observed or imagined.

I have heard stories about how organists resisted the development of electric playing actions at first, claiming that being separated from their instruments by wires would make playing impersonal. They got over that quickly as the Skinner Organ Company, to name one, built its 301st organ in 1920. I have never heard any hint that organists resisted the introduction of electric organ blowers.

Marcel Dupré's *Recollections*, published in translation by Ralph Kneeream, relates a story Dupré told of a Sunday morning at the Cathedral of Notre-Dame in Paris. His visitor in the organ loft was Claude Johnson, one the directors of Rolls-Royce. (Johnson had commissioned Dupré's *Fifteen Pieces, Vêpres du commun des fêtes de la Sainte Vierge*, opus 18, which are dedicated to him.) Dupré was improvising on full organ after the Mass when the organ wind stopped. When Johnson asked what the trouble was, Dupré replied that the five men who were pumping the organ stopped when they got tired. Johnson went behind the organ, gave them some money, and Dupré started playing again, but not for long. When the wind died again, Johnson announced that he would give an electric organ blower to Notre-Dame and asked Dupré to

have Cavaillé-Coll develop a plan, adding, "Since I am an Anglican, it would probably be wise to have the Cardinal's approval."¹ Dupré wrote that this happened in 1919. I can only assume that he was correct, but that seems pretty late in history for such an important church to get its first electric blower.

Newfangled

In the nineteenth century, officers in the British Navy opposed the introduction of steam-powered vessels, complaining that the long tradition of sailors would be reduced to a mob of mechanics. They were overlooking the fact that a steam-powered vessel would be deadly to a sailing ship as it could operate against wind and tide or without wind at all. While commercial shipping converted quickly to internal combustion propulsion, sailboats have been popular as pleasure craft without interruption. *Kingfisher* has a twenty-horsepower diesel engine mounted in a spacious compartment under the deck of the cockpit that allows us to "sail" to and from docks and moorings, mostly without incident.

We bought *Kingfisher* from the boatyard near New Bedford, Massachusetts, where she was built. That first summer, we sailed her 250 miles home to Maine. We did not sail at night, so the trip took six days and five nights. Later, I wrote an essay about our maiden voyage for *Catboat Journal*, a quarterly magazine published by the Catboat Association. A guy in California, who would be teaching a class for sailing catboats the next summer at the Wooden Boat School in Brooklin, Maine (about seventy-five miles from home by water), emailed me suggesting that if we happened to be nearby at that time, he would love to have us address the class. The Wooden Boat School is a mecca for sailors, and we made sure we would *just happen* to be there, planning our summer's cruise around this very event. It was a thrill to have our fiberglass boat on a guest mooring there.

Joining us as a casual commentator for the class was Bill Cheney, widely known in our area for his virtuoso sailing of a catboat, the same model and make as ours with one substantial difference—his boat has no engine. At dinner after the



(photo credit: Félix Müller)

class with the students and their instructor, Bill and I were regaling the table with stories when I admitted that I am not the sailor he is because I am happy to have the engine for close maneuvering and for getting places when there is no wind. His response, "Where do you keep your wine?"

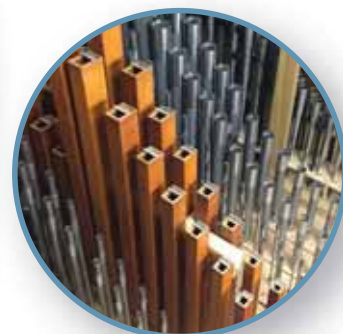
Notes

1. Marcel Dupré, *Recollections*, trans. and ed. Ralph Kneeream, Belwin-Mills, 1972, 69.

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The Sound of Gottfried Silbermann

Part 1

By Michael McNeil

Editor's note: THE DIAPASON offers here a feature at our digital edition—three sound clips. Any subscriber can access this by logging into our website (thediapason.com), click on Magazine, then this issue, View Digital Edition, scroll to this page, and click on each <soundclip> in the text.

Deductive logic is tautological; there is no way to get a new truth out of it, and it manipulates false statements as readily as true ones. If you fail to remember this, it can trip you—with perfect logic. . . . Inductive logic is much more difficult—but can produce new truths.¹

The late Peter Williams, pipe organ scholar extraordinaire, occasionally remarked to John Brombaugh that he most favored the sound of Gottfried Silbermann. Brombaugh thought this was perhaps a contrarian view, a position Williams often took in their conversations.² Silbermann's sound is indeed both deeply admired and controversial. The sound of an organ is the sum of its scaling, voicing, temperament, windchest design, action, layout, wind system, wind pressure, position in the room, and room acoustics. Among these factors, only the art of voicing is perceived as the elite province of a select and gifted few, shrouded in mystery. But as Reiner

Janke has so ably demonstrated, voicing can be understood by anyone willing to commit the effort.³ Pipe organ literature abounds with subjective opinions of organ sound and the received wisdom of voicing recipes. These often contain a kernel of truth, but they can sometimes lead us down perilous paths. We will use data and inductive logic to give us insight into Silbermann's voicing. And in Part 2 of this article we will use those insights to gain a wider perspective on voicing in general by comparing Silbermann's voicing with a wide range of other styles. In the process we will see what makes Gottfried Silbermann's sound so interesting.

Fundamentals of scaling and voicing
A quick overview of the features of organ pipes, scaling, and voicing may help readers unfamiliar with these terms. **Figure 1** shows the basic features of an organ pipe and the terms used in this article. *Scaling* and *wind pressure* determine the maximum power of a pipe. Scaling includes the diameter of a pipe's resonator and the width of its mouth. Wider resonators and wider mouths will produce more power, as will higher wind pressure. Scaling also affects the vowel sound, or timbre, of a pipe, ranging from



1709 Silbermann organ, Marmoutier, France (photo credit: William Van Pelt)

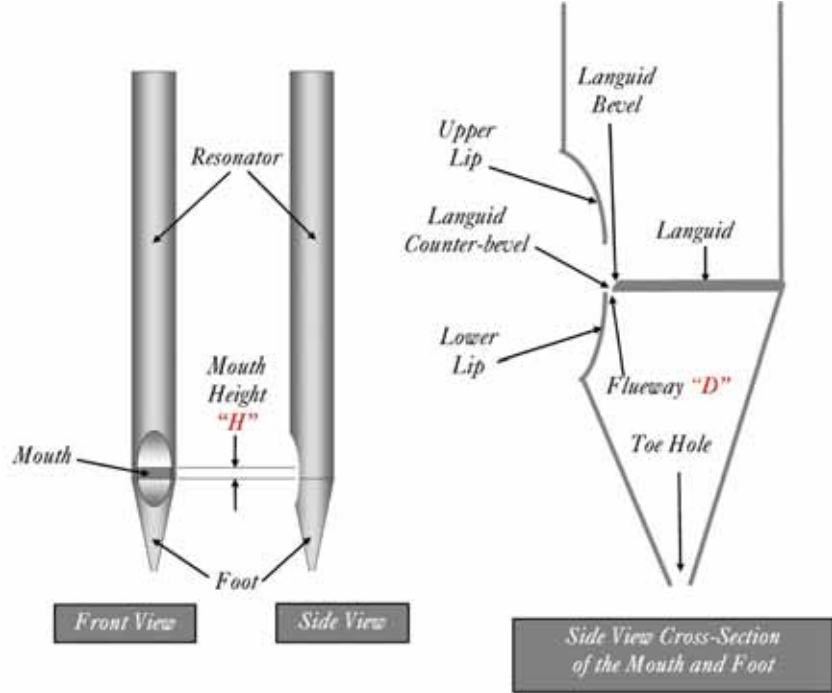


Figure 1: Basic features of an organ pipe

the “ah” of wider scales to the “ee” of narrower scales. The “ah” consists of the fundamental that increases in power in wider resonators. Narrower resonators will emphasize the power of higher harmonics with a brighter timbre.

In **Figure 1** we see that the flueway of a pipe is the slit formed by the lower lip and the languid, the horizontal plate soldered on top of the pipe's foot. The wind from the chest enters through the toe hole into the pipe's foot and exits

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Figure 2: Tenor G pipe of the Hauptwerk Prestant 4' voiced by Andreas Silbermann in 1709, at Marmoutier, Alsace (photo credit: Reiner Janke)



Figure 3: A modern "open-toe" pipe voiced with a "neo-baroque" flueway, low cutup, and ears

through the flueway slit. The languid's edge turns the sheet of wind formed by the flueway into a spinning vortex. The upper lip cuts the vortex, creating pulsations of pressure that will drive the resonator to sound if the conditions are right.

The vortex spins fastest at the languid edge and spins slower as it expands towards the upper lip. If the height, or "cutup," of the mouth's upper lip cuts the vortex where it pulsates at the same frequency that the resonator is tuned, the pipe will speak very quickly.⁴ Lower cutups create higher frequency pulsations where the vortex spins faster. The resonator has more difficulty with faster pulsations, and the speech is both slower to form and brighter with more powerful harmonics. Keep lowering the cutup, and at some point the resonator cannot "resonate" with the vortex at the fundamental, and an open pipe will overblow to the octave, its second harmonic. More pressure or more wind from a larger toe will make the vortex

spin faster with more energy, and the cutup will have to rise.

Voicing begins by adjusting the flueway depth and/or the diameter of the toe to control the power (this is also known as "regulation"). More wind from larger toes and deeper flueways produces more power.

A voicer will raise the height of the cutup by degrees to adjust the timbre, making the sound continuously less bright and more like a flute as cutup is increased. Cutup is by far the most sensitive aspect of voicing—very small changes in cutup will make big changes in timbre. While toe areas, flueway areas, and wind pressure have proportional effects on a pipe's power, its cutup has an exponential effect on its timbre; *Ising showed that it is a cube function!*

When we say that an organ is voiced in a Germanic or French style, what does this mean? Received wisdom relates that Germanic voicing leaves the toe wide open and closes the flueway to

regulate power, while French voicing emphasizes a deeply open flueway and closes the toe to regulate power. Does this make a difference? Charles Fisk thought it made a great difference, and he wrote with passion about the musicality of deeper flueways in 1975.⁵ Subjective impressions suggest that deeper flueways result in a warmer fundamental with less percussive speech when power is regulated with closed toes. Physics tells us that the pressure in the foot and the velocity of air in the flueway will be lower as the toe area decreases and the flueway area increases, and the vortex will spin more slowly.

The musical range of flueway depths spans the very deep flueways of romantic voicing to the more closed flueways exemplified by the work of organbuilders like D. A. Flentrop. The received wisdom of Germanic voicing often

assumes the sole use of closed flueways to regulate power, but the reality is more complex. How do we know this?

The minimum required data

Typical organ documentation lists pipe diameters, mouth widths, and cutups, but ignores the crucial voicing data of flueway depths and toe diameters, and this unfortunately tells us little about the sound. For example, without the toe and flueway data we do not know if the cutup data imply a softer and smoother sound with more closed toes and flueways or a powerful, brighter sound with more open toes and flueways. As Ising has shown, cutups and the timbre they control are extremely sensitive to changes in pressure and the flow of wind in toes and flueways.

While voicing data of most organbuilders, including Arp Schnitger, are exceedingly rare, our knowledge of

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Gottfried Silbermann is made possible by the work of Frank-Harald Greß and his documentation of voicing for several of Silbermann's organs.^{6, 7, 8} To make matters far worse in our quest to understand historic voicing, many organs have been revoiced, repitched, retuned in new temperaments, and their wind pressures raised or lowered during their restorations, often on multiple occasions. We will have great difficulty discovering the original sound of most older organs. We owe a great debt to F.-H. Greß, who has documented the changes made to each of Silbermann's surviving organs.

Early influences

Gottfried Silbermann was born in 1683 in Kleinbobritzsch, Saxony, the son of a carpenter. His older brother, Andreas, "left home in great haste to avoid military conscription" and worked for Eugenio Casparini on the Görlitz organ before settling in Strasbourg, Alsace, as an independent organbuilder.⁹ Andreas spent the years 1704–1706 learning French organbuilding from François Thierry in Paris. Andreas was at first rebuffed in Paris, but found a willing mentor in Thierry, who would later build the organ we now see in Notre Dame de Paris. Little is known of Gottfried's youth, but we know that he joined Andreas in Strasbourg in 1702, earned his title as a master organbuilder, and returned to Saxony with two journeymen and an apprentice. He built his first organ in Frauenstein in 1709 and 1710 and spent the rest of his life building nearly all of his organs in Saxony. Gottfried died late one night in August of 1753 while voicing the organ in the Dresden Hofkirche.¹⁰

Gottfried “was accustomed to throw his cane on the floor when he wanted to judge the acoustics in a church.” This shrewd test creates a broad range of frequencies which will decay at different rates, informing Silbermann of the room’s different absorption of sound from bass to treble. This is very similar to what acousticians do today with a blank gunshot. He notoriously refused to build organs in churches whose acoustics were poor, and he would likely be appalled at the acoustics of most American churches.¹²

Scaling

Gottfried Silbermann's scaling, voicing, and stoplists were extremely consistent. He had three sets of principal chorus scales, wider to narrower, which he used to differentiate the timbre of his different divisions. He also used one of the narrower scales for his mixtures.¹³ More wind pressure was employed to fill larger or less efficient acoustics. Unlike most other organbuilders, he never found the need to experiment with different sounds.

