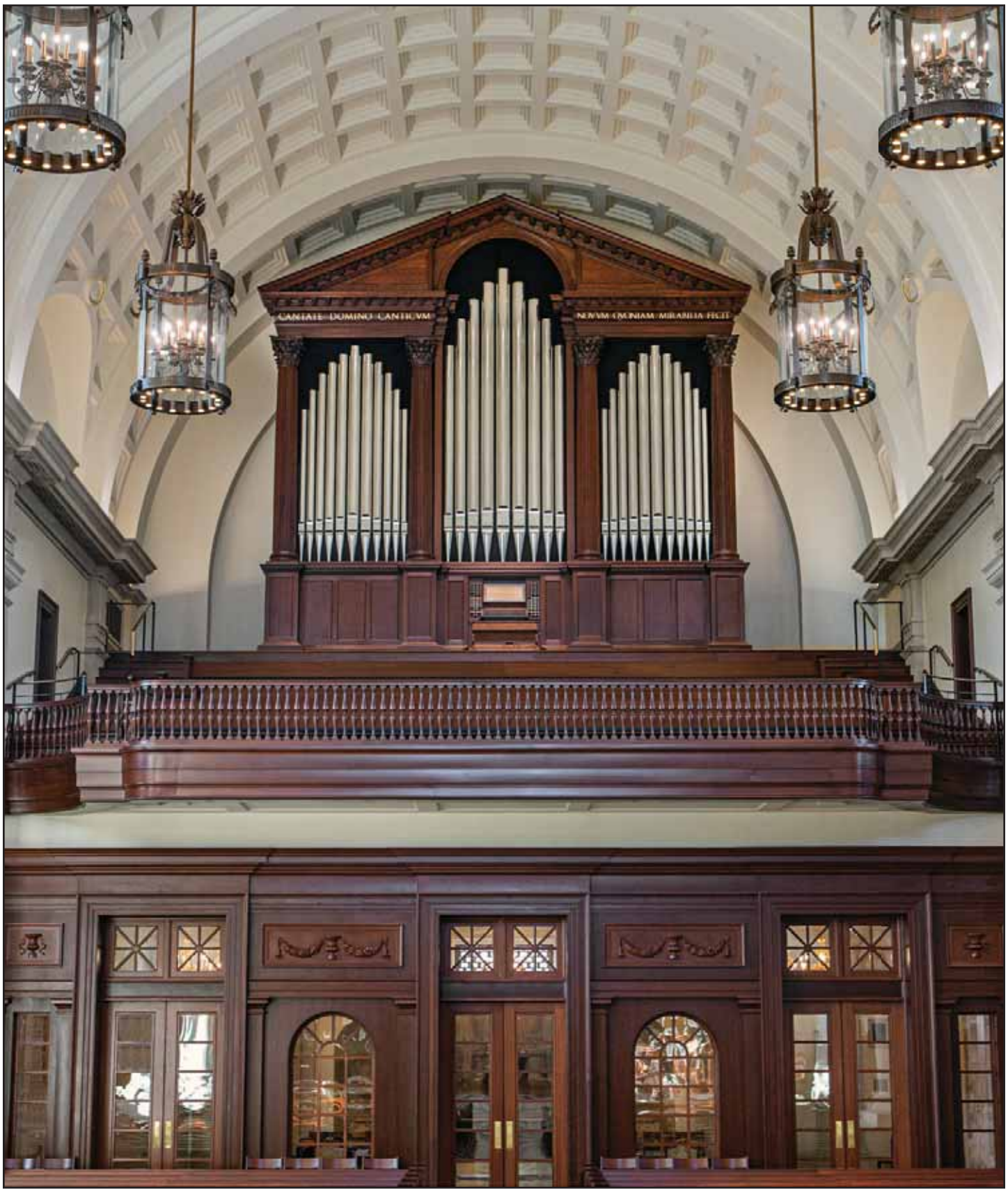
THE DIAPASON

JANUARY 2023



Hillsdale College
Hillsdale, Michigan
Cover feature on pages 20–21

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Isabelle Demers


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Duo MusArt Barcelona


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Hey & Liberis Duo


Christopher Houlihan


David Hurd


Martin Jean


Bálint Karosi


Jean-Willy Kunz


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Renée Anne Louprette


Robert McCormick


Jack Mitchener


Bruce Neswick


Organized Rhythm


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THE DIAPASON

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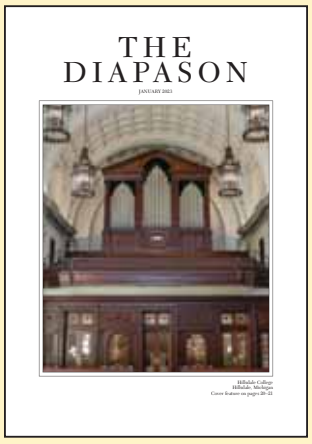

COVER
Paul Fritts & Company Organ Builders, Tacoma, Washington; Hillsdale College, Hillsdale, Michigan 20

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BRIAN SWAGER
Carillon

JOHN BISHOP
In the wind . . .

GAVIN BLACK
On Teaching

Reviewers — **Stephen Schnurr**

Editor's Notebook

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www.TheDiapason.com

20 Under 30 Class of 2023

You are reminded that nominations are open through February 1 for our "20 Under 30" Class of 2023. Submit nominations at www.thediapason.com (click on "20 under 30") or by email (to sschnurr@sgcmail.com).

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider awards and competition prizes, publications, recordings, and compositions, offices held, and significant positions.

Nominations should include the nominee's name, email address, birth date, employer or school, and a brief statement (300–600 words) detailing the nominee's accomplishments and why they should be considered. Please include your own name, title, and company/school/church if applicable, and your email address (or phone number).

Only persons who have been nominated can be considered for selection. Self-nominations are not allowed. Nominees cannot have reached their 30th birthday before January 31, 2023. Persons nominated in past years but not selected may be nominated again.

Evaluation of nominations and selection of members of the Class of 2023 will take place in February. Winners will be announced in the May 2023 issue of THE DIAPASON. The Associated Pipe Organ Builders of America is graciously sponsoring subscriptions for each member of the Class of 2023.

In this issue

This month features the second and final of two articles by Michael McNeil exploring the organs of Gottfried Silbermann and their sounds, powerful and controversial. What does it mean to say that a pipe is voiced "open toe?" Among these organbuilders and organs, who do you think voiced their principals with the most open toes: the 1714 Silbermann at the Freiberg Dom, the 1977 D. A. Flentrop at California State University, or the romantic 1863 E. & G. G. Hook at the former Immaculate Conception Catholic Church, Boston, Massachusetts? Look for the answer to this and other voicing fundamentals in this article. Jonathan Bezdegian introduces readers to sequential chromaticism and the various modes of Louis Vierne's "Toccata" from his *Pièces de fantaisie*. John Bishop, in "In the Wind. . .," reports on the promise of a new generation of craftspeople in the American Institute of Organbuilders.

This month's cover feature spotlights two mechanical-action instruments newly finished for Hillsdale College of Michigan by Paul Fritts & Company Organ Builders of Tacoma, Washington. The college's recently completed Christ Chapel, designed by Duncan Stroik and seating 1,350 persons, houses a large, three-manual organ in the rear gallery of the nave, Opus 45, while the front of the chapel is home to a two-manual choir organ, Opus 44.

2023 Resource Directory

The 2023 Resource Directory is mailed with this issue. You will want to keep this booklet handy throughout the year as your source of information for businesses in the world of the organ, church music, harpsichord, and carillon. Send any updates for the 2024 directory to: sschnurr@sgcmail.com. ■

Here & There

Appointments

Andrew Forrest

Andrew Forrest is appointed president of Orgues Létourneau, Ltée., Saint-Hyacinthe, Québec, Canada. During his 23 years at the firm, Forrest has advanced through the ranks in many capacities including assistant artistic director and, most recently, vice president. In addition, Forrest's activities beyond the company have included service as president of the Associated Pipe Organ Builders of America (APOBA).

As Létourneau's owner Dudley Oakes remarked, "Andrew's many initiatives have improved the company's operation, his work has notably attracted significant clients, and his tireless pursuit of beauty in design and sound have landed him the accolades he justly deserves. It is with great joy that the Létourneau team and I welcome Andrew to the office of president. We have the highest expectations of his work in this capacity." For information: letourneauorgans.com.

Grant Wareham

Grant Wareham is appointed associate organist and choirmaster for St. Thomas Aquinas Catholic Church, Dallas, Texas. Working alongside organist and choirmaster Michael Conrady, Wareham will serve as choirmaster for the parish's chorister program, which follows the Royal School of Church Music Voice for Life program.

Winner of both first prize and audience prize at the 2017 Albert Schweitzer Organ Competition in Hartford, Connecticut, Wareham was also a semifinalist in the 2019 Longwood Gardens International Organ Competition, Kennett Square, Pennsylvania. He earned his Bachelor of Music degree from Rice University, Houston, Texas, in 2018, studying with Ken Cowan, after which he earned a Master of Music degree from the Yale Institute of Sacred Music/School of Music, New Haven, Connecticut, in 2020, studying with Jon Laukvik and Thomas Murray. He is a member of THE DIAPASON's 20 Under 30 Class of 2019. For information: stthomasaquinas.org.

People

Gail Archer (photo credit: Stephanie Berger)

Gail Archer plays recitals: January 6, St. Mary the Virgin, New York, New York; 1/15, St. Michael's Episcopal Church, Marblehead, Massachusetts; 1/19, Concert for Peace, St. Patrick's Cathedral, New York, New York; 1/22, Cathedral of St. Mary of the Assumption, San Francisco, California;

March 5, St. Michael the Archangel Catholic Cathedral, Springfield, Massachusetts; 3/19, Shrine of St. John Paul II, Passaic, New Jersey; April 15, Westport Presbyterian Church, Kansas City, Missouri; 4/30, First Congregational Church, Ann Arbor, Michigan; June 11, Old Palatine Church, Fort Plain, New York. For information: gailarcher.com.

Carol Williams, artist in residence and organist at Peachtree Christian Church (Disciples of Christ), Atlanta,

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This journal is indexed in the The Music Index, and abstracted in RILM Abstracts.

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.

Sursa Competition pre-professional division judges and winners: Brenda Portman, Kirby Koriath, Greg Hand, Daniel Minnick, Zoe Lei, and Andrew Johnson

High school division judges and winners: Brenda Portman, Amanda Moore, Kirby Koriath, Catherine Gullick, Greg Hand, Ellie Sauser, and Haleena Thompson

The Fourth Sursa American Organ Competition was held September 9–11, 2022, at Ball State University, Muncie, Indiana, hosted by the School of Music under the direction of assistant professor of organ Stephen Price. The competition included five pre-professionals and four high school candidates chosen from the preliminary round to compete in the semi-final and final live rounds. Organ repertoire from the 16th to 21st centuries was performed on the three-manual Goulding & Wood Opus 45. On September 10, the judges and music faculty were featured in a concert including solo pieces and the *Concerto for Violin and Organ* by Ukrainian composer Victor Voloshinov.

In the pre-professional division, the winner was **Daniel Minnick** (Eastman School of Music); second prize was presented to **Andrew Johnson** (Peabody Conservatory of Music); third prize was awarded **Zoe Lei** (University of Michigan and a member of THE DIAPASON's 20 Under 30 Class of 2021).

In the high school division, the winner was **Haleena Thompson** (student of Jeffrey Pannebaker, Rockville, Maryland); second prize was presented to **Ellie Sauser** (student of Rachel Spry Lammi, Dayton, Ohio); third prize was awarded to **Amanda Moore** (student of Carolyn Ripp, Richmond, Indiana); and fourth prize went to **Catherine Gullick** (student of Rachel Spry Lammi).

The judges for the live rounds were Gregory Hand, Kirby Koriath, and Brenda Portman (2016 Sursa laureate). The preliminary round judges were Timothy Olsen, Damin Spritzer, and Stephen Price. For information: www.bsu.edu/academics/collegesanddepartments/music.

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Carol Williams

Georgia, hosts the YouTube series, "On the Bench with Dr. Carol." She has completed 59 episodes interviewing mainly organists, learning about their careers. For further information: melcot.com and https://www.youtube.com/@drcarolwilliams.

Nunc Dimittis

David Martin Barnett

David Martin Barnett, 75, of Richmond, Virginia, died November 8, 2022. Born on December 6, 1946, he led a varied career in advertising, broadcasting, computers, welfare agencies, and administration of churches and non-profit organizations, including positions as building administrator of Second Presbyterian Church, Richmond, 2009–2014; and as facilities manager of St. James's Episcopal Church, Richmond, 2010–2013.