Silbermann's layouts were well engineered and featured easy access, which probably has much to do with the longevity of his organs. He has been criticized for the regularity of his tonal schemes, but this regularity helps us understand how he achieved that sound by comparing his least modified surviving organs. Silbermann became relatively wealthy as an organbuilder, an impossible achievement for modern organbuilders who design their classically inspired organs as completely unique creations.

We will use graphs presented in Normal Scales to understand Silbermann's sound. Tables of raw numbers do not convey the underlying intent of the organbuilder, and Normal Scales allow us to make easy visual comparisons. These Normal Scales were published in the author's article, "1863 E. & G. G. Hook Opus 322: Church of the Immaculate Conception, Boston, Massachusetts, Part 1," *THE DIAPASON*, July 2017, page 18. Those who want actual measurements can use those tables to convert the Normal Scale data in this article into raw data.¹⁴

Diameter scales of the 1714 Freiberg Dom Hauptwerk principal chorus are shown in **Figure 4**. The mid-range scales are narrower, emphasizing less power and more harmonic brightness. In **Figure 5** we see the mouth widths. Normal Scale mouth widths are based on mouths which are $\frac{1}{4}$ of the pipe circumference. Silbermann's mouths are wider, a very unusual practice. The figure captions describe Silbermann's scaling in more detail.

Influence of French voicing

The roots of Gottfried Silberrmann's sound lie in French voicing, and an essential feature of classical French voicing is a deeply open flueway. **Figure 2** shows an image taken by Reiner Janke of Andreas Silberrmann's voicing. We are

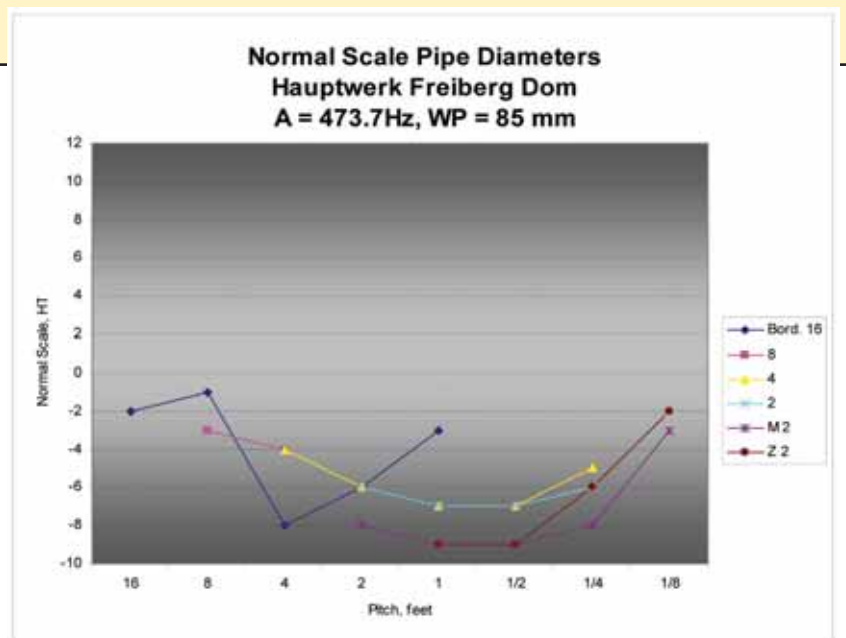


Figure 4: Hauptwerk, Freiberg Dom. Silbermann scales the bass and treble wider for more power and a broader vowel in the timbre. The mixtures use one of Silbermann's narrower scales, two halfnotes narrower than the foundations. The widely scaled and disjointed bass of the 16' Bordon is due to the diagonal measurements of its wood pipes from low C to tenor E, a true measure of its scale. These wider Bordon bass scales reflect the potential power of these pipes when their narrower mouths in Figure 5 are blown hard with the copious wind from Silbermann's large toe diameters in Figure 8 and deep flueways in Figure 9.

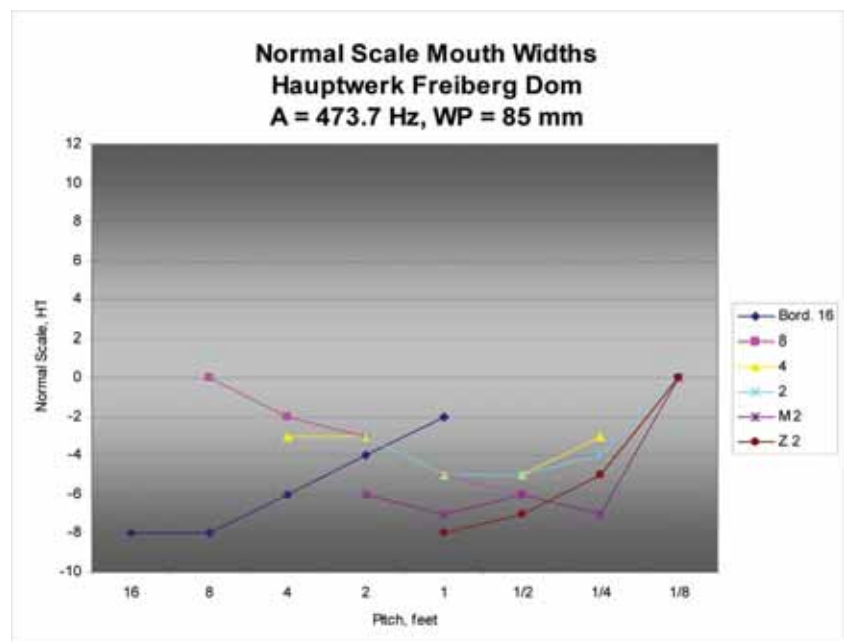


Figure 5: Hauptwerk, Freiberg Dom. The mouth width Normal Scales of the metal pipes are wider than their diameter Normal Scales, a reflection of mouth widths which approach 2/7 of the resonator circumference. One half-tone of diameter or mouth width scaling represents 0.5 dB of power. The mouth widths of the wood 16' Bordon bass now smoothly progress into the mouth widths of its metal treble at tenor F. The illustrated diameter and mouth scales can vary slightly due to small variations by the pipemaker and measurement tolerances in the data. The general trends indicate Silbermann's intended scaling. Note that the mouth width Normal Scales of the metal treble pipes of the Bordon are also wider than their diameter Normal Scales. Such wide mouths on a flute are very unusual.

looking down into the mouth of a tenor G pipe from the Hauptwerk 4' Prestant in the 1709 organ at Marmoutier. Note the deep 0.7 mm flueway, the absence of ears, and the alternating deeper and shallower nicks on the languid edge. To put this flueway into perspective, **Figure 3** shows an image of a modern, “neo-Baroque” pipe of a similar pitch with a low cutup, a flueway of 0.27 mm depth, and ears. The flueway in **Figure 3** is the thin black line.

Divergence from French influence

Gottfried Silbermann designed his organs for exceptional power, even by modern standards. While the sound of Gottfried Silbermann is based on the deep flueways of French voicing, it differs from French voicing in specific ways to get that power.

French flueways tend to be very deep, pushing the maximum limits of musicality, and this might lead us to think that these pipes are very powerful. But classical French voicing uses more closed pipe toes to limit the wind for a more

restrained power. We will see in Part 2 that Gottfried's toes are more open than typical French voicing, and they feed wider mouths.

Mouth widths range from about $\frac{3}{4}$ to $\frac{1}{2}$ of the circumference of a pipe. Wider mouths on the same resonator will have more wind flow and proportionally more power. Very small mouths will have a delicate effect. Classical French scaling does not trend toward the maximum limits in mouth widths, but the scaling of Gottfried Silbermann's principal chorus does exactly that. The combination of very wide mouths, deep flueways, and more open toes is the source of Silbermann's power. To get a sense of his wind pressures, Andreas Silbermann's 1709 organ at Marmoutier is voiced on 69 mm, Gottfried's organ at the Rötha Georgenkirche is voiced on 76 mm, and Gottfried's Freiberg Dom organ originally had pressures of 97 mm in the manuals and 109 mm in the pedal.¹⁵

Unusual pipe construction

Figure 6 shows the basic features of Gottfried Silbermann's pipework as



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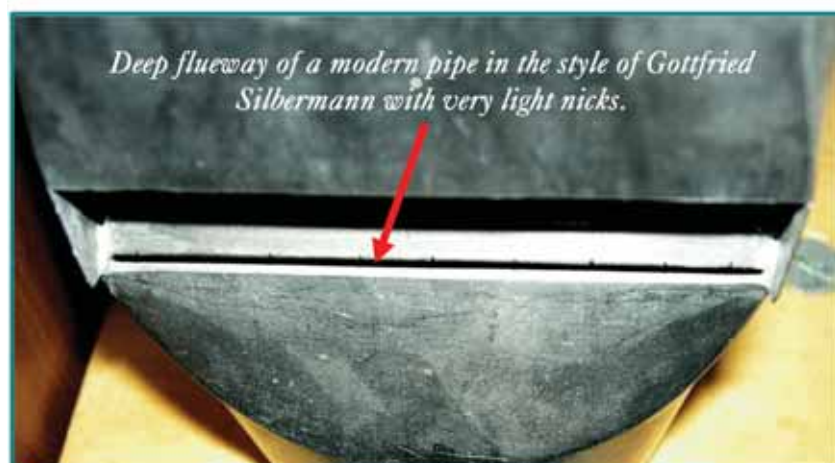
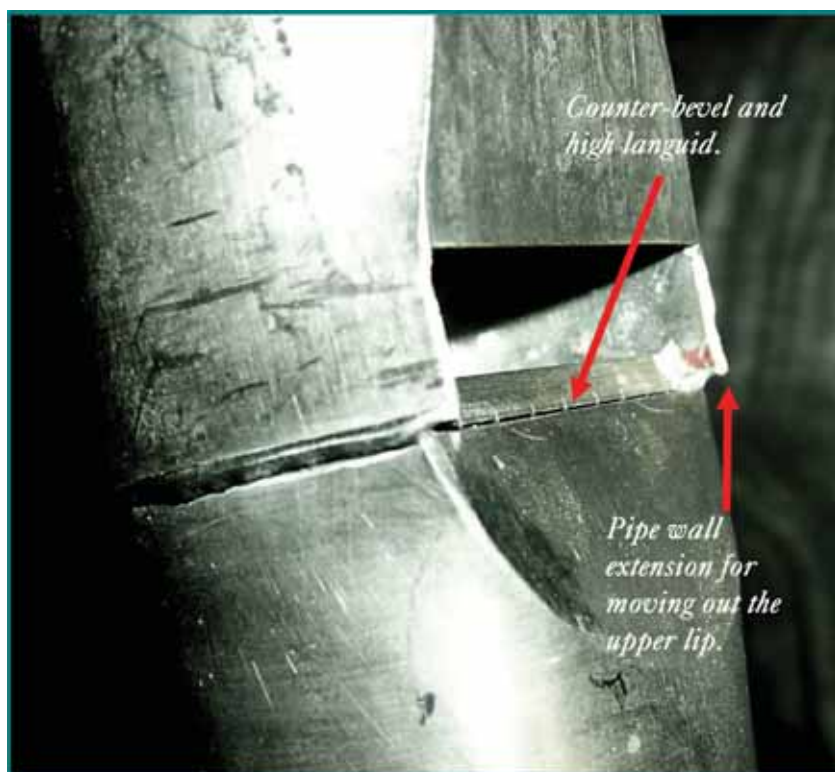


Figure 6: Features of Gottfried Silbermann's pipes

recreated by C. B. Fisk, Inc. The bottom image in **Figure 6** shows a generous flueway and very fine nicking. The $\frac{3}{4}$ mouth width is evident here, the maximum practical width. The image at top shows a vertical counterbevel (also called a "counterface") on the languid and a very high position of the languid; you can see the bottom edge of the languid rising just above the top edge of the lower lip. Such a languid position will move the windsheet outwards, and to compensate for this, Fisk has moved the upper lip outwards by extending the side walls of the pipe. There are no added ears. These are the hallmarks of Gottfried Silbermann's pipes. The pipe in **Figure 2** by Andreas Silbermann shares the deep flueway, counterbevel, and nicking, but it does not have the extended upper lip, high languid, and wider mouth.