Barnett served as treasurer of the Organ Historical Society from 1983 until 2010 and managed the OHS catalog between 2007 and 2010. He was vice president and operations manager of Duboy Advertising, 1974–1999, a Richmond firm specializing in advertising via broadcast media for automobile dealers nationwide. There, he wrote and produced more than 10,000 radio and television commercials for hundreds of clients. Barnett also operated DMB & Co., 1988–2011, designing and building computers and networks for small businesses and homes.

From 1965 until 1986, Barnett was weekend news anchor at radio station WLEE in Richmond and from 1965 until 1970 was announcer, studio engineer, traffic manager, and sales manager at radio station WFMV, Richmond's classical music FM station. In 1964 and 1965, he worked at the *Richmond Times-Dispatch* as a newsroom copy boy.

As an audio components salesman, Barnett was employed between 1969 and 1975 by Audio Fidelity Corporation, a central Virginia audio salon. Between 1970 and 1974, he worked for the City of Richmond as a welfare eligibility technician, supervisor, and child welfare eligibility supervisor, and in a similar role in 1972 for the state. He attended the University of Richmond following graduation from George Wythe High School in 1964.

Barnett served as an officer or member of the National Trust for Historic Preservation, Theatre Historical Society of America, American Theatre Organ Society (several chapters), Organ Historical Society, Cinema Organ Society (UK), Association for the Preservation of Virginia Antiquities, and Virginia Museum of Fine Arts. He volunteered extensively for the Mosque Theater (now the Landmark Theatre) and the Byrd Theatre, where he served as announcer beginning in 1982.

With friends, Barnett installed a nine-rank Wurlitzer organ in his Richmond home. Following closure of Monumental Episcopal Church, Richmond, he helped renovate the 1926 Skinner Organ Company Opus 574 before it was relocated in 1975 to St. Bridget's Catholic Church, Richmond, and subsequently was incorporated into the organ completed in 2014 by Kegg Pipe Organ

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Allegro con fuoco

Bryan Anderson

Elisa Bickers

Jackson Borges

Robert Brewer

Joseph Causby

Tyler Canonico

Vincent Carr

Carson Cooman

Shin-Ae Chun

Angela Kraft Cross

Theo S. Davis

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Builders at the Cathedral of the General Church of the New Jerusalem, Bryn Athyn, Pennsylvania.

James H. Litton

James H. Litton, 87, died November 1, 2022, in Florham Park, New Jersey. He was born December 31, 1934, in Charleston, West Virginia. Recognizing his talent and passion for music, his parents purchased a piano and provided piano lessons at the Mason College of Music and Fine Arts in Charleston. His piano teacher encouraged him to progress to the organ, securing him a position as his assistant organist at a local church to get access to a practice instrument. That teacher later convinced him to pursue his college education at Westminster Choir College, Princeton, New Jersey, studying with Alexander McCurdy. He earned bachelor's and master's degrees in music and continued postgraduate studies at Canterbury Cathedral in England with Allan Wicks.

Litton's choral music career spanned more than 60 years, serving as organist, choirmaster, and music director at the American Boychoir School, Princeton, New Jersey; Washington National Cathedral, Washington, DC; St. Bartholomew's Church, New York City; Trinity Episcopal Church, Princeton; Christ Church Cathedral, Indianapolis, Indiana; and Trinity Episcopal Church, Southport, Connecticut. He also served as organist at several churches during his graduate and undergraduate studies at Westminster Choir College (now Rider University) and while in high school.

Litton toured with his various choirs and led choral festivals worldwide. He prepared his choirs for performances of major works with many of the world's orchestras and for several dozen recordings, including a track with the American Boychoir on a platinum album by Michael W. Smith, *Go West Young Man*. As organist, Litton played organ recitals throughout the United States, Canada, Europe, South Africa, and Asia.

Litton was assistant professor of organ and head of the church music department at Westminster Choir College and the C. F. Seabrook Director of Music at Princeton Theological Seminary. He also served as visiting lecturer at Virginia Theological Seminary, Alexandria, and at Sewanee: The University of the South.

A Fellow of the Royal School of Church Music, Litton was awarded honorary Doctor of Music degrees from the University of Charleston and from Westminster Choir College of Rider University. The Litton-Lodal music directorship of the American Boychoir School was endowed by a gift from Jan and Elizabeth Lodal in honor of his career.

As a member and vice chairman of the Episcopal Church's Standing Commission on Church Music, he participated in the preparation and publication of *The Hymnal 1982*. He was also the editor of *The Plainsong Psalter* for the Episcopal Church. Litton was a cofounder in 1966 and former president of the Association of Anglican Musicians. He also founded choral ensembles in West Virginia, Connecticut, Indiana, New Jersey, and New York.

James Litton met his late wife, Lou Ann, in seventh grade in Charleston, West Virginia, brought together by their mutual love of music. They married after graduating from college in 1957.

James H. Litton was predeceased by his wife Lou Ann. He is survived by his son Bruce Litton and daughter-in-law Patricia of Bedminster, New Jersey; daughter Deborah Purdon of Maplewood, New Jersey; son David Litton and daughter-in-law Carol Dingeldey of West Hartford, Connecticut; and son Richard Litton and daughter-in-law Alysia of Wall Township, New Jersey; sister Betty Ray of Charlottesville, Virginia; and three grandchildren. A funeral was held on November 12 at Trinity Church, Princeton. Burial will take place at a later date at the Church of St. Mary the Virgin in the village of Litton in Somerset County and the Diocese of Bath and Wells in England. Memorial gifts may be made to the Association of Anglican Musicians James Litton Grant for Choral Training (anglicanmusicians.org/litton-gift) and the Alzheimer's Association (alz.org).

Wayne Kerr Riddell

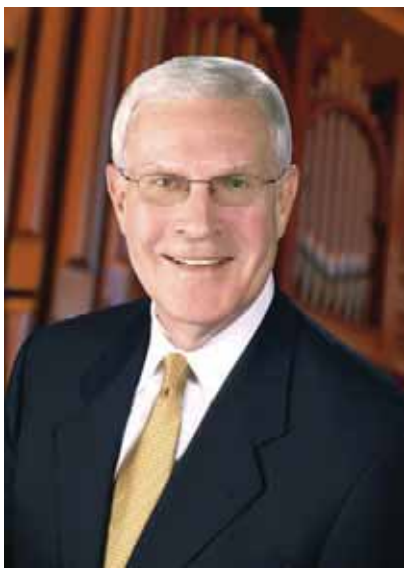
Wayne Kerr Riddell, 86, died November 6, 2022. Born September 10, 1936, in Lachute, Québec, Canada, he began playing organ in the local United Church when he was 14. Graduating in 1960 from McGill University, Montréal, he taught music and singing in the public school system. In 1968 he joined McGill's faculty, where he taught keyboard harmony, ear training, and choral conducting, and was head of choral studies. At the same time, he worked in church music for congregations including Westmount Park Church, Erskine United Church, and American United Church. For 14 years he was director of music at the Church of St. Andrew and St. Paul. In 1976, he founded The Tudor Singers, a professional choir that toured the United States, Canada, and Europe. McGill University awarded him a Doctor of Music degree in 2014. He would serve as competition adjudicator, choral workshop clinician, guest conductor, mentor, and philanthropist.

Wayne Kerr Riddell was predeceased by his life partner, Norman Beckow. A memorial service was held at the Church of St. Andrew and St. Paul on November 22. Memorial gifts may be given to the Wayne Riddell Choral Scholarship Fund, McGill University (mcgill.ca), or to the music program, the Church of St. Andrew and St. Paul, Montréal (standrewstpaul.com).

Ned Rorem, 99, died November 18, 2022, in New York, New York. He was born in Richmond, Indiana, on October 23, 1923. The family would move to Chicago where Rorem was educated at the University of Chicago Laboratory Schools and the American Conservatory of Music. He studied at Northwestern University before attending the Curtis Institute of Music, Philadelphia, and The Juilliard School, New York City. Rorem was raised a Quaker, and this influenced the composition of his organ work, *A Quaker Reader*, based on Quaker texts.

In 1966 he published *The Paris Diary of Ned Rorem*. This was followed by *Later Diaries 1951–1972* in 1974 and *The Nantucket Diary of Ned Rorem, 1973–1985* in 1987. Rorem wrote essays collected in the anthologies *Music from Inside Out* (1967), *Music and People* (1968), *Pure Contraption* (1974), *Setting the Tone* (1983), *Settling the Score* (1988), and *Other Entertainment* (1996). He was the subject of a 2005 film, *Ned Rorem: Word & Music*. He composed in a wide variety of genres, including operas, orchestral, and chamber music. He also wrote extensively for organ and organ with choral and orchestral forces.

Ned Rorem was predeceased by his life partner, organist James Roland Holmes, in 1999.



Frederick Lewis Swann

Frederick Lewis Swann, 91, died November 13, 2022. Born July 30, 1931, in Lewisburg, West Virginia, he was the son of a Methodist pastor (and later bishop). He began taking piano lessons at age five from the organist at Market Street Methodist Church, Winchester, Virginia, and soon thereafter began taking organ lessons. He began playing his first church services at age ten

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Lost arts

The stone carvings in an ancient cathedral, the sparkles of light on Rembrandt's tunic, the deep colors of a Tiffany lampshade, the intricacies of a Renaissance tapestry. These are all experiences available to us as we travel to ancient sites and visit museums. They are living testaments to the skills of artists and artisans, expressing their visions, observations, and thoughts in physical media. Did Rembrandt mix his paints from gathered materials as observed in artworks already old when he viewed them? Did he know that his paints would retain their colors and stay on the canvas for 350 years? Visit a modern artists' supply store, and you will find rack upon rack of tubes of pre-mixed paints from different manufacturers. Do they expect that their products will last on canvas until the year 2352? Do the artists who buy and work with those paints trust that a glimmer of light on the nose of a subject will beguile viewers three centuries from now?

We play and listen to centuries-old organs, experiencing the same lively sounds that musicians and congregations heard over 600 years ago. We marvel at the monumental organ cases, knowing that they were built without the aid of electric milling machines. Perhaps some of us have tried to saw a board from a log by hand. I have. I can tell you it is hard work; it is tricky to produce a board that is anything like straight; and it takes a long time. We read that eighteenth-century organs took eight or ten years to build. Even so, Arp Schnitger (1648–1719) produced ninety-five new organs, forty-eight of which survive. Multiply that by the number of boards sawn by hand—case panels, toeboards, rackboards, keyboards, stop action traces, and hundreds of thousands of trackers. That many organs is a significant life's work for a modern organbuilder. And remember, delivering a pipe organ in those days involved oxcarts and rutted dirt (or mud) roads. Or did Mr. Schnitger set up a workshop in each church, casting metal and soldering pipes on site? That would simplify the logistics.

Something like 2,500 "Hook" organs were built between 1827 and 1927 by E. & G. G. Hook, E. & G. G. Hook & Hastings, and Hook & Hastings. Organs were shipped from the workshops in Boston to churches below the Mason-Dixon Line before the Civil War, to California, and throughout the Midwest. By then, steam ferries and railroads were available to make shipments easier—the tracks ran right into the workshop. During the same period, builders like Henry Erben, George Hutchings, George Stevens, and George Jardine, among many others, combined to build thousands of organs across the United States. With the introduction of electricity to pipe organ keyboard and stop actions, Skinner, Möller, Austin, Schantz, Kimball, and others combined to build as many as 2,500 new pipe organs a year in American churches during the 1920s.

Here's to the crabgrass, here's to the mortgage . . . .

So sang Allen Sherman in his 1963 smash hit recording, *My Son the Nut*, the same album that included "Hello Muddah, Hello Fadduh. . . ." The song was about the migration from cities to suburbs in the 1950s: "walk the dog and cut the grass, take the kids to dancing class, Jim's little league got beat again."[1] During the 1950s and 1960s, suburban churches blossomed. The populations of towns surrounding Boston, Philadelphia, Chicago, New York, and countless other cities exploded. Twenty years ago, I served a church as music director in a suburb of Boston that never had more than 2,000 residents until the circumnavigating commuter highway Route 128 (now I-95) was built around 1960. Within ten years, there were 15,000 residents, and the little country Congregational church built an impressive new sanctuary with an extensive parish house and a three-manual organ.

Many if not most of those powerful suburban congregations commissioned new pipe organs. Where I grew up, the ubiquitous New England town square had two or three competing churches. One town near home had two three-manual Hook organs built in 1860 and 1870. Another had three Aeolian-Skinners. And by the time I graduated from high school, my hometown had two organs by Charles Fisk, one of which has its fiftieth anniversary this year.