The sound

At the 1980 American Institute of Organbuilders convention Charles Fisk demonstrated the voicing of a pipe constructed in the style of Gottfried Silbermann. This pipe produced a sound with very prompt and articulate speech of great power and intensity, which I measured at 90 dB at a distance of one meter.¹⁶ The mouth of this pipe is shown in **Figure 7**.

In voicing this pipe Fisk first set the toe diameter and the flueway depth. He then raised the cutup by degrees and added nicks by degrees to reduce harmonic brightness, while adjusting the languid height for prompt speech. He set the languid high as a consequence of the outward extension of the side walls and upper lip.¹⁷ To hear the sound of

this pipe, listen to a soundclip of Bach's *Duetto I in E Minor*, BWV 802, on Silbermann's nearly original Principal at the Rõtha Georgenkirche. <soundclip 1>

Zacharias Hildebrandt apprenticed to Gottfried Silbermann in 1714. He and Silbermann soon became bitter rivals, but upon Silbermann's death in 1753, Hildebrandt was given the task

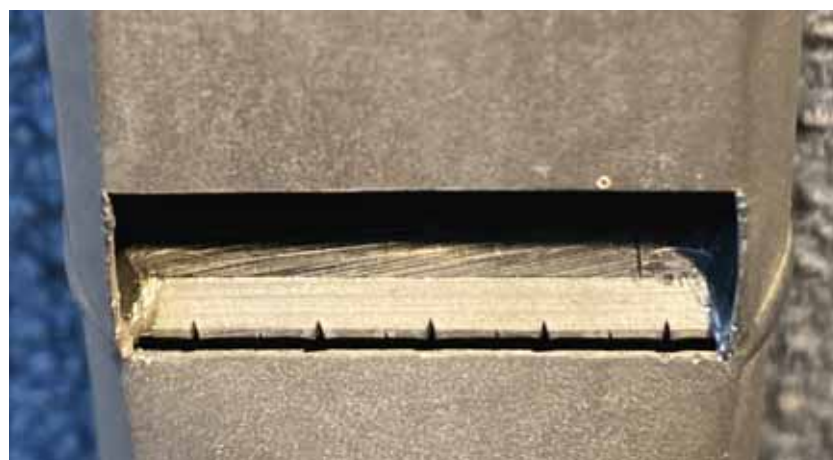


Figure 7: Charles B. Fisk, 1980 American Institute of Organbuilders convention voicing demonstration pipe, 4' middle E pitch, 0.8 mm deep flueway

of finishing Silbermann's last organ in the Dresden Hofkirche. The sound of Hildebrandt's 1746 organ at Naumburg is reminiscent of Silbermann's deep flueways, but I do not have data to confirm this. Like Silbermann, Hildebrandt used different scales of principals to give his divisions a different character. Here is a soundclip of the Naumburg principals, played in contrast to each other in Bach's *Concerto in D Minor* after Vivaldi, BWV 596. <soundclip 2>

The voicing

Voicing data for the Freiberg Dom Hauptwerk are shown in **Figure 8**, *Toe Constants*, **Figure 9**, *Flueway Depths*, **Figure 10**, *Mouth Heights* (cutups), and **Figure 11**, *Ratios of Toe Areas to Flueway Areas*. See the figure captions for descriptions of these voicing parameters; their derivations can be found in the author's book.¹⁸ In the simplest terms, toe and flueway areas control power, cutups control timbre, and the ratio of the toe area and flueway area affects speech articulation (also known as "chiff"). The crucial takeaway is that Silbermann's toes and flueways were extremely regular and not treated as free variables. The free variable for Silbermann was cutup.

The regularity of Silbermann's voicing is remarkable, and it suggests that he calculated his flueway depths and toe diameters prior to voicing. In Part 2 we will see that this regularity is consistent with other organs voiced on similar wind pressures and built at very different

times. The regularity of his tonal designs, scaling, and voicing is evidence that he approached organ design from a set of inductively-derived design rules based on very early experimentation. As we will see in Part 2, the design rules for Silbermann's toes and flueways were different for lower wind pressures.

Greß's voicing data encompass several of Silbermann organs in acoustics ranging from smaller and more intimate to spacious and grand.¹⁹ Silbermann used higher wind pressure for more power, and at higher pressure a pipe is also brighter. Higher cutups will restore a pipe's timbre at a higher power.²⁰ In **Figure 12** we see mouth heights (cutups) plotted in Normal Scale halftones against pitch. The data in the orange line show the higher cutups of powerful principal pipes voiced on 90 mm pressure at Großhartmannsdorf; the data in the light blue line show the lower cutups of less powerful principal pipes voiced on 70 mm pressure at Reinhardtsgrimma; the timbres are similar.

Gottfried Silbermann used cutups to differentiate the timbre of his flutes and principals at the same pressure. In **Figure 13** we see that Silbermann cut his 8' Bordon pipes at the Freiberg Dom (data in the blue line) far higher than his principals (**Figure 12** data in the orange line). This is why a Silbermann Bordon is extremely smooth and his principal has harmonic bite. It is also why they have similar power and can be played against each other. If the flueways had been closed to make the Bordon less bright, it would have had far



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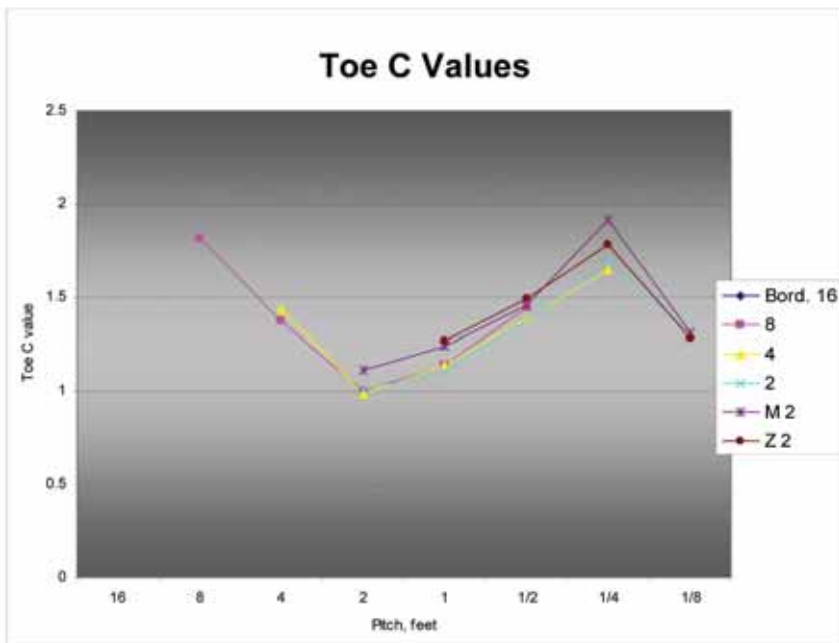


Figure 8: Hauptwerk, Freiberg Dom. Toe constants reveal the relative amount of wind admitted to a pipe. Silbermann's toe constants have a remarkable uniformity, suggesting that they were calculated. Note the higher power in the bass and treble implied by these toe constants; this is the sound you get by turning up the bass and treble on your sound system. A toe constant of 1 represents a toe diameter that is the square root of its pipe diameter (for pipes with a 1/4 mouth width). Constants larger than 1 represent larger toes for more power, and vice versa for smaller constants and smaller toes. Toe constants are proportional to the toe area, i.e., if $c = 2$, the toe area is twice as large. With their wider 2/7 mouths, Silbermann's pipes have larger toe diameters than pipes with a 1/4 mouth and the same toe constant; the toe constant is adjusted to keep the wind flow proportional to the mouth width.³ Silbermann's toe constants are generous and they feed wide mouths and deep flueways, a design for power at this organ's original wind pressure of 97 mm. The toe constants drop at 1/8' pitch; the reason for this is very interesting and a testament to Silbermann's inductive brilliance.

less power than the principal. Listen to a soundclip at the Rõtha Georgenkirche of Bach's *O Mensch, beweine dein Sünde* Groß, BWV 622, where the Bordon holds its own against the powerful principal. <soundclip 3>

The striking feature of Silbermann's voicing is that he used only cutup as a free variable during voicing to achieve his sound. The regularity of his toe diameters and flueway depths is virtually unique, and that regularity strongly implies that they were calculated.

In Part 2 we will take a much deeper dive into these voicing parameters and compare Silbermann's voicing to the work of other organbuilders. Some of the data may challenge conventional assumptions and yield surprising and very useful insights.

To be continued.

Michael McNeil has designed, constructed, voiced, and researched pipe organs since 1973. Stimulating work as a research engineer in magnetic recording paid the bills. He is working on his *Opus 5*, which explores how an understanding of the human sensitivity to the changes in sound can be used to increase emotional impact. *Opus 5* includes double expression, a controllable wind dynamic, chorus phase shifting, and meantone tuning. Stay tuned.

Uncredited images reside in the collection of the author. Fr. Thomas Carroll, S.J., graciously suggested clarifications in the prose of this article.

A. E. Schlueter

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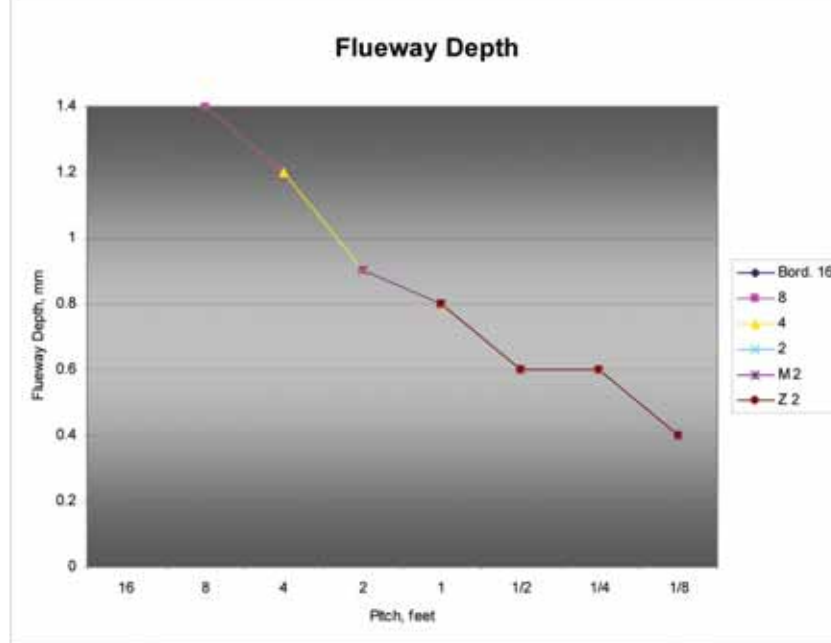


Figure 9: Hauptwerk, Freiberg Dom. These generous flueway depths are virtually identical to Greß's data from Silbermann's organ at Großhartmannsdorf on a similar wind pressure. These deep flueways are evidence of French influence in Silbermann's voicing.