A new wave

Through the 1960s, 1970s, and 1980s, hundreds of American churches committed to commissioning new organs built by "boutique" builders of tracker organs, many of which replaced impressive and valuable electro-pneumatic-action organs. Of course, many of those organs had in turn replaced impressive and important nineteenth-century organs. The Andover Organ Company, then led by Charles Fisk, was among the first of the new wave of organ companies. Charles Fisk spun off to start what became C. B. Fisk, Inc., along with the founding of, in no particular order, eponymous organ companies such as Noack, Roche, Brombaugh, Bozeman-Gibson, Bedient, Taylor & Boody, Dobson, Visser-Rowland, and Jaeckel. Casavant started building tracker organs and firms like Wilhelm, Wolff, and Létourneau spun off from there in the following years.

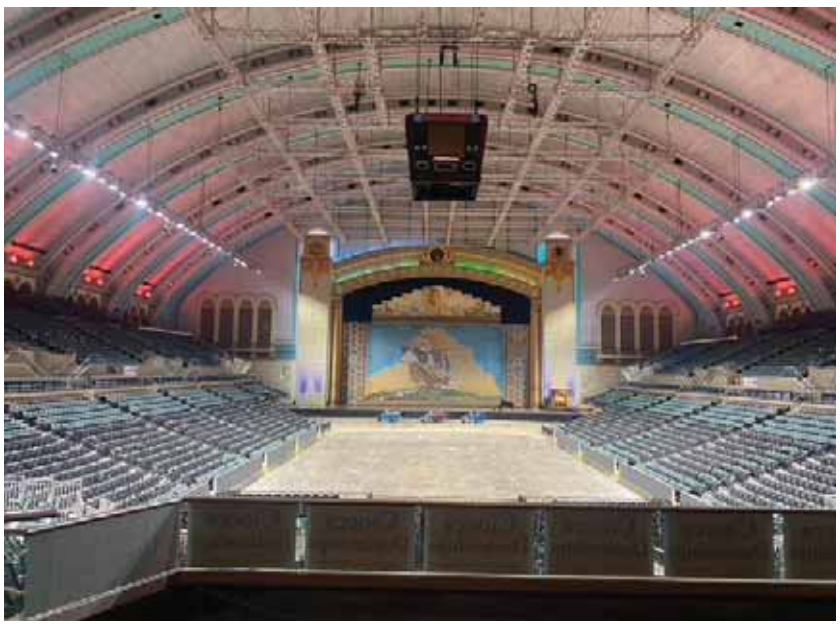
As some of the "older" new firms began "aging out," a new wave of impressive companies came along such as Juget-Sinclair, Richards, Fowkes & Co., and Paul Fritts, and companies like Nichols & Simpson and the revitalized Schoenstein & Co. started building new electro-pneumatic-action organs of high quality inspired both by the electric-action masterpieces of the early twentieth century and by, I believe, the increasingly high standards of the boutique organ movement. Toward the end of the twentieth century, American organbuilding was a vital, if small industry producing beautiful instruments of all descriptions at a rapid rate.

American organbuilders gathered in Washington, DC, in September 1973 to discuss formation of a new professional organization that would take the name American Institute of Organbuilders. This purpose statement was published in the program book for that gathering:

- to be the first such convention in recent times in North America and to be a model for future conventions of this type to be held regularly;
- to promote the exchange of principles and ideas among established organbuilders to aid in the improvement of the instrument while lowering its costs and ensuring the security of our future;
- to educate ourselves in potential new technologies and construction procedures, some of which are being employed by other industries and arts but perhaps not yet fully realized and exploited by organbuilders;
- to provide the many suppliers of organ parts and materials, many of which are new to our field, with the opportunity to display and demonstrate their developments and ideas where many builders may jointly view and discuss these products;
- to study some general business problems of concern to the organ industry, and to propose courses of action that might be taken by organbuilders, both individually and collectively, to alleviate these concerns;
- to enable social exchanges between organbuilders and their families; to provide families of organbuilders with the opportunity to share in the appreciation of the greater glories of the profession through mutual enjoyment of a convention environment and its program of entertainment designed for all.

The last decades of the twentieth century were very productive for American organbuilding, and we must not forget the vast number of European organs imported to the United States. E. Power Biggs famously purchased an organ from Flentrop that was installed in the Busch-Reisinger Museum (now Busch Hall) at Harvard University in 1957. He made it instantly famous with his fabulously successful series of recordings, *Bach: Great Organ Favorites*. Many of my friends and colleagues, myself included, cite those recordings as influential to devoting a lifetime to organbuilding. That organ was followed by a flood of Flentrops crossing

Organbuilders under 40 at the 2022 convention of the AIO (photo credit: The American Institute of Organbuilders)



Boardwalk Hall, ready for AIO concert. The console is to the right of the stage. The two main organ chambers are visible on either side of the stage. (photo credit: John Bishop)

the Atlantic, a wave greatly advanced by Fenner Douglas, professor of organ at Oberlin in the 1960s and early 1970s, whose influence led to at least dozens of Flentrops installed in American churches and universities, notably those at Oberlin College and Duke University. Also in 1957, Trinity Lutheran Church in Cleveland, Ohio, installed a four-manual, sixty-five-rank Beckerath organ, three years before the monumental five-manual Beckerath organ was installed at Saint Joseph's Oratory in Montreal.

As the twentieth century came to a close, a significant decline in church attendance was well underway. Churches continue to close at an increasing rate. And toward the end of the last century, there was a dip of interest in playing the organ. When I was a student at Oberlin in the 1970s, there were over fifty organ majors in four bustling studios. Fifteen years later, there were fewer than ten. Several colleges and universities closed their organ departments, churches with traditionally active music programs began having trouble filling empty jobs, and for a while things were looking pretty grim for the American pipe organ.

I am carving time into rough blocks for my own convenience, but as the twenty-first century got underway, a fresh wave of brilliant young organists appeared. Stephen Tharp and Ken Cowan, now in their late forties and early fifties, led the pack forging virtuosic concert careers. They were followed in no particular order by Paul Jacobs, Isabelle Demers, Nathan Laube, Katelyn Emerson, and many others, raising the art of organ playing to unprecedented heights. Concurrently, especially following economic lows following 9/11 and the near collapse of the American economy in 2008, noticeably fewer churches embarked on expensive organ renovation or new organ projects. Many of us in the organbuilding trade wondered silently and increasingly out loud if we were heading toward the end of the pipe organ industry.

Convention

The American Institute of Organbuilders held its annual convention in Atlantic City, New Jersey, October 8–12, 2022. More than 300 members gathered in a convention hotel there to be immersed in the work of the Historic Organ Restoration Committee that is more than halfway through the herculean task of restoring the legendary Boardwalk Hall organ with seven manuals and 449 ranks. Built by Midmer-Losh, Inc., between 1929 and 1932 (Opus 5550), the Boardwalk Hall organ is the largest in the world, not by ranks (The Wanamaker Organ has more), but with 33,112 pipes. Many of the ranks have eighty-five pipes or more. The committee is about eight years into the project and anticipates completion in 2030. I will bet we will have another convention there then. (See the cover feature for this organ in the November 2020 issue.)

A convention of the AIO typically includes a lot of time riding buses to see organs throughout an area. Because of the huge attraction at the center of this convention, we had just one day of bus travel to visit three marvelous organs in the Philadelphia area: C. B. Fisk, Inc., Opus 150 (2016) at Christ Church, Episcopal, Philadelphia; Aeolian-Skinner Opus 948 (1936) at St. Mark's Church, Episcopal, Philadelphia; and the instrument by Kegg Pipe Organ Builders (2014) at Bryn Athyn Cathedral, Bryn Athyn, Pennsylvania. These are three very different and very distinguished organs, all beautifully demonstrated, and all terrific examples of the art of

Conventioneers enjoying lunch at Bryn Athyn Cathedral (photo credit: John Bishop)

American organbuilding. At the convention hotel, perhaps the only large hotel in Atlantic City that does not boast a casino, we heard lectures about the history of the Boardwalk Hall organ, the economics of refurbishing rather than replacing damaged old organ pipes, and the art of structuring a contract to define an organ project, among others. Nathan Laube, the brilliant recitalist and teacher I mentioned earlier, lectured organbuilders about his ideal of the modern organ console—his conclusion, keep it simple.

In the past, I have written in detail about the organs we heard after attending a convention. This time, I want to celebrate the trade. I have related an off-the-cuff bird's eye view of American organbuilding over the past century to put in context what I am observing now. In addition to our work aiding the sales of vintage pipe organs and dismantling those organs to be delivered to workshops for renovation, the Organ Clearing House is privileged to work with many of our admired companies, assisting with the shipping, hoisting, assembly, and installation of their new organs. This allows us intimate exposure to the methods and practices of a variety of firms and close associations with their largest organs.

While varying styles of worship and the proliferation of digital instruments has consumed much of the market for simple pipe organs, it is clear that we are in an age of monumental new instruments. Noack, Fritts, Fisk, Schoenstein, Richards, Fowkes, Létourneau, Buzard, and Parsons, among others, have built exceptional new organs in the last five years. All of them carry forth the 500-year tradition of organbuilding, many aided by Computer Numerical Control (CNC) routers. These expensive but efficient machines use computer programs to interpret an organbuilder's drawings to produce repetitive parts automatically, to drill windchest tables, to make toeboards, rackboards, skyracks, and countless other organ parts with precise perfection. Ten years ago, only a few shops had them, now some have two that grind along in the corner of a shop while the organbuilders are free to do the interpretive work that a machine cannot do.

A couple important firms have recently closed. After a century of work and producing more than 2,500 organs, the Reuter Organ Company in Lawrence, Kansas, stopped most operations on December 1. While they remained profitable until the end, as the senior staff reached retirement age, other administrative staff chose not to step in to continue the business. The closure of August Laukhuff GmbH, a huge and important organ supply firm in Weikersheim, Germany, is having a profound effect on American companies. Many organbuilders have long relied on Laukhuff for organ blowers, electric

C. B. Fisk, Inc., Opus 150 (2016), Christ Church, Philadelphia (photo credit: John Bishop)

parts like slider motors and pull-down magnets, keyboards, polished façade pipes, action chassis, and countless other widgets essential to the trade. Other firms are working to fill in the gaps, but this remains an important loss.

The AIO has a relatively new tradition of having a special dinner for members under thirty years old. Since the conventions in 2020 and 2021 were postponed because of covid, this year's dinner included all members under forty, and there were more than thirty in attendance. I was thrilled to realize that in a trade heavily populated by older people, more than ten percent of those attending this convention were under forty. I had wonderful conversations with many of them and was heartened by their excitement and commitment to continuing the art.

This year's AIO Convention was particularly high-spirited with enthusiasm for our trade abounding. Nathan Bryson, convention chair and curator of the Boardwalk Hall organ, was an enthusiastic and welcoming host. His excitement for his job is evident in the attitudes of the members of the Historic Organs Restoration Committee, both staff and volunteers. My many conversations with our younger colleagues were highpoints of the week for me. I was happy to hear their enthusiasm about their work. Some

(photo credit: Félix Müller)

newcomers to the trade expressed to me their amazement at the rich history of the organ and the complexities of building, restoring, and repairing them. A couple of the younger participants were in the process of starting new workshops, and their excitement was infectious. Many of the younger members are women, bringing lively diversity to our gathering.

Whenever I am with colleague organbuilders, I hear stories of how they got interested in the organ when they were kids, how the first years of learning piqued their interest enough to devote their lives to the trade. I love comparing notes about solving problems. I love hearing about new materials, methods, machinery, and tools that save time and money, and I love the comradery of spending time with like-minded people.

Above all, I celebrate what seems to be a bright future for American organbuilding. Churches are investing in large expensive projects, and many of our colleague firms have years of contracted work spreading ahead of them. Perhaps most important, I believe that American organ playing is the best it has ever been. As long as there are brilliant, compelling musicians to play on the instruments we build, there will always be new organs to build. Keep working hard, my friends. ■

Notes

1. In fact, the couple singing that song winds up fleeing the suburbs to return to the city: "Back to the crush there, hurry let us rush there, back to the rat race, don't forget your briefcase, back to the groove there, say, why don't we move there, away from all this sweet simplicity."

Sequential chromaticism and "modal mixture" in Louis Vierne's "Toccata"

By Jonathan Bezdegian

The "Toccata" from Louis Vierne's *24 Pièces de Fantaisie* was composed in Paris in December 1926. It was published as the final composition in the "Deuxième suite," opus 53, in September 1927 by Lemoine. "Toccata" is dedicated to Alexander Russell,[1] the director of music for the Wanamaker store in New York City and the first Frick Professor of Music at Princeton University. He also served as Vierne's eastern manager for his 1927 American concert tour.