Notes

- Robert A. Heinlein, *The Notebooks of Lazarus Long* (New York: G. P. Putnam's Sons, 1973).
- John Brombaugh. Personal communication, used by permission via telecommunication of June 2, 2021.
- Reiner Janke, *Copy and Intonation: The tacit knowledge of Reiner Janke*, Universität Göttingen, 2018, Youtube video: [youtube.com/watch?v=isEWba9rLRY&feature=youtu.be](https://www.youtube.com/watch?v=isEWba9rLRY&feature=youtu.be). Figure 2 image is at 9:47. In this video Janke skillfully demonstrates a recreation of the Andreas Silbermann pipe in Figure 2 and its exact voicing. You will not find a better tutorial on voicing. Here are Janke's instructions to the pipemaker (translated from German), with my notes in brackets []. Pitch: g° Prestant 4'. Wind pressure: 69 mm. Alloy of resonator: 85% tin. Alloy of foot and languid: 10% tin. Inside diameter: 36.5 mm [-2.5 HT]. Mouth width: 29 mm (¼ of circumference) inscribed straight and only lightly pressed [-2.5 HT]. Mouth height (cutup): 8–8.5 mm, upper lip not beveled [arched 0 to +1.5 HT]. Resonator wall thickness: 0.8 mm. Foot wall thickness: 0.9 mm. Foot length: 200 mm. Resonator length: 426 mm. Languid face: 50° with a small counter bevel, 90° to the languid underside. Toe hole: 6 mm [0.97 toe constant and 1.4 toe/flueway ratio]. Flueway depth: ¾ metal thickness [0.68 mm]. Soft, intense, warm onset. Soft attack without harshness, set slightly fast. ("Weich, intensiv, warmer Strich. Weiche Ansprache ohne Härten, etwas zu schnell eingestellt.")
- Michael McNeil, *The Sound of Pipe Organs* (CC&A, amazon.com, 2014). When the pipe speaks most quickly, John Coltrane would say that the impedances match and Hartmut Ising would say that $I = 2$; for more detailed descriptions see pages 64–67 and 77–80. Coltrane dealt only with the fundamental harmonic, but Ising's equation shows the crucial relationships between pressure, flueway depth, and cutup on timbre. For descriptions of toe diameters see pages 43–47. The toe constant equation: diameter of the toe = $\sqrt{(\text{toe constant} \times 4 \times \text{mouth width fraction} \times \text{pipe diameter})}$. A full graphical analysis of the Isnard organ at Saint Maximin on pages 159–190 can be compared to the Silbermann data at Freiberg.
- Charles B. Fisk, "Pipe Flueways," *Music: The AGO and RCCCCO Magazine*, December 1975, page 45. A reprint of the article can be found on the website of C. B. Fisk, Inc., www.cbfsk.com/writing/pipe-flueways/.
- Heimo Reinitzer, *Die Arp Schnitzler-Orgel der Hauptkirche St. Jacobi in Hamburg* (1995). This is one of only three publications known to the author to include complete data for understanding the sound of an organ, i.e., its pipework, windchests, wind system, temperament, action, and layout. The other examples can be found in the author's "The 1755 John Snetzler Organ, Clare College, Cambridge, restored by William Drake, Ltd., Joost de Boer, Director," *THE DIAPASON*, September 2019, pages 17–21, and "The 1864 William

- Johnson Opus 161, Piru Community United Methodist Church, Piru, California," *THE DIAPASON*, August 2018, pages 16–20, September 2018, pages 20–25, October 2018, pages 26–28, and November 2018, pages 20–24.
- Frank-Harald Greß, *Die Klanggestalt der Orgeln Gottfried Silbermanns* (Wiesbaden: Breitkopf & Härtel, 1989). Regrettably, this crucially important book is not easy to find.
- Frank-Harald Greß, *Die Orgeln Gottfried Silbermanns* (Dresden: Sandstein Verlag, 2007), pages 36, 52. Greß carefully documents the modern changes to Silbermann's organs, e.g., wind pressures, temperament, voicing, pitch, etc.
- Poul-Gerhard Andersen, *Organ Building and Design* (London: George Allen and Unwin, 1969), page 192.
- Ibid*, pages 193, 200.
- Ibid*, page 26.
- The architectural standard of -60dB for the measurement of reverberation length has a solid basis in physics, but it creates vast confusion and disappointment. At -60dB reverberation is 1/1000 or 0.1% of its original power, the lowest level of sound perceptible to (young) human ears. We do not even remotely hear such sounds in the context of music and singing. Reverberation that is audible during singing and organ performance will be louder than about -26dB, or 5% of its original level. The -60dB standard is not relevant to human perception in the context of music. Now you know why your architect will guarantee you three seconds of reverberation in your new church, but you are aghast when you first walk into the new room and find the reverberation barely audible. The residual of sound for reverberation length should be specified at no less than -26dB to architects and acousticians, a request that will make them quite aghast, too, but your music will come alive.
- Greß, *Die Klanggestalt der Orgeln Gottfried Silbermanns*.
- An Excel analysis of diameters, mouth widths, mouth heights, toe diameters, and flueway depths of the Freiberg Dom Hauptwerk, Oberwerk, and Pedal can be obtained from the author by emailing mcmneilmichael83@gmail.com. Wind pressures on the Freiberg Dom organ have been lowered. The 85 mm pressure noted in Figures 4 and 5 is the current pressure; the original pressure according to Greß was 97 mm.
- Greß, *Die Orgeln Gottfried Silbermanns*, page 36.
- Specifications of Fisk's pipe: Inside diameter 24.5 mm [-2.5 HT]. Pitch 4' middle e, about 659 Hz. Very thin and stiff 0.36 mm wall of 90% hammered tin. Mouth width 19.6 mm [-2 HT]. Toe 7.7 mm [2.35 toe constant] with 65 mm pressure. An upper lip extension approximately equal to the wall thickness. Cutup 6.6 mm [+5 HT]. Languid counterbevel 90 degrees with five fine nicks alternating with four extremely fine nicks. Flueway depth 0.8 mm [2.9 toe/flueway area ratio].
- I attended the featured voicing dem-

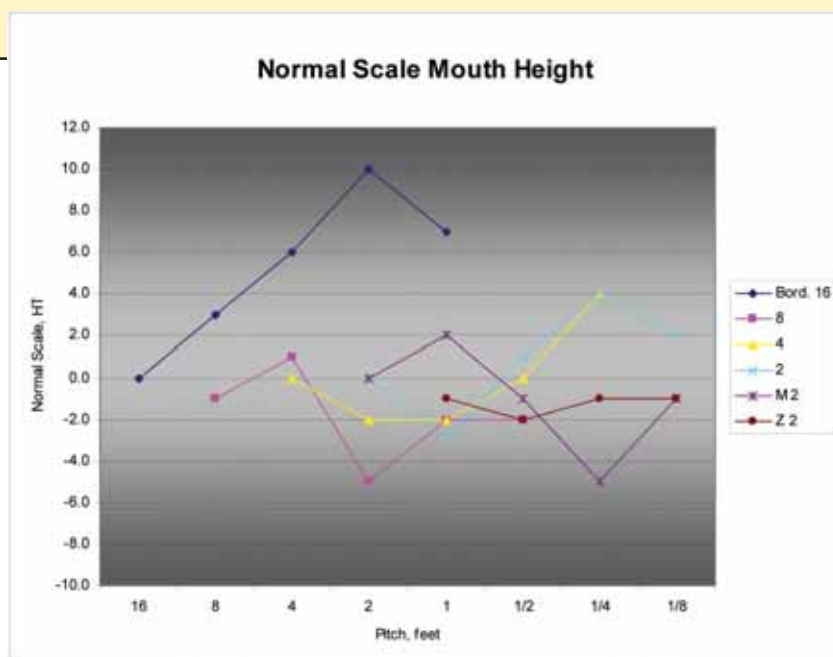


Figure 10: Hauptwerk, Freiberg Dom. Fifteen halftones of cutup differentiate the timbre of the 2' pipes of the 16' Bordon and the 8' Principal. These cutup data have considerable variation, evidence that this was a free voicing variable for Silbermann. Note that the general trend of the cutups, ignoring the smooth Bordon, is a flat line at about -1 HT from bass to treble, and it bears no relationship to the mouth width scaling in Figure 16. Cutups have no relation to mouth widths. Cutup affects only timbre, and the cutup will rise when maintaining the same timbre at a higher level of power.

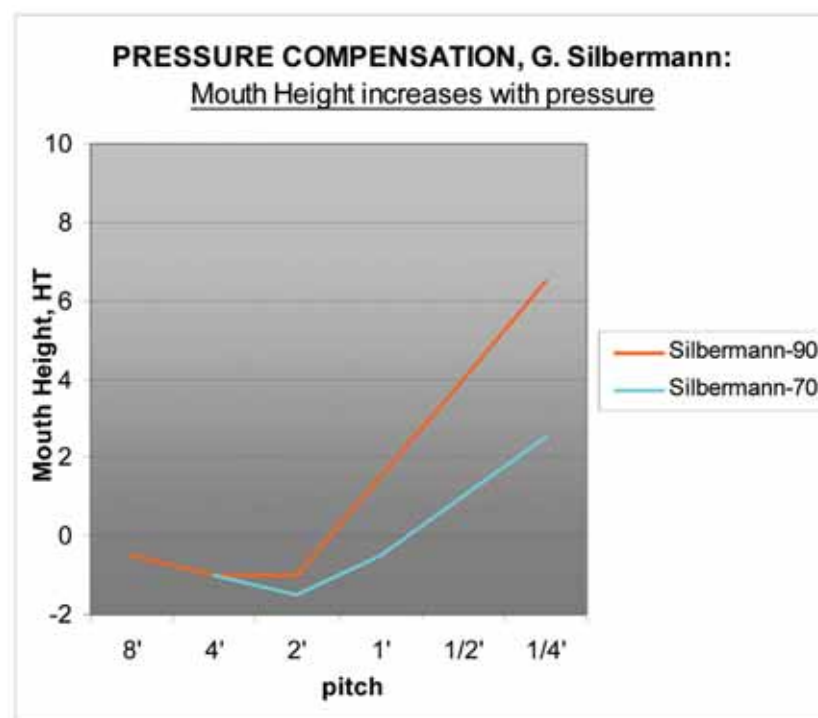


Figure 12: Silbermann pressure compensation

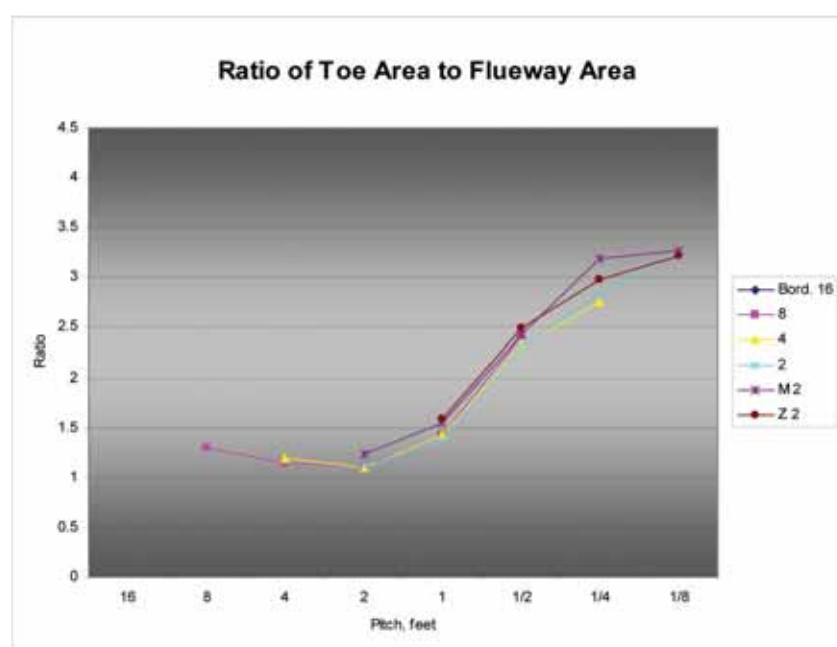


Figure 11: Hauptwerk, Freiberg Dom. The area of a toe and the area of the flueway it feeds are an important aspect of voicing. A toe area smaller than the flueway area will not flow as much wind as the flueway, and the pressure in the foot will drop. Such a pressure drop will strongly affect speech articulation (also known as "chiff"), and it will be less percussive. When the toe area is equal to the flueway area, their ratio is 1. Ratios below 1 have toes smaller than their flueways. Ratios above 1 have toes larger than their flueways, and these ratios trend to more "open toe" voicing. Silbermann's ratios are very high for such deep flueways and high wind pressure, and they reflect very open toes relative to the flueways they feed. The ratios in Figure 11 are all above a value of 1, and they suggest an ascending treble. These ratios are also virtually identical to the data for Silbermann's organ at Großhartmannsdorf on a similar wind pressure. The uniformity of the data suggests that the toe and flueway areas were calculated before voicing.