As Vierne's American concert manager, it seems obvious that Russell would bring Vierne to Princeton University as part of his American concert tour. However, this was not the case. There is no mention of a concert or of Vierne even visiting Princeton in university documents or publications. Rollin Smith makes a definitive statement after compiling this information, "Obviously Vierne never came to Princeton."[2,3] Regardless, Vierne's visit to America was of paramount importance to his organ compositions, especially his *24 Pièces de Fantaisie*.

Regarding "Toccata," many do not realize the significance of a unique detail in its registrational scheme. Vierne calls for the addition of super couplers (*octaves aiguës*) in measures 148 (via the Récit) and 156 (via the Positif); it was his way of paying homage to American organbuilding.[4] This is the first time Vierne calls for the use of these couplers in his *24 Pièces de Fantaisie*. More importantly, the specification of the 1868 rebuild of the Cathedral of Notre Dame organ by Aristide Cavaillé-Coll in Paris did not have super couplers—there were only sub couplers (*octaves graves*) on all five manuals.[5]

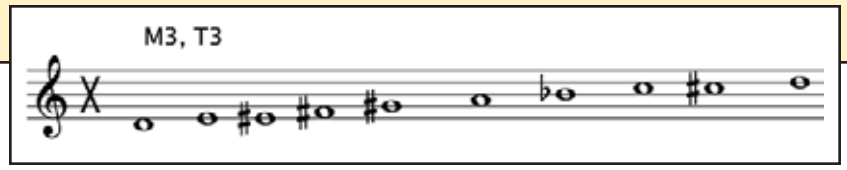
While super-octave couplers were not yet used by organbuilders in France at the time, American organbuilders incorporated these couplers and other novelties in their consoles. Vierne experienced these features during his American tour and was quite impressed.[6] Thus, it seems only fitting that he wanted the performance of his music to adequately showcase instruments constructed by American builders.

Compositional matters in "Toccata" require particular attention. Close study of this popular and intense work reveals an abundance of sequential material, the combination of Gregorian modes with modes of limited transposition, and more structured use of harmony when compared to other works from *24 Pièces de Fantaisie*. Analysis of Vierne's organ music is certainly a challenge. The "Toccata" reveals many strange situations that require a unique understanding of modes and functional harmony. The goal of this article is to aid in the clarification of these situations.

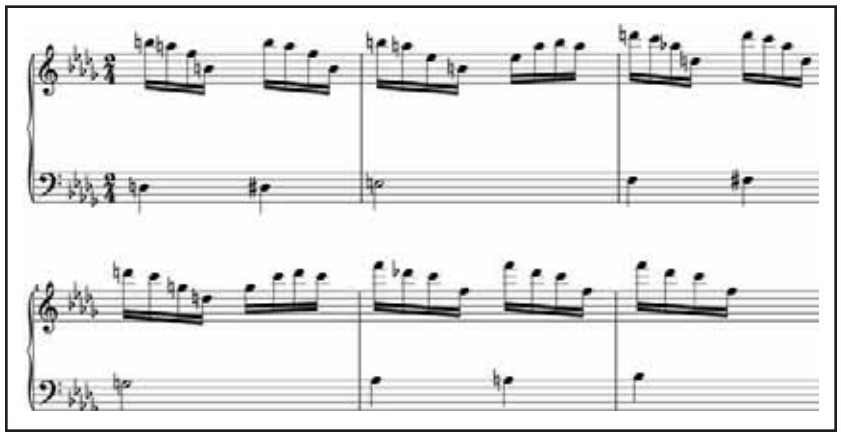
The toccata's form is ABA′ with coda. Throughout the composition, Vierne uses B-flat and D minor scales, C-sharp Phrygian mode, and modes 1, 2, and 3 from the modes of limited transposition. Vierne was not an advocate of structured harmonic writing. When studying his organ works, one is immediately struck by the characteristics of intense chromaticism and moving from one chord (or scale/key center) to another with virtually no warning or apparent methodology—that is the point. This attribute makes his organ music spontaneous, organic, and exciting. For Vierne, freeing himself from the bonds of structured compositional practices allowed him to make music in a natural, more musical way.[7]

The first two pages of the score present a relatively straightforward analysis using the B-flat (melodic) minor scale (note the copious use of G- and A-naturals throughout).[8] The first three pages outline the A theme.[9] Below is an analytical chart of measures 1–23. The chart below contains the measure, scale, and chord found in each:

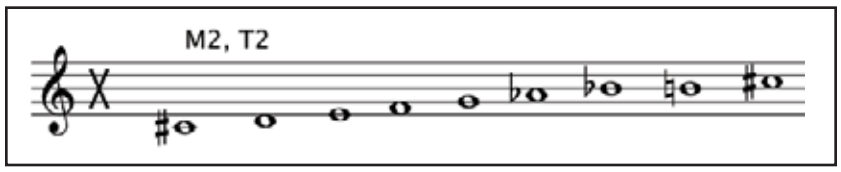
Measures 1–4, B-flat minor	i
5	VI^{7}-i
6	i-III+
7–8	VI^{6}
9	ii^{Ø7}
10	IV^{7}
11–12	vii°7/V (dom. pedal)
13	V
14–15	i
16–17	VI^{7}
18	bII^{7}
19	ii^{Ø7}
20–23	vii$^{°7}$/V (dom. pedal)



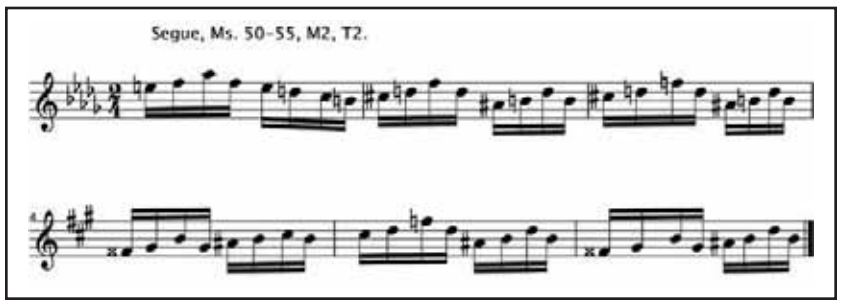
Example 1a: mode 3, transposition 3 scale



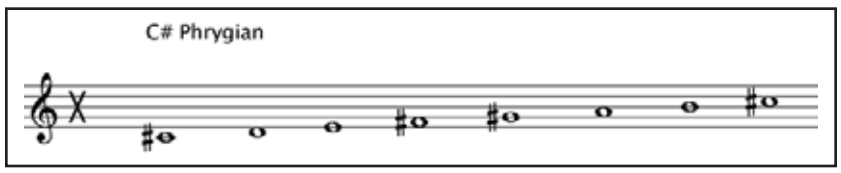
Example 1b: measures 31–36 (reduced to outer voices) for comparison



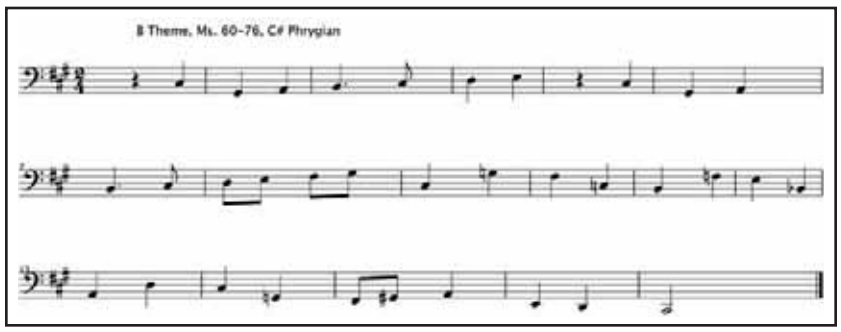
Example 2: mode 2, transposition 2 scale



Example 2b: segue passage, measures 50–55 for comparison



Example 3a: C-sharp Phrygian scale

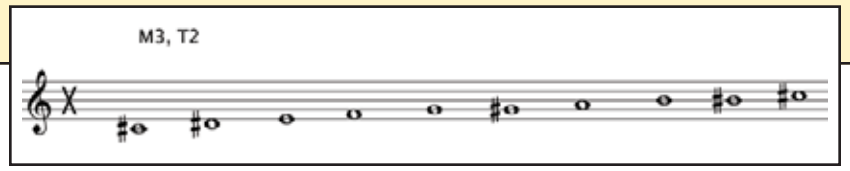


Example 3b: B theme for comparison

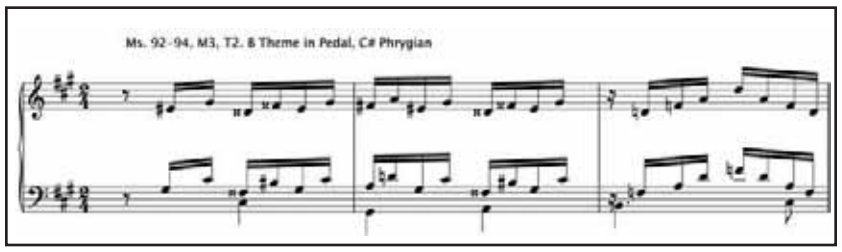
The next seven measures contain a descending chromatic sequence. Measures 24–26 are the first part of the sequence. Measure 27 contains a vi^{ø7}/V (V designating a dominant pedal) that connects this sequence to its repeat in measures 28–30. The chords are the same, but they are revoiced, and the pedal/bass part is now in eighth notes. Due to the chromaticism, it is virtually impossible to label measures 28–30 with our current Roman numeral system—at least in a sensible way. This is a common issue when analyzing Vierne's organ works.

However, measures 31–36 present a strange problem. Our relatively standard analysis quickly falls apart as the sonorities encountered do not coincide with B-flat minor at all. This is the first introduction of a mode of limited transposition: mode 3, transposition 3 (M3, T3). Vierne uses this mode seamlessly due to the common tones found between the B-flat minor scale and the preceding sequential measures. (Be cognizant of enharmonic equivalence when studying **Examples 1a** and **1b**.)

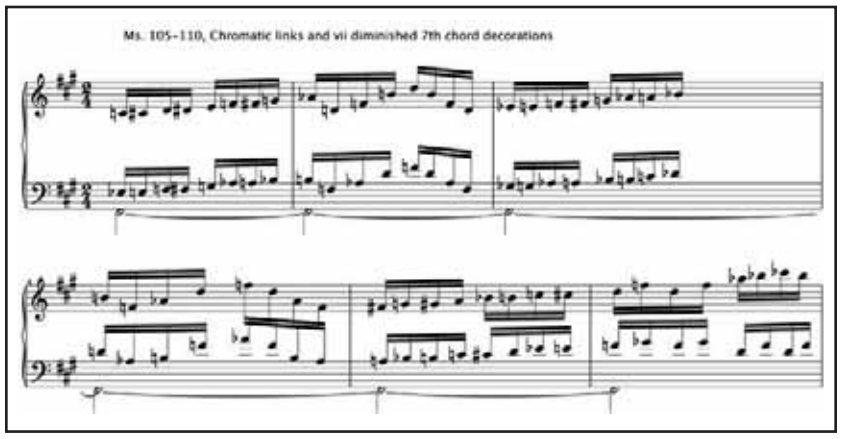
When comparing the M3, T3 scale to the measures in question (reduced to the outer voices), one encounters some non-scale tones. The B-natural in the upper voice in measures 31–32 can be argued as a continuation of the downward chromatic sequence. The D-sharp in the bass is a passing tone. Lastly, the G-naturals in the upper voice and in the bass in measure 34 are also passing tones. This is evident when they are viewed as a connection to measures 35 and 36 where the key of B-flat minor (and Roman numeral analysis) continues. Consult the chart below for the analysis. Note that measures 36–38 contain another sequence.