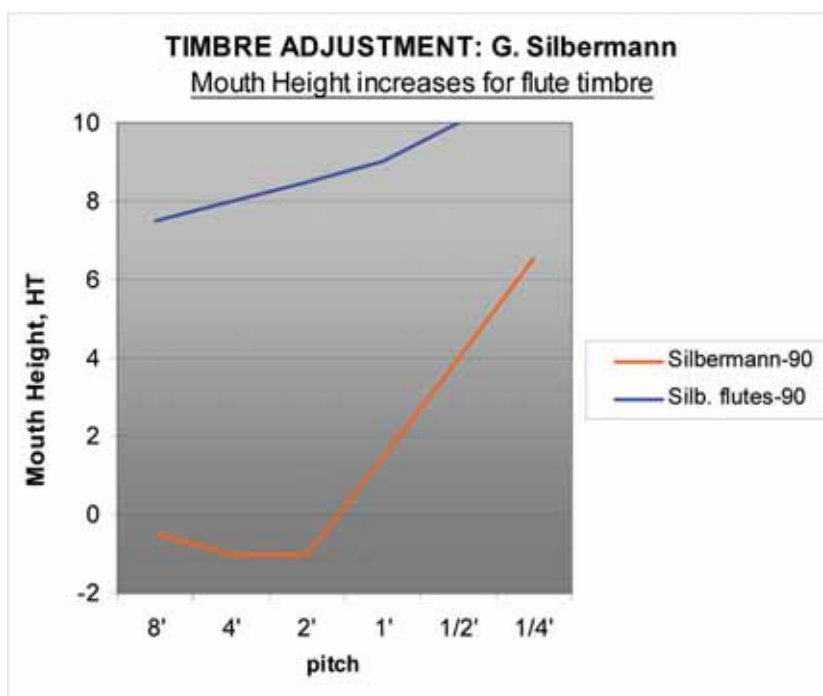


Figure 13: Silbermann timbre adjustment

onstration by Charles Fisk. Our conversation afterward turned to the dynamics of the wind system, and with a common analytical approach to such problems, we became deeply engaged in this subject. Fisk started looking for a place where we could have a conversation without interruption. He found a janitor's closet with folding metal chairs and shut the door. He gave me the pipe in Figure 7 and offered me the chance to work for a few months in his shop, and to this day I regret not taking him up on that offer; he died three years later.

18. McNeil, *The Sound of Pipe Organs*.
19. Greß, *Die Klanggestalt der Orgeln Gottfried Silbermanns*.
20. McNeil, *The Sound of Pipe Organs*, pages 64–80.

Soundclips

1. [00:18] Johann Sebastian Bach, Duetto I in E Minor, BWV 802 (*Clavierübung III*), Gottfried Silbermann, St. Georgenkirche 1718, Rötha, Johannes Unger, GEMA VKJK 0111 (2001), © Verlag Klaus-Jürgen Kamprad 2001.
2. [00:27] Johann Sebastian Bach, "Grave," *Concerto in D minor* after Vivaldi, BWV 596,

Zacharias Hildebrandt, Wenzelskirche, 1746, Naumburg, Robert Clark, Calcante CAL CD041, © Calcante Recordings, Ltd. 2001.

3. [00:35] Johann Sebastian Bach, *O Mensch, beweine dein Sünde Groß*, BWV 622, Gottfried Silbermann, St. Georgenkirche 1718, Rötha, Johannes Unger, GEMA VKJK 0111 (2001), © Verlag Klaus-Jürgen Kamprad 2001.

The Sound of Pipe Organs

M. McNeil

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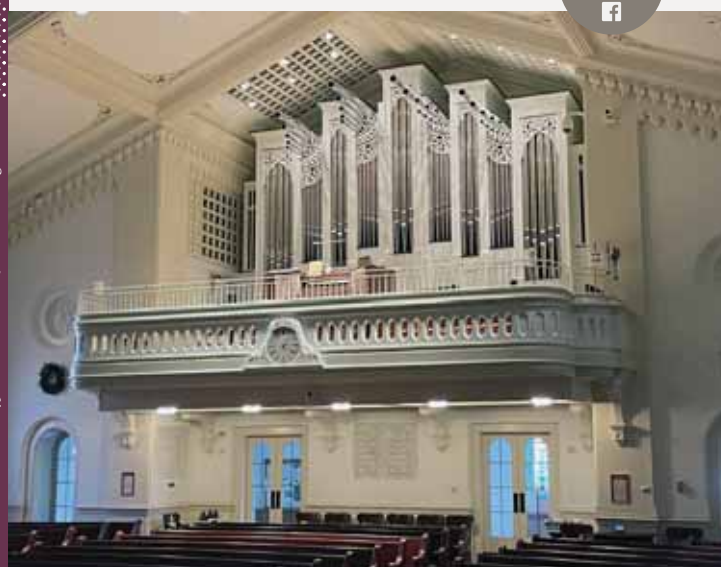
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M. P. Rathke, Inc.,
Cincinnati, Ohio
Grace Episcopal Church,
Carthage, Missouri

From the builder

When Father Steven Wilson, rector of Grace Church, first invited us to submit a proposal for a new pipe organ, he had my undivided attention from the start. Father Steve spoke of a historic 1869 Episcopal church with a distinguished tradition of liturgy and music, as well as a longtime focus on drama and the visual arts. Subsequent conversations led to the commissioning of our Opus 12, whose future arrival both church and organbuilder looked forward to with fine enthusiasm.

First, though, we were challenged with designing a successful organ for a dry acoustic, in a space as compact and intimate as it is beautiful, and likely utilizing a somewhat unorthodox placement. Father Steve quipped that our reputation for engineering 10 lbs. to fit the proverbial 5-lb. bag would surely be tested here, and his words were to prove prescient.

Precisely where the organ would go was our first decision. The existing instrument, a decaying pipe/electronic combination whose metal pipework was nonetheless of extraordinary quality, if not voiced to its full potential, included a set of deep flower box-style windchests hung from the end wall of a shallow transept (see photo: “Removing pipework”). This singular arrangement did locate pipework high in the room, thus engaging the ceiling and helping carry sound out into the nave; it also created rather a claustrophobic atmosphere, looming darkly over choristers below, blocking light from a trio of high windows above, and literally overshadowing the transept. My first reaction—which some might consider unusual for an organbuilder—was “Father Steve, whatever we do, we’ve got to uncover those windows and get those pipes down off the wall.” Easily enough said, of course, but then where could they go, with floor space already at a premium?

The building helped make that decision for us. There was really only one location suitable for the choir in this small church: the transept, where the choir already sat. And the organ clearly needed to be close to the choir, not only for musical reasons, but also so that organist/choirmaster Peter Frost could continue to conduct from the console. Father Steve, himself a talented chorister, saw potential benefits in my suggestion that the main organ case be located per Sketch A, with the attached keydesk oriented as shown.

This is admittedly an unusual blind-corner placement for any significant



Church mouse

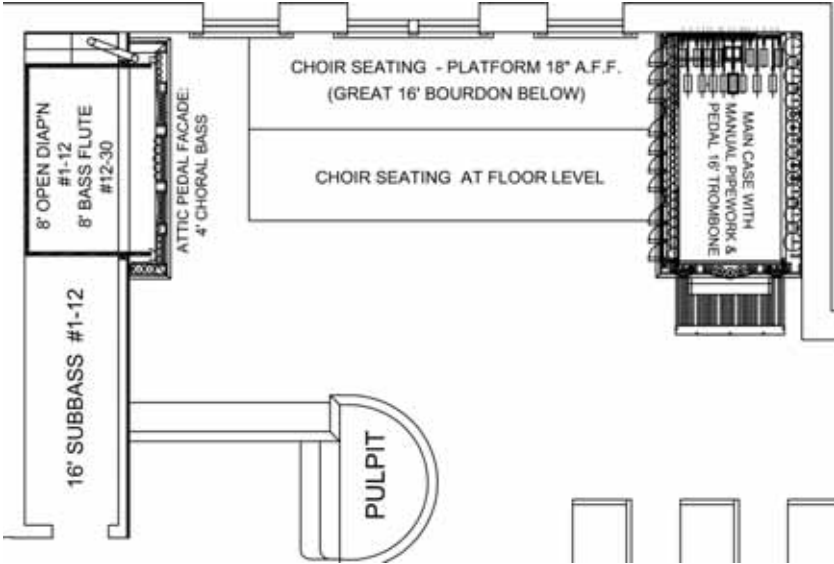
portion of a pipe organ, let alone the sole two manual divisions, whose resources generally speak to better advantage directly into the main body of the church. But in this case, because the room is quite dry and because we had no opportunity to place manual pipe-work behind a façade fronting the swell shades—there simply wasn’t enough available depth without crowding the window—we were keen to obtain maximum blend by any legitimate means. It occurred to me that if we allowed sound to mix first in the transept, then reflect once off the front wall, both blend and projection might be served. And that’s exactly what happened. Early listening during finish voicing disclosed the uncanny illusion that all sound was actually emanating from the front walls (somehow!), producing a clarity and presence in the nave that both puzzled and pleased us.

Grace Church’s lack of acoustical resonance also informed Opus 12’s size and specification, for this is certainly a good-sized organ for a relatively small room. Although sound generally gets around well enough, music doesn’t really bloom, and appreciable reverberation is basically nonexistent. Never having previously designed and voiced for a space like this, I went back to the stately Hook & Hastings instruments I knew, played, and admired during my apprenticeship with C. B. Fisk, Inc. H & H’s general approach, which greatly informed our work at Grace Church, was to saturate the space with plenty of rich fundamental tone, undergirded by manual doubles (here, one in each department) and supported by a generously scaled and winded Pedal. Reeds would almost invariably be on the smoother side, upperwork colorful but by no means aggressive.

Guided by Dr. Susan Marchant of nearby Pittsburg State University, the church settled on a two-manual, 24-stop specification with suspended mechanical key action, apart from the largest bass pipes, which are winded via conventional electro-pneumatic chests. Most of these large pipes reside in the so-called “Attic Pedal” division behind a speaking tin façade fronting a shallow chamber with limited headroom. Most interior Attic



Removing pipework (l to r): Peter Frost, Father Steven Wilson, Brad White, Michael Rathke (photo credit: John Hacker, *The Joplin Globe*; used by permission)



Sketch A: plan view at transept



Manual II and builder nameplate

Pedal pipes are thus placed horizontally, as are notes #1–19 of the Great 16’ Bourdon, the latter located beneath the choir platform. The full-length 16’ Double Trumpet stands within the main case.

The pipework has truly eclectic origins. From the previous instrument we retained six choice ranks of 30% tin, superbly crafted by Stinkens, the renowned Dutch pipemaking firm.

M. P. Rathke Opus 12

Grace Episcopal Church, Carthage, Missouri

GREAT (expressive, Manual I)			
16'	Bourdon	white pine & red oak	58 pipes
8'	Principal	zinc & 50% tin	58 pipes
8'	Chimney Flute	30% tin	58 pipes
4'	Octave	50% tin	58 pipes
2 3/4'	Twelfth	50% tin	58 pipes
2'	Fifteenth	30% tin	58 pipes
1 3/4'	Seventeenth	30% tin	58 pipes
2'	Mixture III	50% tin	174 pipes
	Zimbelstern		
SWELL (expressive, Manual II)			
8'	Dulciana (1–11 façade)	zinc & 50% tin	58 pipes
8'	Celeste (TC)	50% tin	46 pipes
8'	Stopped Diapason	white oak	58 pipes
4'	Principal	50% tin	58 pipes
4'	Open Flute	30% tin	58 pipes
2 3/4'	Quinte	30% tin	58 pipes
2'	Doublette	30% tin	58 pipes
16'	Bass Clarinet	zinc & 50% tin	58 pipes
8'	Trumpet	zinc & antimonial lead	58 pipes

PEDAL (unenclosed)		
16'	Subbass	poplar and 50% tin 30 pipes
16'	Bourdon (Great)	
8'	Open Diapason (12–30 façade)	pine & 70% tin 30 pipes
8'	Bass Flute (ext Subbass)	12 pipes
4'	Octave (ext Open Diapason)	12 pipes
16'	Double Trumpet (ext Swell)	zinc & 30% tin 12 pipes
8'	Trumpet (Swell)	
Three unison couplers		
General tremulant		
Direct mechanical key action apart from certain large bass pipes		
Electric stop action with solid-state combination action		
24 stops, 21 ranks, 1,182 pipes		
Builder's website: www.rathkepipeorgans.com		
Church's website: gracecarthage1869.org/		



Choir and organ viewed from the center aisle



Pedal case with alpha and omega



The holly and the ivy



Carvings above swell shades (A swallow and her nest are discreetly nestled within the foliage of the left-most carving.)

(The original voicers having really done no meaningful voicing, we were able to start essentially from scratch with fresh, unvoiced pipes.) Several lovely stops of pine, poplar, and oak were acquired from a church that was set to be demolished in a neighboring town. The remainder of Opus 12's pipework is new.

Casework design was the result of a close and lengthy collaborative effort between Father Steve and me. Happily, both of us wished the organ to look as if it had always been there. The results reflect Father Steve's and my firm conviction that, where possible, an organ's casework and ornamentation should be in congenial dialogue with the room's architecture and appointments.

Carvings were designed and executed by noted Boston-area sculptor Morgan Faulds Pike, who wrote the following in preparation for the organ's dedication:

The carved white oak panels—above the console, above the swell shades, and in the attic pedal case—represent flora and fauna which symbolically resonate with the church interior, the city of Carthage, and, most endearingly, Father Steven Wilson's specific requests for a carefully camouflaged "sparrow and her nest" (Psalm 84:3) and "somewhere, a little mouse." Our design process was a stimulating collaboration from which Father Steve's wishes and my design drawings produced something more like a working friendship than a design challenge.