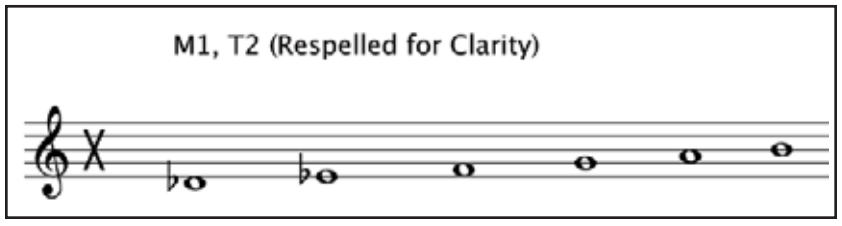
Example 4a: mode 3, transposition 2 scale



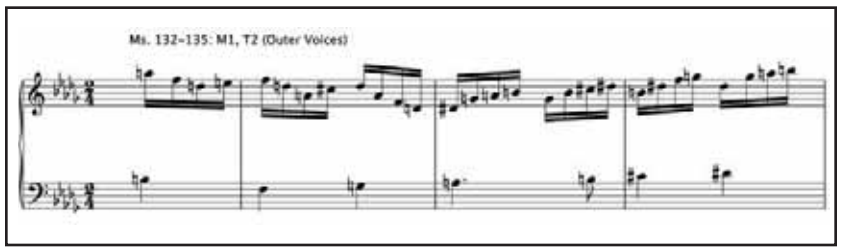
Example 4b: measures 92–94 for comparison



Example 5: Measures 105–110



Example 6a: mode 1, transposition 2



Example 6b: Measures 132–135 for comparison (note the enharmonic tones)

Measure 35, B-flat minor	v^6, V^6
36	$i^{(9)}$, IV^7
37	VII^7, III^7
38	VI7, bII^7
39	V
40–41	i

In measures 42–49, the key of D minor emerges, reached via a fully diminished vii chord achieved by common tone with B-flat minor (D-flat/C-sharp enharmonic equivalent).[10] The recurring A dominant pedal point keeps the listener locked onto the new key until reaching a segue to the new B theme.

Measures 42–43, D minor	$vii^{\circ 7}$/V
44–45	i
46	i^7, $vi^{\emptyset 7}$
47	i
48	IV^7, i^7
49	$vi^{\emptyset 7}$

The segue to the B theme is in measures 50–55. The notes are derived from mode 2, transposition 2. Below is a replication of the segue and the M2, T2 scale for comparison. The non-scale tone of C in measure 50 (the seventh note in **Examples 2a** and **2b**) is a passing tone.[11]

This meandering material forms an ostinato that accompanies the new, B theme in C-sharp Phrygian. It is first encountered in the bass in measure 60.[12]

The B theme is first introduced in the pedal in measures 60–76. The theme is seventeen measures long and in two parts. The first spans eight measures and is clearly in C-sharp Phrygian. The second portion is more chromatic. Both the C-sharp Phrygian scale and theme are demonstrated in **Examples 3a** and **3b**.

While the first eight measures are clear to understand regarding the Phrygian mode, the second, chromatic portion is rather perplexing. However, the accompaniment that begins in measure 68 (where the second portion of the B theme starts) is another descending chromatic sequence. Thus, Vierne is able to blend the C-sharp Phrygian mode with these chromatic, non-scale tones seamlessly.

In measure 76, the B theme moves to the soprano. It is an exact repeat of its first statement. However, this time the accompaniment contains non-C-sharp Phrygian tones from mode 3, transposition 2—this mode and transposition will take over in measure 92. Pay close attention to another descending chromatic sequence beginning in measure 84.

The B theme undergoes a miniature development in measures 92–115. A fragmented version of the B theme returns to the bass (still in C-sharp Phrygian) while juxtaposed with new rhythmic patterns in the accompaniment from M3, T2. The constant resurgences of a D-natural in the accompaniment are from the C-sharp Phrygian mode (**Examples 4a** and **4b**).

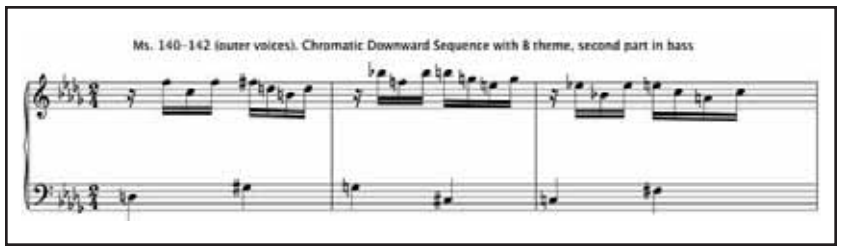
By measure 100, the remaining portion of the B theme is in M3, T2. Ultimately, in measure 104, the theme devolves to a pedal point on F—the dominant of B-flat minor. Measures 104–115 serve as a decoration of the $vii^{\circ 7}$ chord from B-flat minor (respelled for ease of reading: A-flat, B, D, F). The diminished chords are linked by chromatic scales that rise in pitch and create tension and anticipation before reaching the recapitulation in measure 116 (**Example 5**).

The recapitulation is not an identical repeat; much of the material is reharmonized, thus the A′ designation. The recapitulation spans from measure 116 to measure 147. Measures 116–128 are charted below.

Measures 116–117, B-flat minor	i
118	i, ii°
119	i
120	VI
121	iv
122	$ii^{\circ 7}$
123	V
124	$ii^{\circ 7}$
125	III
126	$ii^{\circ 7}$
127	III
128	$ii^{\circ 7}$

Measure 129 is rather unusual. If one follows the original A theme, this is the point where the key of D minor is reached via a fully diminished seventh chord ($vii^{\circ 7}$). The pitches in measure 129 indicate a seventh chord, but the addition of a G-sharp prevents the sonority from being fully realized.[13] The new C-sharp minor seventh chord adds richness and color and seems to foreshadow what is yet to come—a sudden arrival of the B theme (in the bass) in measure 132, this time in mode 1, transposition 2 (**Examples 6a** and **6b**).

Louis Vierne at the console of the organ in the Wanamaker Store, New York City



Example 7: Measures 140–142 (outer voices)

The accompaniment contains whole-tone scales from T2 and is connected via a vii$^{\emptyset 7}$ chord from B-flat minor in measures 136–137. Note the presence of another descending chromatic sequence in measures 140–147. While this sequence is a bit different in presentation (especially with the meandering repetitions in measures 145–147), the effect is the same for harmonizing the chromatic second portion of the B theme (**Example 7**).

The coda begins in measure 148. The initial auditory response at the arrival of this measure is one of "sensory overload" as Vierne employs Mode 2, T2 over an F-sharp pedal point.[14] Vierne will alternate transposition 2 and transposition 3 from mode 2 until the downbeat of measure 156, where he will retain transposition 2 and switch to an F pedal point. The ensuing scales contain passing tones not found in mode 2, transposition 2—they are approached and left by step.[15] Below is a chart analyzing measures 148–159 by mode and transposition.

Measure 148, Mode 2	T2
149	T3, T2
150–151	T3
152	T2, T3 (last 2 16ths)
153	T2, T3 (last 2 16ths)
154–159	T2

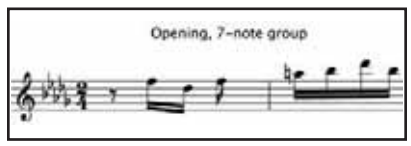
The F pedal point in measure 156 serves as an anchor to the dominant of B-flat minor, which re-emerges in measure 160. Vierne uses the augmented III chord and dominant-seventh chord above the opening seven-note group heard in the beginning of the "Toccata," thus creating a relentless, closing section of the coda. Measures 160–179 are charted below.

Measure 160, B-flat minor	III^{+}, V^{7}
161	i
162	III^{+}, V^{7}
163	i
164–168, descending chromatic chords	
169–179, B-flat minor	

The Toccata's final page contains a descending chordal passage from measures 164–168. The bass gains momentum and rises chromatically in a rapid succession of sixteenth notes. One encounters a return of the opening seven-note group heard at the beginning of the "Toccata" in measure 169. Finally, the constant arpeggiation of the tonic chord (eight measures!) brings the piece to an abrupt close (the last piece of material the listener encounters before the close is the seven-note group heard in the bass). Because of the absence of a normal ritardando—Vierne specifically indicates *senza ritardando*—this piece often leaves the listener with a sense of bewilderment and uneasiness.

Not to create a whimsical comparison, but the feeling of bewilderment is also common when attempting an analysis of Vierne's music! Analyzing music is no easy task, and Vierne's music is no exception. "Toccata" reveals many peculiar situations that require a different way of analytical thinking. These situations involve various uses of sequential material, Gregorian modes, and the modes of limited transposition. Vierne seamlessly combines all of these elements, resulting in a mesh of chromaticism and thematic material. It is this combination that gives his music its signature sound and character. Understanding the various elements of Vierne's unique harmonic language is paramount in unlocking the mysteries behind the sound of his music. Hopefully, the information presented in this article will aid in the discovery of new analytical techniques for enthusiasts and disciples of Vierne's *oeuvre*. ■

Louis Vierne at the console of the Kilgen organ in Saint Francis Xavier Catholic Church, Saint Louis, Missouri



Notes

1. Rollin Smith, *Louis Vierne: Organist of Notre-Dame Cathedral* (New York: Pendragon Press, 1999), 416.

2. Ibid.

3. During Vierne's American concert tour in 1927, Princeton University's chapel and Skinner Organ Company organ were not yet completed. Completion came the following year. See: https://chapel.princeton.edu/chapel/history and https://chapel.princeton.edu/chapel/chapel/mander-skinner-organ. If Vierne had come to Princeton, he would have played the four-manual Aeolian organ installed in 1916 in Procter Hall. That organ no longer exists. See: https://www.princeton.edu/~gradcol/album/picsphall.htm.

4. Louis Vierne, *Pièces de Fantaisie in quatre suites*, Livre II, op. 53, ed. Helga Schauerte-Maubouet (Kassel: Bärenreiter-Verlag, 2008), XXII.

5. See Smith, 346–349, for the 1868 Notre-Dame stoplist and console layout.

6. Vierne was very attracted to the ease of use and versatility of American organ consoles. The availability of Unison Off and sub- and super-couplers in the manual divisions was of particular interest to him, so much so that he desired an American-style console for Notre-Dame. He began designing one on his return to France after his American tour concluded in 1927. Rollin Smith devoted an entire chapter in his book on this matter. See endnote 1: "Vierne on Organ Design," Smith, 356–365.

7. Vierne constantly reflects on his struggles with structured theory practices in his memoirs (*Souvenirs*). This was particularly evident during his formative years at the Institution Nationale de Jeunes Aveugles. His beginning studies in harmony with Julien Héry were particularly problematic: "He helped us with a host of practical suggestions . . . . But on the artistic side he was rather limited, for he went strictly by the rules. After three years of this instruction we wrote correctly . . . but without the flexibility and freedom that make harmony an art. Later I had to work extremely hard to acquire a 'pen' in the modern sense of the word, and especially to enable me to teach in a really musical way." Smith, 21.

8. The best approach to reading this article (and the subsequent study of the "Toccata") is to have a recently published (or corrected) score available for consultation. The musical charts and examples in this article can be compared to the score for clarification.

9. Be aware that the opening seven-note group is an important identification mark throughout the composition:

10. The D melodic minor scale is used for this part of the analysis. Note the B-naturals and C-sharps throughout measures 42–49.

11. One views a key signature change at the halfway point of the segue—yes, this key signature has the same accidentals found in C-sharp Phrygian. However, one should be prudent when analyzing Vierne's music. Just because a key signature is relatable does not guarantee that the composition in question is in the implied mode or key. (Obviously, this section is not in F-sharp minor or A major.) One should analyze carefully to justify their findings.

12. During the statement of the B theme, one encounters a non-scale tone in the ostinato in measures 58–59, 62–63, and 66–67—the F-sharp in the lower voice may cause a bit of confusion. However, one should note that F-sharp is present in the C-sharp Phrygian mode, thus allowing it to occur rather seamlessly.

13. D minor is reached in measure 132, but in name only as the forthcoming sonorities are not relatable.

14. Not only does Vierne's use of mode 2 contribute to the unsettling arrival of measure 148, but the registration (full organ) also adds to the passage's brutality.

15. Vierne switches between transposition levels of mode 2 by chromatic movement, which the listener has experienced many times in this toccata via the use of sequences. At this point, there is nothing that seems terribly out of place by these constant chromatic maneuvers.

Jonathan Bezdegian received his Doctor of Musical Arts degree from the University of Washington in March 2018. He works at Assumption University in Worcester, Massachusetts, as campus minister for liturgical music and mission trips, lecturer in music, and instructor of organ. He is the past dean of the Worcester Chapter American Guild of Organists.

The Sound of Gottfried Silbermann

Part 2

By Michael McNeil

Editor's note: The Diapason *offers here a feature at our digital edition—two 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.*

Part 1 of this series appeared in the December 2022 issue, pages 12–17.

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.[21]

A range of voicing styles

In Part 1 we discovered the features of Silbermann's pipe construction and voicing that make his sound unique. What could we learn by comparing Silbermann's voicing to other styles? A great deal, as it turns out, and to do this we will take a much deeper dive into the voicing parameters shown in Part 1.

Toe diameters

Toe diameters control power by limiting the flow of wind and reducing the pressure in the pipe foot. We often hear the term "open toe" voicing, but what does this really mean? And how could we compare the very different regulation of toes in Germanic and French voicing? Tables of raw pipe toe diameters do not convey the intent of the organbuilder or allow us to make meaningful comparisons.

In 1972 Dirk Flentrop advised me that a starting point for estimating the diameter of a pipe toe is the square root of its resonator diameter, and that is assuredly not the widest possible toe.[22] Building on this idea I devised what I call a toe constant "c" to compare the flow of wind through pipe toes. Flentrop's advice, the square root of a pipe's diameter, defines a toe constant "c" of exactly 1. Interestingly, the toe constant for Andreas Silbermann's pipe shown in **Figure 2** in Part 1 is 0.97, virtually identical to Flentrop's guidance.

Toe constants can be larger or smaller to suit the acoustics and the power balances within a chorus, and they can vary for different levels of wind pressure. For example, if we want more power at the same pressure, we will use larger toe constants and larger toes, and vice versa for less power. If we want the same power at a higher pressure, we will use smaller toe constants.

The toe constant also needs to take into account the larger or smaller flows of wind needed by different mouth widths. Mouth widths are specified as a fraction of the pipe circumference. A ⅔-width mouth is wider than a ¼-width mouth on the same pipe, and it will need a larger toe to feed more wind to the wider flueway of that mouth. I added a term to Flentrop's advice (he typically used ¼ mouth widths) to adjust the wind required to feed wider or narrower mouths. For example, Silbermann's toe constants in **Figure 8** (page 17) have values of 1 at 2′ pitch, but those values reflect toes that are larger in diameter than the square root of their pipe diameters—those toe diameters are adjusted proportionally larger to provide the extra wind needed by the flueways of Silbermann's wider ⅔ mouths. Note 23 shows the very simple equation for calculating the toe diameter from the pipe diameter, mouth width fraction, and toe constant.

The toe constant now allows us to visually compare the relative flow of wind among voicing styles and wind pressures for pipes of any scale or mouth width. While the term "open toe" is vague, the toe constant is quantifiable.

Silbermann adjusted the toes of the Freiberg Dom chorus in **Figure 8** for more wind flow in the bass and treble. None of the toe constants are below Flentrop's guidance of 1. The highest trebles at ⅛′ pitch have reduced wind flow, and we will soon see a very interesting explanation for this.

Note the regularity of Silbermann's toe constants. All pipes of the same pitch have the same toe constants and wind flow regardless of where they appear in the stops or the compass. The mixtures appear to have slightly larger toes, perhaps as a compensation for their slightly narrower scale, indicating that Silbermann wanted the same power from the mixtures but with the brighter timbre of their narrower scale.

Such regularity is extremely rare, and it suggests that Silbermann calculated his toe diameters prior to voicing. These data also suggest the idea that he approached organ design from an inductive viewpoint, using data to infer the design rules with which he achieved his sound. Some might criticize this regularity, but we might also learn something from it. Let's see how other builders controlled their pipe toes.

Figure 14 (page 14) shows the toe constants for a vast range of voicing styles, most of which represent 4′ Octave stops in the main manual division. All of these styles have toe constants entirely above a value of 1 except for two cases: the classical French voicing of the Isnards and the high treble of D. A. Flentrop's example.

The data in the pink line are from D. A. Flentrop's 1977 organ at California State

1711–1714 Gottfried Silbermann organ, Freiberg Dom (photo credit: William Van Pelt)

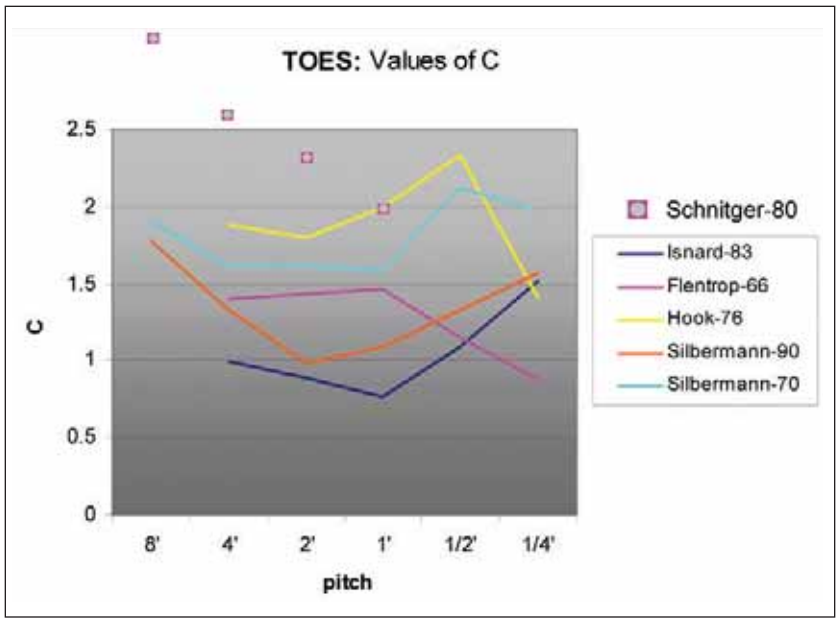


Figure 14

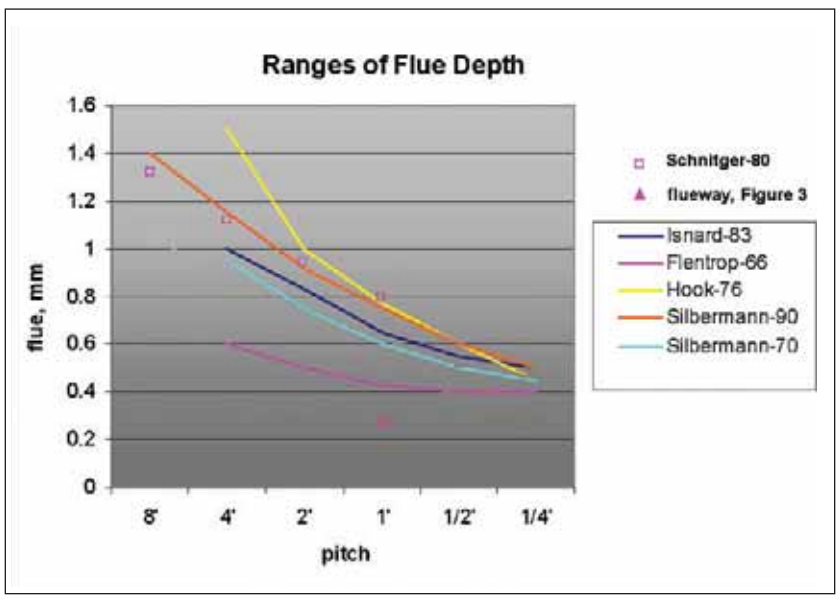


Figure 16

University, Chico, voiced on a low pressure of 66 mm. This organ was built at a time when all classical voicing was considered "open toe," but readers may be surprised to see that Flentrop's voicing does not remotely use the most open toes in **Figure 14**. He deviated from his guidance (the square root of the pipe diameter) as needed, extending above 1 in the bass and mid-range, and dropping below 1 in the highest treble. The acoustically dry concert hall in which the Flentrop resides is also the smallest of the acoustics in **Figure 14**. His wind pressure is the lowest in **Figure 14**, and this might suggest the use of the most open toes, but Flentrop was willing to restrain these toes for a more restrained treble power.

The data in the orange line are from Silbermann's organ at Großhartmannsdorf on 90 mm pressure, and the data in light blue are from his organ at Reinhardtsgrimma on 70 mm pressure. Note that Silbermann uses much more open toes on lower pressure. The Großhartmannsdorf data is virtually identical to the toe constants at the Freiberg Dom in **Figure 8**, evidence that these toes may have been calculated to accommodate the similar wind pressures of these organs.

The data in the dark blue line are from the 1774 Isnard organ at Saint Maximin on 83 mm pressure. Here we have mid-range toe constants that dip well below a value of 1, and with this visual graphic we can now see what is meant by "closed toes" in this French voicing example.

The individual data points in the pink boxes are from the 16′ Hauptwerk Principal in Arp Schnitger's 1688–1692 organ at the Jacobikirche in Hamburg on 80 mm pressure, one of the largest acoustics in the **Figure 14** examples.[24] These are widely open toes, and they also compensate for the wind pressure drop that occurs in the conductors between the windchest and the pipe feet of these offset façade pipes. Principal pipes that sit on the windchest of the Schnitger organ have toe constants closer to those of Silbermann at Reinhardtsgrimma in the light blue line. All of the other pipes in **Figure 14** from 4′ to ¼′ pitch sit directly on the windchest without pressure losses.

The data in the yellow line are from the 1863 organ by E. & G. G. Hook at the former Immaculate Conception Catholic Church in Boston. This Romantic organ is voiced on 76 mm pressure, and it may surprise readers to see that it has the most "open toe" voicing in **Figure 14** for pipes sitting directly on the windchest.

The toe constants in **Figure 14** show us that all of these organbuilders adjusted the toe to regulate wind flow and power. The toe constant gives us the means to make meaningful comparisons.

Flueway depths

Flueway depths control power. Flueway data are essential for understanding organ sound, but they are exceedingly rare. **Figure 15** shows how flueway depths are measured. **Figure 16** shows flueway depths for the same pipes shown in **Figure 14**. **Figure 9** shows the very deep flueways of the Freiberg Dom Silbermann.

The Flentrop data in the pink line in **Figure 16** explore the lower limits of flueway depths with excellent musical effect on 66 mm pressure. **Figure 17** shows the bright, harmonically rich, "instrumental" voicing of a Flentrop pipe from about 1980. In addition to the two obvious deeper nicks and the extremely light nicks in the middle of the counterbevel, note the unusual bold nicks placed at the far right and left sides of the flueway, the absence of ears, and the moderate cutup. Flentrop's harmonically rich voicing contrasts with the much less bright *vocale* style of voicing.

The data in the yellow line from the Romantic Hook organ explore the upper limits of musicality. These pipes are voiced on 76 mm pressure with many bold nicks. The Flentrop and the Hook data give us some idea of the range of historic flueway depths.

The Silbermann flueways in the orange and light blue lines represent the range of Silbermann's flueway depths

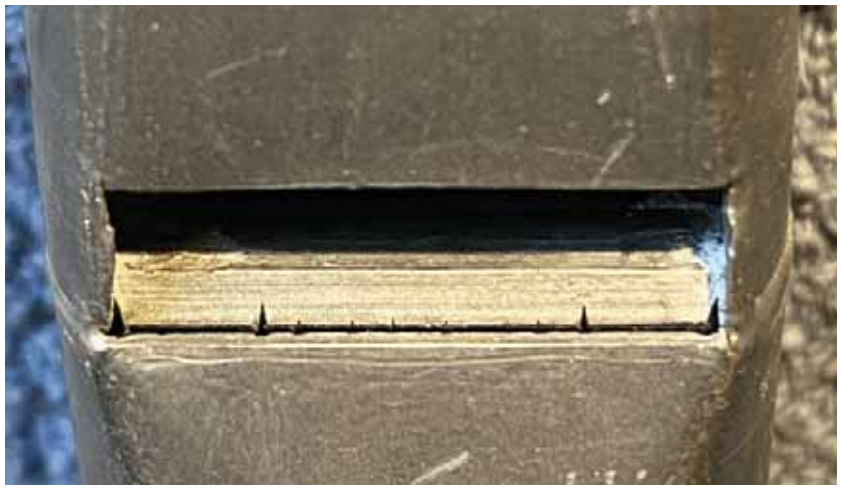


Figure 17: Flentrop, c. 1980, "instrumental" voicing

Arp Schnitger, Hauptwerk 16' Principal
Jacobikirche, Hamburg
Data by Hans Henny Jahnn

Note	C	c	c'	c''	c'''
Diameter	240	143	83.5	48.0	27.5
Mouth width	173	103	61.0	36.3	21.5
Cutup	45.0	28.4	18.7	11.1	6.6
Toe dia.	28.7	20.5	14.6	10.4	7.4
Flueway	1.59	1.33	1.13	0.96	0.80

Figure 18

Figure 15: measuring the flueway depth. The depth of the flueway can be safely measured with a wooden rod that has been filed to a taper and marked with various thicknesses in tenths of a millimeter. The rod is inserted into the toe hole and gently pushed into the flueway. The depths indicated on the smaller rod are, from the top, 0.3, 0.5, 0.7, 0.8, 0.9, 1.0, and 1.5. The larger rod is used on larger pipes, and the depths are 0.5, 1.0, 1.5, and 2.0. The smaller rod has been inserted into the Flentrop pipe shown in Figure 17 and indicates a flueway depth of about 0.45 mm. This is consistent with the Flentrop data in Figure 16 (the illustrated pipe speaks an octave above middle f-sharp).