The Alpha and Omega shades on the Attic Pedal directly relate to other A & Ω carvings in the room. The maple and oak

leaf designs are representative of Carthage, Missouri ("The Maple Leaf City") and the organ's quartered oak casework, respectively. Above the console two panels, one depicting a Marian rose, the other the ancient Holly and Ivy of pre-Christian ritual, echo motifs that appear in more simplified forms elsewhere in the church. The designs evolved in keeping with Father Steve's desire for the case to have everything to do with the church interior and the greater community; I must say here that they also reflect his own remarkable and unselfconscious aura of holiness. He wished the sparrow and her nest to be discreetly perched within one of the swell façade shades, to be discovered only after some study. We based the sparrow on a North American song sparrow that was nesting at the time in a bush beneath Father Steve's window. Her beautiful song might just allude to the choir singing beneath her perch above the swell louvers. The mouse, "a creature of great personal valor," is a cheeky surprise, clinging to the lower frame of an otherwise-smooth front pipe shade.

This organ has been at once the most difficult and most rewarding we've ever undertaken, owing partly to the fact that so much of it is densely woven into the fabric of this lovely historic structure, one where nothing is truly level, plumb, or square. We thank the parishioners and staff of Grace Church for their unswerving support, friendship, and patience during installation and finish voicing. We sincerely hope our Opus 12 will serve this remarkable church for years to come.

—Michael Rathke

Builders of the organ

Saskia Croé
Rebecca Madison
Lauren McAllister
Stella O'Neill
Michael Rathke
Caleb Ringwald
Jefimija Zlatanovic

We are deeply grateful to the following individuals and organizations:

†The Reverend Steven Wilson (project leadership)
Dr. Susan Marchant (consultation)
Brad White (technical assistance)
Peter Frost (onsite voicing assistance)
Paige Rhymer (onsite voicing assistance)
A. J. Rhymer (onsite voicing assistance)
Will Endicott (onsite voicing assistance)
Jerin Kelley (onsite voicing assistance)
Chris Church (onsite voicing assistance)
Morgan Faulds Pike (carvings)
Nami Hamada (tonal finisher)
Casey Dunaway (tonal finisher)
Vladimir Vaculik (solid state installation)
Patrick J. Murphy & Associates (casework)

Diagram and photo credits

All photographs by Regina Newport except as noted:

Sketch A – Michael Rathke
Removing pipework – John Hacker, *The Joplin Globe* (used by permission)

From the organist/choirmaster

It was my great fortune to accept the position of organist/choirmaster at Grace Episcopal Church in 2017, just as the organ committee was reviewing proposals for a new instrument. Happily, the group needed little persuasion to select M. P. Rathke, Inc., to build their new organ. (By coincidence, I had just completed a summer internship in the Rathke workshop.) We worked with the builder to create a stoplist to fulfill a variety of needs: accompanying the choir, supporting congregational

singing, and convincingly playing the repertoire, all while occupying a decidedly small space.

In addition, the 1890s nave would undergo significant cosmetic changes that, while uncovering original details of the building, might potentially be jarring for parishioners. Melinda Wilson, a gifted artist, fashioned an elaborate and clever gingerbread organ and choir layout based on the contract drawings so church-goers had an early 3-D explanation of the new look they could expect as the instrument took shape. The late Reverend Steven C. Wilson motivated the parish to fund the continuation of a well-established tradition of Anglican music. In signature Father Steve jest, threats of an "Organ Donor Dinner," at which would be served the internal organs of various critters, resulted in many generous donations. The Reverend Joseph Pierjok expertly followed in the footsteps of his predecessor, continuing to support the construction of Opus 12 and bolstering the legacy of traditional worship at Grace.

Upon completion of Opus 12, the congregation immediately became less cautious singers, now being supported by the organ, rather than drowned in electronic sound. The choir enjoys improved acoustics: where they'd previously been tucked under imposing "flower boxes" that both stifled their sound and covered original stained glass, the transept is now open all the way to the ceiling. Voices now fill the space with ease, and the design of the case blends seamlessly into the architecture of the building.

Opus 12 is a welcome addition to the shrinking inventory of traditional instruments in southwest Missouri. It has been a great joy to help create an organ that will be an integral part of worship at Grace Church for generations to come.

—Peter Frost

New Organs

Schoenstein & Co.,
Benicia, California
Saint Alban's Episcopal
Church, Waco, Texas

Saint Alban's Episcopal Church in Waco, Texas, is a healthy, growing parish with three choral services every Sunday. Eugene Lavery, organist and director of music, leads a semi-professional parish choir and a chorister program in the Anglican tradition. When the time came to build a new organ for Saint Alban's, the church entrusted us with creating an organ that would support a full-scale Anglican music program—a church organ in the symphonic style.

core and most critical part of the symphonic organ's sound. The Saint Alban's organ has several 8' diapasons, three of which are in the Great/Gallery. Just as the congregation loves singing to the sound of beautiful diapasons, so too does the choir feel secure when supported by their tone. For this we have in the Swell our Horn Diapason and 4' Gemshorn (a tapered diapason in the English tradition, not a whisper stop). One of the most thrilling effects in organ playing is the power of the Swell behind a closed box. More than just an effect, though, the value of a powerful, versatile Swell is critical to accompany-



The Gallery division

As with any organ project, decisions about where to focus resources were important to achieving our goal. Saint Alban's is not a very large church, and so the organ needed to be modest in size and focused squarely on the accompaniment of the Anglican service. This meant an emphasis on 8' tone and building a diapason chorus fit to lead congregational singing. It also meant putting the power of the organ where it is needed most: in the Swell. When we sing a hymn, the diapasons are leading us. Like the string section of an orchestra, the diapasons make up the

ing and organ playing in general. For Saint Alban's, we designed this division to have everything needed to carry the choir from *pp* to *ff*. There is a particular focus on various reed colors, with four 8' reeds in this department. The third manual, usually called the Choir, is instead called the Solo because, in addition to Choir and Gallery stops, it contains both accompaniment and solo voices from the Great and Swell. Of special note here is the small yet vital Choir division. The church did not have room for what most would call a "complete" division, yet here again we found



Schoenstein & Co. organ, Saint Alban's Episcopal Church, Waco, Texas

just two stops under expression can accomplish a lot of the Choir division's work. The set of Dulcianias (again, small diapasons) offer numerous possibilities in accompaniment and solo playing as support and contrast. The Clarinet gives the organist another color reed in a different swell box for dynamic control and flexibility. The Gallery division is used with the main organ to add support for hymn singing. It has its own one-manual console for accompaniment of occasional singing from the gallery. The new organ at Saint Alban's is an example of an instrument of modest



The console

proportion yet robust divisions. Much like the growing congregation, it is full of potential and possibility continuing to be discovered. We were lucky to work with a professional, hardworking team at Saint Alban's. The Rev. Aaron M. G. Zimmerman, Eugene Lavery, and Florence Scattergood each helped guide the project to fruition. The organ was dedicated in a recital by Bradley Hunter Welch, organist for the Dallas Symphony Orchestra. Organist and Director of Music Eugene Lavery's command of the instrument's musical resources offers a chance to hear the organ played to its full potential every week. We hope this new organ will inspire the people of Saint Alban's with newfound possibilities as they grow into the future. —Bryan Dunnewald
Schoenstein & Co.
Benicia, California

Photo credit: Louis Patterson
Builder's website: schoenstein.com
Church website: stalbanswaco.org

Schoenstein & Co.
Saint Alban's Episcopal Church, Waco, Texas

GREAT (Manual II)			2' Mixture III	166 pipes	8' Tuben†	
16'	Double Diapason	61 pipes	16'	Contra Posaune	61 pipes	8' Oboe Horn
8'	Grand Open Diapason	17 pipes	8'	Cornopean	61 pipes	8' Vox Humana
	(ext Pedal Principal)		8'	Posaune (ext 16')	12 pipes	Cymbelstern
8'	Gallery Open Diapason (Solo)		8'	Oboe Horn	61 pipes	†8' Cornopean and 8' Posaune
8'	First Open Diapason	61 pipes	8'	Vox Humana	61 pipes	(does not couple)
8'	Second Open Diapason	12 pipes		Tremulant		
	(ext 16')		SOLO (Manual I)			PEDAL
8'	Harmonic Flute	42 pipes	8'	Solo Trumpet	61 pipes	32' Resultant†
	(1–17 fr Sw Horn Diapason)			Choir stops		16' Open Bass
8'	Bourdon	61 pipes	8'	Dulciana	61 pipes	16' Double Diapason (Great)
4'	Principal	61 pipes	4'	Dulcet (ext 8')	12 pipes	16' Bourdon (Swell)
4'	Octave (ext 16')	12 pipes	2'	Fifteenth (ext 8')	12 pipes	8' Principal (ext 16' Open)
4'	Spire Flute	61 pipes	8'	Clarinet	61 pipes	8' Open Diapason (Great 8' 2nd Open)
2 2/3'	Twelfth	61 pipes		Gallery stops		8' Stopped Diapason (Swell)
2'	Fifteenth	61 pipes	8'	Gallery Open Diapason	61 pipes	4' Fifteenth (ext 16' Open)
1 3/8'	Seventeenth	54 pipes	8'	Salicional	49 pipes	4' Flute (Great 8' Harmonic Flute)
2'	Mixture III–IV	187 pipes		(1–12 fr Flauto Continuo)		32' Cornet (derived)
8'	Solo Trumpet (Solo)		8'	Flauto Continuo	61 pipes	16' Trombone
SWELL (Manual III)			4'	Salicet (ext 8')	7 pipes	(ext Solo 8' Solo Trumpet)
16'	Lieblich Bourdon (ext 8')	12 pipes	4'	Flute (ext 8')	7 pipes	16' Contra Posaune (Swell)
8'	Horn Diapason	61 pipes		Solo stops from Great		8' Cornopean (Swell)
8'	Gamba	61 pipes	8'	Grand Open Diapason		4' Clarinet (Choir)
8'	Gamba Celeste	61 pipes	8'	First Open Diapason		†Stopped 10 2/3' Quint pipes with
8'	Chimney Flute	61 pipes	8'	Harmonic Flute		16' Open Bass 1–12
4'	Gemshorn	61 pipes		Solo stops from Swell		
4'	Chimney Flute (ext 8')	12 pipes	8'	Horn Diapason		
2 2/3'	Nazard (fr 8' Chimney Flute)		8'	Gamba		
2'	Fifteenth (ext 4' Gems)	12 pipes	8'	Gamba Celeste		
			Usual couplers and accessories			
			27 voices, 32 ranks, 1,986 pipes			
			Electric-pneumatic action			

Organ Projects

Fabry, Inc., Antioch, Illinois Saint Laurence Catholic Church, Elgin, Illinois

The original twelve-rank organ by H. A. Howell Pipe Organs of Dixon, Illinois, was installed in the First Presbyterian Church in Oregon, Illinois. The church was sold to Al and Jill Millhouse and Bill McKay, who repurposed the building as a daycare facility. There was no need for the organ, and the owners decided to donate this instrument to Saint Laurence Catholic Church in Elgin, Illinois.

Fabry, Inc., was contracted to remove the instrument in 2021 and stored it at its factory in Antioch, Illinois, until there was time to undertake the rebuilding of the organ. Immediately after January 1, 2022, the instrument was brought into our shop facility to be re-engineered and to have a Peterson ICS-4000 control system installed. At that time the Elgin church elected to purchase two used ranks from our inventory to enhance the present specification: a 4' Spitz Principal

for the Swell division and a 2 2/3' Twelfth for the Great division with two new chests constructed by Fabry, thus bringing the instrument to fourteen ranks.

The original installation in Oregon placed the instrument in a chamber with seventeen principal pipes exposed in the façade. Because our installation would have the organ sitting in the balcony it required us to furnish and install new casework and a swell enclosure. David G. Fabry designed, built, and installed the casework with the exposed pipes.

The dedication concert was played by Stephanie Gurga on June 26, 2022. Fabry, Inc., would like to thank Father Andrew Mulcahey, pastor, and Mrs. Kim Bianchi, director of music ministry at Saint Laurence Catholic Church, for their help, support, and cooperation during this project. A special thank you goes to Al and Jill Millhouse and Bill McKay for their generous gift to Saint Laurence.

—Fabry, Inc., Pipe Organ Builders
Antioch, Illinois



Fabry/Howell organ, Saint Laurence Catholic Church, Elgin, Illinois

Fabry, Inc./H. A. Howell

Saint Laurence Catholic Church, Elgin, Illinois

GREAT (Manual I, unenclosed)		1' Siffloete (fr 8' Gemshorn, top octave repeats)	
8' Principal	61 pipes	8' Trompette	61 pipes
8' Hohl Floete (1–12 fr Sw 8' Ged, 13–61 from Sw 4')		8' Regal (prepared)	
8' Gemshorn (Sw)		Tremolo	
8' Gemshorn Celeste (TC, Sw)		Swell 16	
4' Octave	61 pipes	Swell Unison Off	
4' Gemshorn (fr Sw 8')		Swell 4	
2 2/3' Twelfth	61 pipes	PEDAL (unenclosed and enclosed)	
2' Principal (ext 8')	24 pipes	32' Resultant (wired)	
II Mixture	122 pipes	16' Subbass (ext Sw 8')	12 pipes
8' Trompete (Sw)		8' Offen Bass (Gt 8')	
Chimes	21 tubes	8' Gedeckt (Sw 8')	
Great 4		8' Gemshorn (Sw 8')	
Swell to Great 16		4' Choral Bass	32 pipes
Swell to Great 8		4' Flute (Sw 8')	
Swell to Great 4		II Mixture (Gt)	
Pedal to Great		16' Posaune (prepared)	
SWELL (Manual II, enclosed)		8' Trompette (Sw)	
8' Gedeckt	61 pipes	4' Regal (prepared)	
8' Gemshorn	61 pipes	Great to Pedal 8	
8' Gemshorn Celeste (TC)	49 pipes	Great to Pedal 4	
4' Spitz Principal	61 pipes	Swell to Pedal 8	
4' Hohl Floete	61 pipes	Swell to Pedal 4	
2 2/3' Nasat (TC)	49 pipes		
2' Gemshorn (ext 8')	24 pipes		
1 3/4' Terz (TC)	37 pipes		
(top octave repeats)			
		29 stops, 14 ranks, 837 pipes	

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Reviews

► page 9

Pickering's book is replete with details in its recount of these two lives, illustrated verbally with references to and quotes from letters, newspaper articles, emails, interviews, and concert programs, to name just a few resources. There are no less than twelve appendices and an index, including yet certainly not limited to an exhaustive list of Catharine's recital repertoire, with dates of performances; a chronology of Catharine's recital dates and venues, including the builder and year of construction of the venue's organ; Catharine's discography; a chronological bibliography of Harold's papers and publications; and specifications of selected organs important to the lives of both musicians. Arguably, Harold Gleason may be best remembered for his pedagogy and his organ method book. Moreover, Catharine may be best known for her unsurpassed concert talent.

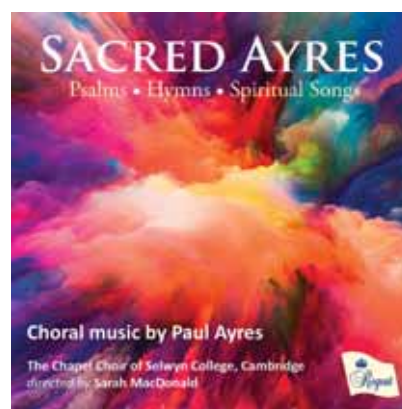
As I wrote in my review of the Poister book:

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. La Berge had the largest roster of the best virtuosi of two generations ago, and thus glamorous advertisements appeared for the likes of Robert Baker, Claire Coci (La Berge'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. . . . 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.

Pickering's *Harold and Catharine* and *Arthur Poister: Master Teacher and Poet of the Organ* make an unsurpassed pair of books chronicling leaders of America's golden age of the organ recitalist. One hopes for future volumes documenting other great artists of that epoch.

—Stephen Schnurr
Gary, Indiana

New Recordings



Sacred Ayres

Sacred Ayres—Psalms, Hymns, & Spiritual Songs: Choral Music by Paul Ayres. The Chapel Choir of Selwyn College, Cambridge, directed by Sarah MacDonald. Regent Records Ltd., REGCD536, \$15. Available from regent-records.co.uk.

Psalms: *When I consider thy heavens; The Lord my shepherd is; Crimond (The Lord's my shepherd); The Lord my pasture shall prepare; This is the day.*

Hymns: *Be Thou my vision; Grant, O God, Thy protection; This joyful Eastertide; Let all mortal flesh keep silence; A new commandment.*

Spiritual Songs: *Didn't my Lord deliver Daniel?; Go down Moses;*

Motherless Child; Deep River; Joshua fought the battle of Jericho.

Anthems: *On this mountain; God be in my head; Quanto sei bello.*

Carols: *The angel Gabriel; Go tell it on the mountain; When the song of the angels is stilled.*

Encore: *Psalms and Hymns and Spiritual Songs.*

Paul Ayres (b. 1970) was organ scholar at Merton College, Oxford, and has since pursued a career as a freelance composer, arranger, choral conductor, musical director, organist, and accompanist. His music is very eclectic, combining elements of popular and folk music, jazz, and classical music. Canadian-born Sarah MacDonald is the director of music at Selwyn College, Cambridge, and of the Ely Cathedral Girls' Choir. Her work will be familiar to many readers. On this compact disc she directs the Selwyn Chapel Choir and two former organ scholars of Selwyn, Shanna Hart and David Heinze, furnish the accompaniment.

The Psalms section of the disc begins with a setting of Psalm 8: 3–9, which Ayres originally wrote for a production of Mike Kenny's play *Sink or Swim*. The solemn, chant-like beginning gives way to a massive crescendo at the end. Next come three very different settings of the twenty-third psalm. The words of the first are from the sixteenth-century *Sidney Psalter*, and contrasting passages on the organ reflect the fact that he originally wrote it for contrasting solo wind instruments. The second setting uses the familiar melody CRIMOND from the *Scottish Psalter*. He deliberately mismatches the phrase-lengths to sections of the melody to produce a rhythmic effect as in a Baroque or Classical chorale prelude such as Bach's *Wachet auf, ruft uns die Stimme*. The last setting of Psalm 23 uses Addison's grandiloquent text, "The Lord my pasture shall prepare." This is a simple setting suitable for small choirs. The final piece in the Psalms section is *This is the day the Lord hath made* (Psalm 118:24). Ayres wrote this for the City of Derby's Girls' and Youth Choirs, and it makes use of a single melody that appears in several variations.

The Hymns section of the compact disc begins with *Be thou my vision* to the tune SLANE. Ayres's ATB arrangement uses modal harmonies much more in keeping with the melody than more familiar versions in hymnals. The next hymn is an original one that he wrote for the Llandaff Cathedral School Choral Scholars in Cardiff, Wales. The text is "neo-Druidic" and was the work of the late-eighteenth- and early-nineteenth-century Welsh bard Edward Williams. Ayres's tune is intended to be evocative of brilliant light in all the colors of the rainbow. In *This joyful Eastertide*, which follows, his intent is to produce brighter and more springlike harmonies than those of the hymnals. His setting of what he calls the "epic" hymn, *Let all mortal flesh keep silence*, to the tune PICARDY, is more complex and involves different harmonies for each verse with the use of the melody in canon. The final work in the Hymns section is *A new commandment I give you*, with Paul Ayres's own arrangement of texts from John 13 and 1 Corinthians 13 using a tune that he bases on themes from Rachmaninov's *Vespers*.

The Spiritual Songs section comprises arrangements of African American spirituals. Ayres believes these are part of everyone's musical culture and that therefore there is nothing wrong with a white man making arrangements of them. The first of these, *Joshua*, is one of Ayres's earliest arrangements

that he made in a fun “swing” style for Ealing Youth Choir in 1994. The other two spirituals are more introspective. In *Deep River* he deliberately interjects solo passages in the way that an enthusiastic congregation might shout “Amen!” or “Hallelujah!” during a worship service.

Next there are three anthems, comprising the Anthems section. The Episcopal Cathedral of the Nativity in Bethlehem, Pennsylvania, commissioned *On this mountain*, in which the melody of “Santa Claus is coming to town” appears as a fugue. Next comes Ayres’s take on Walford Davies’s familiar anthem, *God be in my head*. It begins with a single voice, builds up to eight voices, and then drops down to one voice again at the end. Ayres wrote the final anthem, *Quanto sei bella*, for a wedding of friends in Venice. Various voices combine singing in Italian and English at the same time.

The Carol section comprises Christmas carols old and new as in Bramley and Stainer’s nineteenth-century collection. First is a simplified version of the familiar Basque carol, *The Angel Gabriel*, in two and three parts. The second is a “swing” version of *Go, tell it on the mountain*. The third sets a text by the African American poet Howard Thurman, *When the song of the angels is stilled*.

The last work on the CD, *Psalms and Hymns and Spiritual Songs*, dates from 2011. Ayers wrote it for the final concert of Neil Ferris as conductor of the Concordia Singers, a choir in south London. It uses Colossians 3:16 as its text. Ayers deliberately wrote it to resemble plain-song chant at the beginning, but then additional voices enter to weave a complex and at times dissonant whole.

Sarah MacDonald and her choir have as usual done a first-rate job of performing the music. I am very much attracted to the works of Paul Ayres in all their diversity, in which I also at times sense an impish sense of humor. I very much enjoyed this compact disc and am sure others would too.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Port Huron, Michigan.

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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

16 DECEMBER
Heinrich Christensen; Trinity Episcopal, Boston, MA 12:15 pm
Justin Brueggeman; National City Christian, Washington, DC 12:15 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

17 DECEMBER
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Lessons & Carols; Cathedral of St. Paul, Detroit, MI 5 pm

18 DECEMBER
Christmas concert; St. Ignatius Loyola Catholic Church, New York, NY 3 pm
Lessons & Carols; Shadyside Presbyterian, Pittsburgh, PA 11 am
Advent Lessons & Carols; St. John’s Episcopal, Hagerstown, MD 10:15 am
Lessons & Carols; St. Chrysostom’s Episcopal, Chicago, IL 10:15 am
Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm

19 DECEMBER
James Kennerley; Merrill Auditorium, Portland, ME 7 pm
Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

21 DECEMBER
Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm
Sheri Masiakowski; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Lessons & Carols; St. James Episcopal Cathedral, Chicago, IL 7:30 pm

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Calendar

23 DECEMBER

Colin Lynch & Manuel Piazza; Trinity Episcopal, Boston, MA 12:15 pm

31 DECEMBER

New Year's Eve concert; Cathedral of St. John the Divine, New York, NY 7:30 pm

Paolo Bordignon; St. Bartholomew's Episcopal, New York, NY 11 pm

Adam J. Brakel; Central Reformed, Grand Rapids, MI 7:30 pm

5 JANUARY

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

6 JANUARY

Andrew Scanlon; Trinity Episcopal, Boston, MA 12:15 pm

8 JANUARY

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

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

Choral Evensong; St. Chrysostom's Episcopal, Chicago, IL 4 pm

13 JANUARY

Alexander Pattavina; Trinity Episcopal, Boston, MA 12:15 pm

15 JANUARY

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

18 JANUARY

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

20 JANUARY

Manuel Piazza; Trinity Episcopal, Boston, MA 12:15 pm

21 JANUARY

Alan Morrison; Spivey Hall, Morrow, GA 3 pm

22 JANUARY

Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm

James Kealey; Third Presbyterian, Rochester, NY 3 pm

Nathan Laube; First Presbyterian, New Bern, NC 3 pm

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

Nathaniel Gumbs; Christ Church Cathedral, Nashville, TN 4 pm

Johann Vexo; St. Paul Episcopal Cathedral, Birmingham, AL 4 pm

25 JANUARY

Anna Myeong; Luther Memorial Church, Madison, WI 12 noon

27 JANUARY

Kevin Neel; Trinity Episcopal, Boston, MA 12:15 pm

Joshua Stafford; Lakeside High School, Ashtabula, OH 7 pm

Robert McCormick, hymn festival; St. George's Episcopal, Nashville, TN 7:30 pm

Gorecki, *Symphony No. 3*; First Presbyterian, Arlington Heights, IL 12:10 pm

28 JANUARY

Damin Spritzer; Bryn Mawr Presbyterian, Bryn Mawr, PA 10:00 am masterclass, 3:15 pm recital

Amanda Mole, masterclass; Reyes Hall, University of Notre Dame, Notre Dame, IN 12 noon