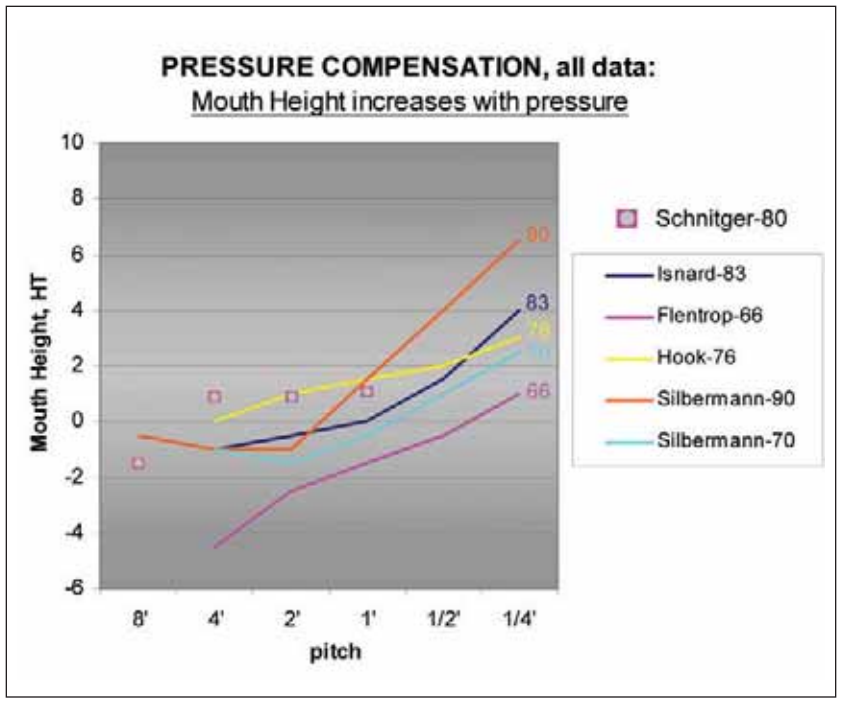


Figure 19

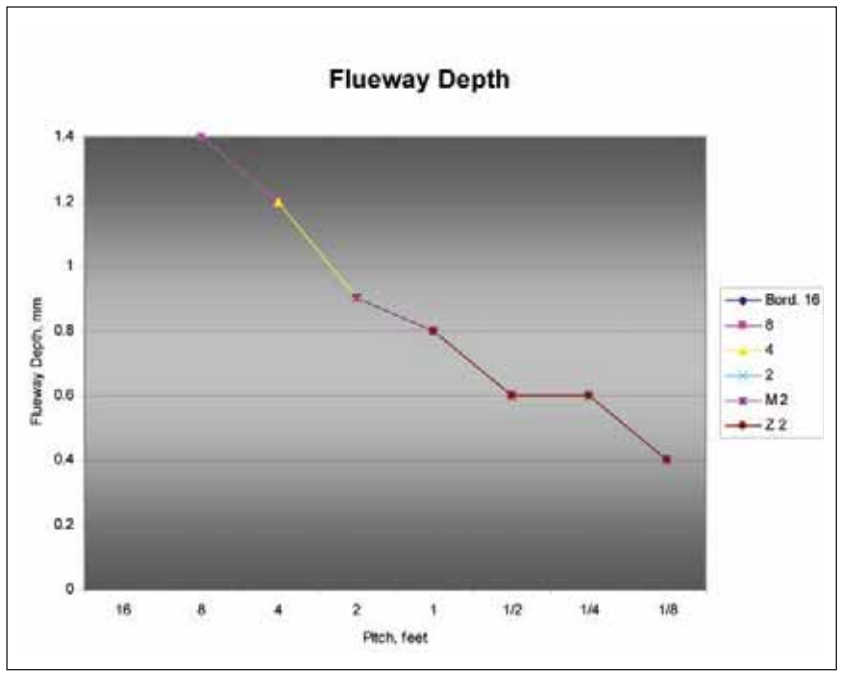


Figure 9 (reprinted from part 1): Hauptwerk, Freiberg Dom. These generous flueway depths are virtually identical to Greß's data from Silbermann's organ at Großhartmannsdorf on a similar wind pressure. These deep flueways are evidence of French influence in Silbermann's voicing.

for the range of pressures represented by these data. Note that at 90 mm of pressure at Großhartmannsdorf, Silbermann's flueways are virtually identical to the flueways of the Freiberg Dom chorus in **Figure 9**, more evidence suggesting calculation of flueways for a specific wind pressure. The treble flueways are as deep as those found in the Hooks' Romantic voicing.

It is interesting that Silbermann adjusted his flueways shallower at lower pressure and deeper at higher pressure, an unexpected relationship. Open flueways without bolder nicking have a breathy component to their sound, and Silbermann may have adjusted his flueways shallower in smaller, more intimate acoustics to minimize that effect. The high frequencies that characterize breathiness are absorbed by the atmosphere, and distance reduces their audibility in larger acoustics.

The restorers of the Isnard organ interestingly noted that the very generous flueways in the dark blue line were more "closed up" relative to typical French voicing. As we will later see, the Isnards appear to have adjusted their flueways and toes to achieve remarkable balances.

The individual data points in the **Figure 16** pink boxes are from Schnitger's 16′ Principal on 80 mm pressure. These Schnitger flueways correlate extremely well to the deepest flueways used by Gottfried Silbermann. All of the illustrated Schnitger data were taken by Hans Henny Jahnn in 1925.

For those interested in Schnitger's work, **Figure 18** shows a subset of Jahnn's original data (he took data on every pipe in this stop). The data in the pink font in **Figure 18** are represented in **Figure 16** by the pink boxes.

The single pink triangular data point well below the Flentrop data at 1′ pitch is the razor-thin flueway of the neo-Baroque pipe illustrated in **Figure 3** of Part 1; it is voiced on 65 mm pressure with a very low cutup. The data clearly show that this flueway does not remotely resemble any historic voicing style in **Figure 16**, and the reason for that brings us to cutups.

Cutups

Cutups (also known as "mouth height") are often described as some fraction of the mouth width. While using a mouth width fraction with dividers to scribe preliminary cutup heights on upper lips has some practical value during voicing, it has been shown that the tonal effect of

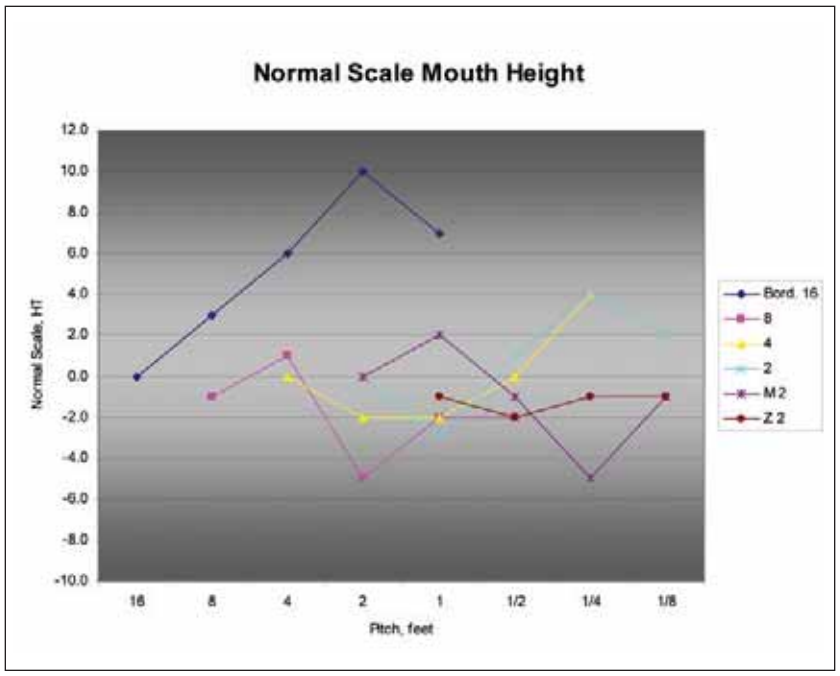


Figure 10 (reprinted from part 1): Hauptwerk, Freiberg Dom. Fifteen halftones of cutup differentiate the timbre of the 2′ pipes of the 16′ Bordon and the 8′ Principal. These cutup data have considerable variation, evidence that this was a free voicing variable for Silbermann. Note that the general trend 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 5 from part 1. 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.

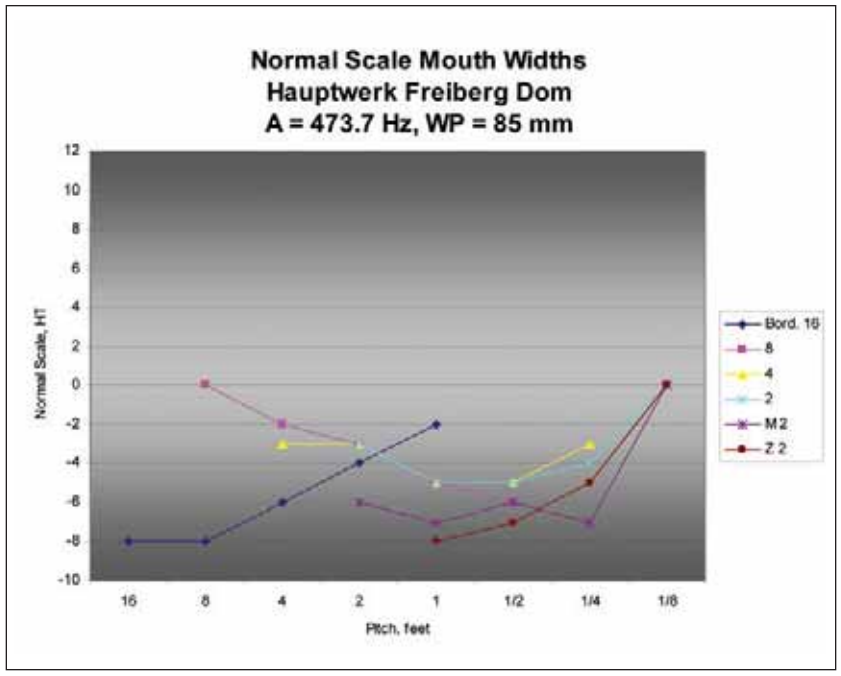


Figure 5 (reprinted from part 1): Hauptwerk, Freiberg Dom. The mouth width Normal Scales of the metal pipes are wider than their diameter Normal Scales, a reflection of mouth widths that approach 2/7 of the resonator circumference. One halftone of diameter or mouth width scaling represents 0.5 dB of 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.

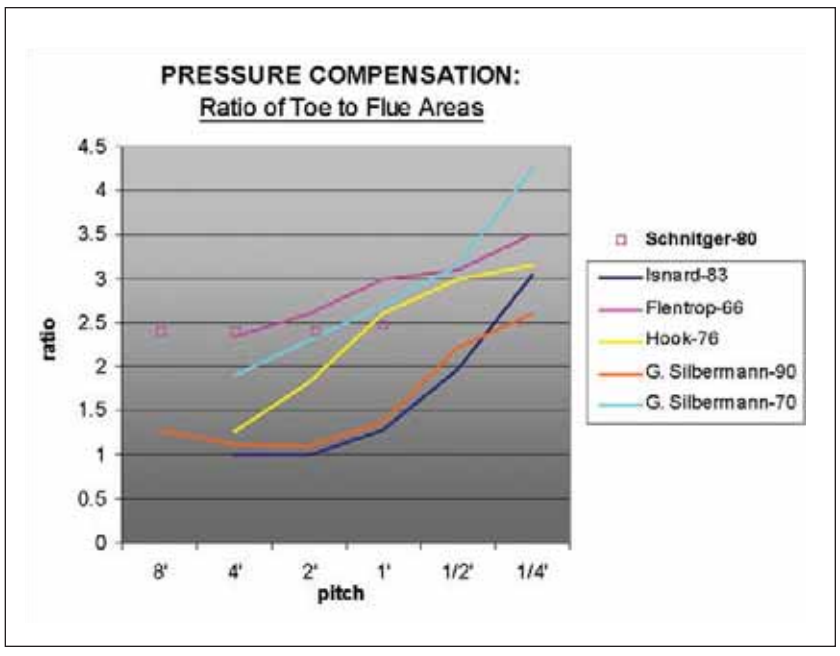


Figure 20

cutup has absolutely nothing to do with the width of the mouth.[25]

Cutups are adjusted to control timbre, and cutups will be higher for the same timbre at a higher level of power. We will get continuously less bright timbres as cutups are increased at any specific power. Cutups that are too low will cut the vortex in the flueway at too high a frequency for the resonator to quickly respond, and the fundamental will form more slowly.