29 JANUARY

David Briggs; Cathedral of St. John the Divine, New York, NY 5 pm

Alan Morisson; Ursinus College, Collegeville, PA 4 pm

Alcee Chriss; Williamsburg Presbyterian, Williamsburg, VA 4 pm

Bálint Karosi; Duke University Chapel, Durham, NC 5 pm

Johann Vexo; Vanderbilt Presbyterian, Naples, FL 4 pm

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI 4 pm

Stefan Engels; Independent Presbyterian, Birmingham, AL 4 pm

Amanda Mole; Reyes Hall, University of Notre Dame, Notre Dame, IN 8 pm

Chelsea Chen; First United Methodist, Baton Rouge, LA 4 pm

UNITED STATES

West of the Mississippi

16 DECEMBER

Christmas concert; Christ Cathedral, Garden Grove, CA 7:30 pm

18 DECEMBER

Katelyn Emerson; St. Peter Catholic Church, Jefferson City, MO 4 pm

Cathedral Choir & St. Brigid School Honor Choir; Cathedral of St. Mary of the Assumption, San Francisco, CA 7 pm

20 DECEMBER

Todd Wilson; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

31 DECEMBER

Nathaniel Gumbs, with brass; First Plymouth Congregational, Lincoln, NE 7 pm

Andrew Peters; Augustana Lutheran, Denver, CO 7 pm

1 JANUARY

Nathaniel Gumbs, worship service; First Plymouth Congregational, Lincoln, NE 10:30 am

8 JANUARY

Katelyn Emerson; Mount Olive Lutheran, Minneapolis, MN 4 pm

Scott Dettra; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Epiphany Lessons & Carols; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

15 JANUARY

Jens Korndörfer; First Presbyterian, Hastings, NE 10:30 am worship service, 3 pm recital

Justan Foster; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

Ken Cowan; Christ Episcopal, Eureka, CA 3 pm

Damin Spritzer; St. James Episcopal, Los Angeles, CA 6 pm

22 JANUARY

Alcee Chriss; Trinity Episcopal Cathedral, Phoenix, AZ 4 pm

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

27 JANUARY

+ **Ken Cowan**; Second Presbyterian, Little Rock, AR 7:30 pm

28 JANUARY

Choral concert; Christ Cathedral, Garden Grove, CA 2:30 pm

29 JANUARY

Bradley Hunter Welch; Chapelwood United Methodist, Houston, TX 5 pm

INTERNATIONAL

17 DECEMBER

Jaap Kroonenburg; Groote Kerk, Maassluis, the Netherlands 8 pm

18 DECEMBER

Diego Innocenzi; Parish Church, Aubonne, Switzerland 5 pm

21 DECEMBER

Andrew Caskie; Welsh Church of Central London, London, UK 1:05 pm

3 JANUARY

Sachin Gungen; St. Lawrence, Alton, UK 8 pm

4 JANUARY

Hildegard Bleier; Pfarrkirche Wiederkunft Christi, Kolbermoor, Germany 7:45 pm

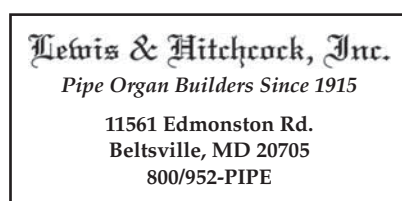
15 JANUARY

Vincent Thévenaz; Parish Church, Aubonne, Switzerland 5 pm

16 JANUARY

Andreana Chan; Town Hall, Reading, UK 1:10 pm

Norman Harper; Southwark Cathedral, London, UK 1:20 pm



Recital Programs

ADAM COBB, SARAH SCHIENER, JONATHAN GREGOIRE, St. Francis of Assisi Catholic Church, Columbus, OH, August 2: *Praeludium in G*, Bruhns; *Schmücke dich, o liebe Seele*, Papperitz; *Herzlich tut mich verlangen (Eleven Chorale Preludes)*, op. 122, no. 9), Brahms; *Andante (Sonata No. 1 in c-sharp)*, op. 5), Harwood; *Fiat Lux (Douze pièces nouvelles pour orgue)*, no. 8), Dubois.

GREGORY CROWELL, St. Patrick Catholic Church, Junction City, OH, August 3: *Prelude and Fugue in E*, BWV 878, Bach; *Cantabile*, Rinck; *Estampie (Sanahin)*, no. 6), Hovhaness; *Fughetta in B-flat*, Knecht; *Toccata Decima*, Muffat.

PHILIP CROZIER, Hervormde Kerk, Vaals, the Netherlands, August 10: *Partita: Was Gott tut, das ist wohlgetan*, Pachelbel; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Pastorale*, Zipoli; *Introduction and Fugue in a/A*, Nares; *Tiento del primer tono*, de Cabezon; *Tiento lleno quinto tono*, Cabanilles; *Dies sind die heil'gen zehn Gebot*, BWV 679, Wir glauben all' an einen Gott, BWV 681, Vater unser im Himmelreich, BWV 683, Bach; *Chaconne en sol mineur*, Couperin; *Toccata in C*, SwWV 284, Sweelinck; *Four Pieces for Flötenuhr*, Haydn; *Chant donné*, JA 37, Choral Dorien, JA 67, Alain; *Lied, Prière du Soir, Marche (Heures Intimes)*, op. 17, nos. 18, 22, 25), Peeters.

Kloster Steinfeld, Steinfeld, Germany, August 14: *Partita: Was Gott tut, das ist wohlgetan*, Pachelbel; *Pastorale*, Zipoli; *Concerto in d*, Vivaldi, transcr. Bach; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Trio in c*, BWV anh. 46, Krebs; *Dies sind die heil'gen zehn Gebot*, BWV 679, Wir glauben all' an einen Gott, BWV 681, Vater unser im Himmelreich, BWV 683, Bach; *Voluntary on the Old 100th*, Z. 721, Purcell; *Introduction and Fugue in a/A*, Nares; *Tiento lleno quinto tono*, Cabanilles; *Hommage à la mémoire de*

Sylvie Poirier, Bédard; *Präludium in g*, BuxWV 150, Buxtehude.

JOHN R. DANIELS, First Hope United Methodist Church, Crooksville, OH, August 3: *The Good Shepherd*, Wood; *Jesus, meine Zuversicht*, Pfretzschner; *Lullaby*, Farrell; *Marche de Fête*, Büsser.

RYAN DODGE, St. Patrick's Cathedral, New York, NY, August 7: *Allegro maestoso (Sonata in G)*, op. 28), Elgar; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Apparition de l'Église Éternelle*, Messiaen; *Variations on a Hymn Tune*, Dodge.

KATELYN EMERSON, St. Joseph Catholic Cathedral, Columbus, OH, August 4: *Toccata septima (Apparatus musico-organisticus)*, Muffat; *Ich ruf zu dir, Herr Jesu Christ*, LüBWV 13, Lübeck; *Allein Gott in der Höh sei Ehr*, BWV 676, Bach; *Scherzo (Sonate en Fa)*, op. 7), Laurin; *Corrente italiana*, Cabanilles; *Prelude and Fugue in g*, WoO 10, Brahms; *Suite*, op. 5, Duruflé.

JUSTIN HARTZ, Dayton Art Institute, Dayton, OH, August 4: *Festival March (Three Compositions for the Organ)*, op. 29), Foote; *In Summer*, Stebbins; *The Bells of St. Anne de Beaupré (St. Lawrence Sketches)*, no. 2), Russell.

KATHERINE JOHNSON, Centennial Chapel, Christ Church Cathedral, Cincinnati, OH, August 5: *Toccata quinta del secondo tono*, Merulo; *Seconde Stravaganze*, de Macque; *Kyrie—Christe—Kyrie*, Canzona dopo l'Epistola, Recercar chromatico post il Credo (Fiori Musicali, Messa della Madonna), Frescobaldi; *Fantasia in C*, Byrd; *Hymnus de adventu Domini: Veni redemptor gentium*, SSWV 149, Scheidt.

JAMES KEALEY, St. Patrick's Cathedral, New York, NY, August 21: *Allegro*

maestoso (Sonata in G), op. 28), Elgar; *Humoresque—Hommage à Marcel Dupré*, op. 77, Laurin; *Adagio (Symphonie III in f-sharp)*, op. 28), Vierne; *Final (Symphonie VI in b)*, op. 59), Vierne.

YUN KIM, Covenant Presbyterian Church, Springboro, OH, August 4: *Elegy*, Still; *Freu dich sehr, o meine Seele* (partitas 1, 3, 4, 5, 10, 11, 12), Böhm; *Triumphal March (Four Compositions)*, op. 28, no. 1), Parker.

CHRISTOPHER MARKS, Christ Church Cathedral, Cincinnati, OH, August 5: *Fugue à la gigue*, Johnson; *Sonata in d*, op. 65, no. 6, Mendelssohn; *Fantasia I sopra Ut, Re, Mi, Fa, So, La in C*, FbWV 201, Froberger; *Präludium und Fuge über der Namen B-A-C-H*, S. 260, Liszt.

LORENZ MAYCHER, St. Mary of the Assumption Catholic Church, Columbus, OH, August 2: *Toccata (Deo Grati)*, *Prelude on the Theme B-A-C-H*, Biggs; *Hymnus (Vier Stimmungsbilder)*, op. 37, no. 3), Fielitz, transcr. Bremmer; *Offertoire pour une messe en l'honneur de la sainte Vierge*, Lemmens; *Regina Caeli*, *Meditation on Hail, Queen of Heaven*, the Ocean Star, *Interlude on Hail, Queen of the Heavens (Marian Hymns)*, nos. 5, 6, 1), Callahan; *Toccata*, Sowerby.

TOMMASO MARIA MAZZOLETTI, St. Patrick's Cathedral, New York, NY, August 14: *Hymn of Glory*, Arpa Notturmo (Twelve Divertimenti, no. 8), Andante rustico, *Adagio triste (Sonata Cromatica)*, *Rapsodia Italiana (Twelve Divertimenti)*, no. 9), Yon.

SCOTT MONTGOMERY, Capital University, Columbus, OH, August 3: *Fantaisie in E-flat*, Saint-Saëns; *Finlandia*, op. 26, Sibelius, transcr. Flicker; *Montgomery; Præludium in e*, Bruhns; *Allein Gott in der Hoh sei Ehr*, BWV 663, Bach; *Passacaglia and Fugue on B-A-C-H*, op. 150, Karg-Elert; *Villanella*,

Ireland; *Joshua Fit the Battle of Jericho*, Utterback; *Fantasy on a Theme by Gustav Holst*, Miller.

ALEKSANDR NOVOSELOV, St. Patrick's Cathedral, New York, NY, August 28: *Prelude and Fugue in D*, Glazunov; *Passacaglia*, Kushnarev; *Meditation*, Yanchenko; *Finale*, Ganelin.

STEPHEN PRICE, First Baptist Church, Delaware, OH, August 1: *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Imromptu in C*, op. 78, no. 2, Coleridge-Taylor; *Fugue (Sonata No. 3)*, Daveluy.

ANDREW SCANLON, Church of the Atonement, Crooksville, OH, August 3: Ah, noblest of Judah's women (*Judith*), Chadwick; *A Ground, upon la mi re*, anonymous (16th cen.); *Air and Gavotte (Twelve Short Pieces)*, Wesley; *Four Short Chorales for Advent and Christmas*, Bovet; *Piece No. VII in d*, Worgan.

ANDREW SCHAEFFER, Old First Presbyterian Church, Columbus, OH, August 2: *A Stately Procession*, DeLamarter; *Vitrail, Campanile (Esquisses Byzantines)*, nos. 2, 5), Mulet; *Canzonetta*, Scherzo (*Six Trios*, op. 47, nos. 3, 4), Reger; *Finale (Sonata XX in F)*, op. 196), Rheinberger.

STEPHEN SCHNURR, Ohio Wesleyan University, Delaware, OH, August 1: *Toccata in F*, BuxWV 156, Buxtehude; *Offertoire sur les grands Jeux (Livre d'orgue)*, de Grigny; *Variations on Hyfrydol*, Northway; *Praeludium in G*, Bruhns.

DAVID SCHRADER, St. John United Church of Christ, Germantown, OH, August 4: *Pavana con su glosa*, Cabezon; *Toccata Quinta (Il Secondo Libro di Toccate)*, Frescobaldi; *Nostalgic (Two Sketches)*, no. 1), Sowerby; *Mark My Alford*, Hewitt; *Praeludium in g*, BuxWV 163, Buxtehude.

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The Organ Historical Society presents its 2023 pipe organ calendar, featuring organs that will be included in the convention entitled "A Festival of Pipes: Building Bridges, Forming Friendships," July 2-6, 2023, in Toronto, Canada: instruments by Karn-Warren Organ Co., Gabriel Kney, Hellmuth Wolff & Associés, Karl Wilhelm, R. S. Williams & Sons Co., S. R. Warren & Sons, Wallace & Company, and Casavant Frères, Ltée. The convention is co-sponsored by the Organ Historical Society, the Royal Canadian College of Organists, and Organ Festival Canada. Photography by Len Levasseur. For information: www.OHSCatalog.org or call 484/488-7473.

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