Some neo-Baroque efforts to recapture historic voicing invoked a recipe where cutups were required to be ¼ of the mouth width and toes were vaguely required to be "open." This recipe is a perfect example of an untested opinion based on deductive logic (which the author, too, naively embraced in his Opus 1).

Pipes voiced with deep flueways, wide-open toes, and low cutups will either screech with powerful harmonics or overblow to the octave on higher pressures. Closing the flueway takes away the strident screech, but it also strangles the power of the fundamental. Using the neo-Baroque recipe of wide-open toes and ¼-cutups, the voicer was forced to close the flueway to extremely small values. Without reducing the wind pressure, this was the only option left to the voicer. A typical compromise in this style of voicing allowed for some stridency in the timbre to preserve some modest power in the fundamental, and in this condition the pipe was often too close to overblowing. The result was the slow, gulping speech and thin fundamental so often heard in early *Orgelbewegung* movement voicing.

The solution to this problem is by now quite obvious to the reader—adjust the toe and/or the flueway (according to your preferences) until the desired fundamental power is achieved, and then raise the cutup to get the desired timbre and prompt speech. If Silbermann had used ¼-cutups at the Freiberg Dom, the values of his Normal Scale mouth heights in **Figure 10** would look identical to the values of his Normal Scale mouth widths in **Figure 5**. Unsurprisingly, Silbermann's high cutups bear no relationship at all to his mouth widths.

Figure 19 shows cutups for the same pipes shown in **Figure 16**. The data in the pink line are from the Flentrop organ voiced on 66 mm pressure. Cutups trend higher on higher wind pressures, depending, of course, on the regulation of toes and flueways. The Flentrop data represent the lowest wind pressure in this graph with a harmonically rich, restrained power in the smallest acoustic among these examples. The lower cutups of the Flentrop voicing are no surprise.

The data in the orange line are from Silbermann's organ at Großhartmannsdorf on 90 mm pressure, and the data in light blue are from the Reinhardtsgrimma organ on 70 mm pressure. This is the same data we saw in Part 1 where Silbermann used higher cutups at higher wind pressures to maintain similar timbres. Again, it is no surprise that these cutups are higher than Flentrop's lower pressure voicing. In **Figure 19** the wind pressures appear just to the right of the data lines, and in the treble they progress smoothly from lower cutups on lower pressure to higher cutups on higher pressure.

The data in the dark blue line are from the Isnard organ on 83 mm pressure. The Isnard cutups follow the same wind pressure trend as the Silbermann data and lie mostly between them. We might expect the 83 mm pressure Isnard cutups to lie closer to Silbermann's 90 mm cutups. **Figure 14** tells you why they do not (hint: look at the Isnard toe constants and the implied pressure drop in the pipe feet).

The individual data points in the pink boxes are from the Schnitger example on 80 mm pressure. The treble cutups from 4′ pitch reflect significant power in this 16′ stop, as would be expected from its copiously winded toes and flueways in **Figures 14** and **16**.

The data in the yellow line are from the Romantic Hook organ voiced on 76 mm pressure. The highest treble data lie just above Silbermann's 70 mm pressure data as expected. But the bass and mid-range cutups are much higher than expected, and this reflects the higher bass power of a Romantic organ, a power fed by the largest toes in **Figure 14** and the deepest flueways in **Figure 16**. The Hook does not have the highest wind pressure in **Figure 19**, but it is a good example of getting more power out of larger toes and deeper flueways (and bold nicking).

Higher cutup with more wind gives us power, and a good example is the Pedal 32′ Bourdon at Saint Ignatius Catholic Church in San Francisco, California. This large room seats about 1,800 people, and as a 64′ resultant this Bourdon is able to cause visible vibrations in the pews at its 8 Hz pitch. It has a scale of 535 mm on the diagonal, a mouth width of 349 mm, a 4.0 mm flueway, a 100 mm toe, and it is winded on 203 mm (8 inches) pressure. The power of this pipe is reflected in its cutup of +20 HT (203 mm average, arched). This cutup is literally way off the top of the graph in **Figure 19**. You do not hear such a sound; you feel it. On his next visit to the Atlantic City organ, John Bishop might regale us with the cutup of the Pedal 32′ Contra Diapason on 20 inches of pressure!

Toe and flueway ratios

Areas are more important in many ways than diameters and depths, and the ratio of the toe area to the flueway area strongly affects speech articulation (also known as "chiff"). **Figure 20** shows these ratios for the same pipes in **Figure 19**. **Figure 11** shows the ratios for Silbermann's Freiberg Dom organ.

Ratios larger than 1 mean that we are trending toward more "open toe" voicing, where a pipe's toe area is larger than its flueway area. A ratio less than 1 means that we are trending toward more "closed toe" voicing, where the toe is smaller and will flow less wind than the flueway. Examples of pipes with ratios far below 1 with very closed toes feeding especially deep flueways are common in theatre organs on exceptionally high wind pressures.

Articulation provides percussive clarity to rhythm, but lower ratios will reduce articulation. Wind pressure builds more slowly in the foot with smaller toes, and a slower buildup of pressure will make articulation more gentle and less percussive. Ratios above 1 tend to accentuate more articulate speech, and this is why we hear more articulation with "open toe" voicing. Classical French voicing, with its closed toes, deeply open flueways, and lower ratios will have much less articulation than North German voicing and less response to the touch of the key.

All of the pipes below 1′ in pitch in the entire Grand Orgue principal chorus of the Isnard organ at Saint Maximin originally

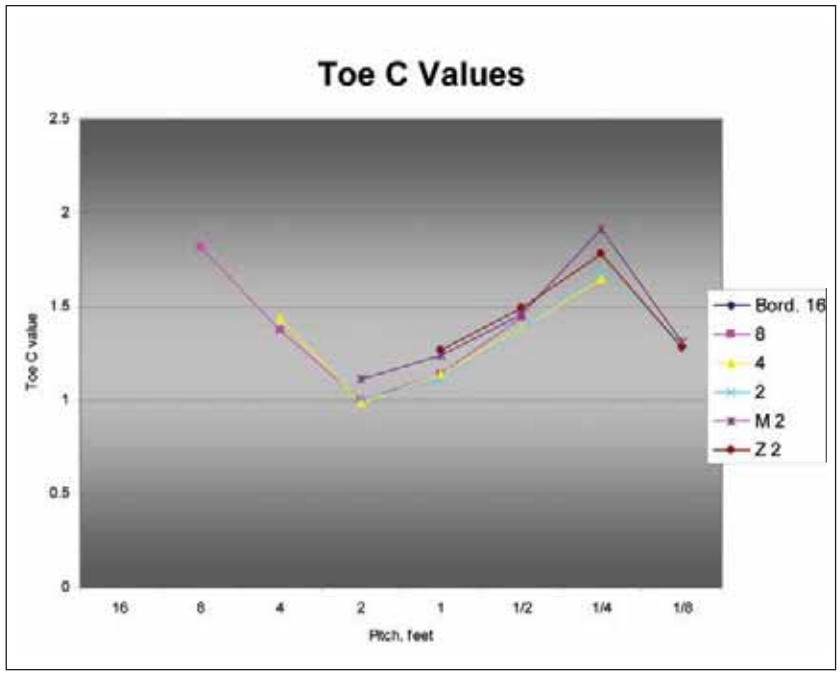


Figure 8 (reprinted from part 1): Hauptwerk, Freiberg Dom. Toe constants reveal the relative amount of wind admitted to a pipe. Silbermann's toe constants have a remarkable uniformity, suggesting that they were calculated. Note the higher power in the bass and treble implied by these toe constants; this 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. 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. 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.

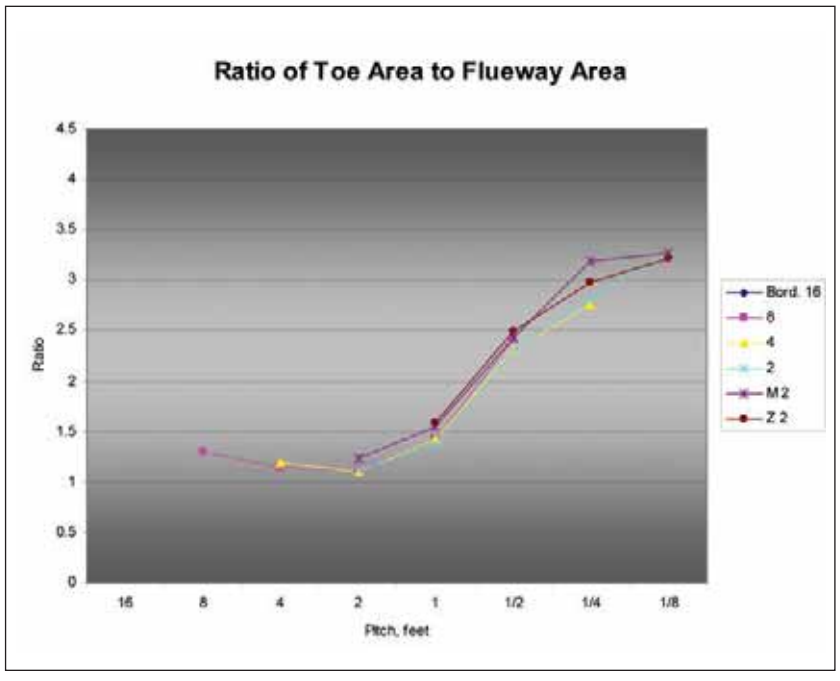


Figure 11 (reprinted from part 1): Hauptwerk, Freiberg Dom. The area of a toe and the area of the flueway it feeds are an important aspect of voicing. A toe area smaller than the flueway area will not flow as much wind as the flueway, and the pressure in the foot will drop. Such a pressure drop will 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 Großhartmansdorf on a similar wind pressure. The uniformity of the data suggests that the toe and flueway areas were calculated before voicing.

had ratios so close to 1 as to suggest that it was a purposeful goal.[26] It is an exception in classical French voicing with its more moderate flueway depths, and it exhibits gentle articulation. In this soundclip we hear the exquisite articulation of the Isnard Positif 8′ Montre in Louis Marchand's *Tibi omnes angeli*. <soundclip 4> From the middle of the compass to the high treble, the toe constants of this stop range from 0.6 to 1.2, and the toe/flueway ratios range from 0.7 to 1.8.[27]

In **Figure 20** we see that Silbermann's organ at Großhartmannsdorf has ratios that never drop below 1, and they closely parallel the French voicing of the Isnards. The ratios of the Freiberg Dom organ in **Figure 11** on a similar wind pressure are virtually identical, and we might gain some insight from this data to explain why the toe constants in **Figure 8** drop at ⅛′ pitch. The ratios in **Figure 11** continue to rise right up to ⅛′ in pitch, and this means that the flueways in **Figure 9** have increasingly more wind from the toes as the pitch rises. The toe

constants at ⅛′ pitch in **Figure 8** obviously drop in their relative flow of wind, but those toes are still feeding increasingly more wind to much smaller flueway areas (i.e., the flueway areas are dropping at a faster rate than the toe areas). This is very strong evidence that Silbermann was calculating toe and flueway areas.

Silbermann's lower pressure organs have much higher ratios, i.e., they are much more "open toe," and the more unmolested examples tend to exhibit more articulate speech. This is why the *Orgelbewegung*, which prized clear articulation, emphasized "open toe" voicing on lower wind pressures. The movement got it partly right, that more open toes will emphasize articulation, but the factor that matters more is the ratio, not the diameter of the toe. D. A. Flentrop's voicing does not have the most open toes in **Figure 14**, but with the most closed flueways in **Figure 16**, the Flentrop ratios are generally the highest in **Figure 20**, and the articulation of this Flentrop is very clear.

Arp Schnitger did not use heavy nicking. His ratios in **Figure 20** are high in both bass and treble, and his more unmolested pipes have clear articulation.

Fine nicking will reduce articulation, but bold nicking will eliminate it in all conditions. (Nicks likely stabilize the formation and position of the vortex on the languid edge.) About 90% of the pipes in the Isnard organ have no visible nicks on their languids. Much of the very fine nicking occurs on the separate mutations, giving them a smoother legato as a solo voice.[28] French Romantic voicing evolved from the deep flueways of Classical French voicing, and it employed bold nicking to achieve a smooth Romantic legato. Nicking also has the same effect as raising the cutup, and the sound is less bright after adding nicks, i.e., nicking permits lower cutups for the same timbre. The Hook ratios in **Figure 20** are high, but the bold nicking of the Romantic Hook voicing completely suppresses its speech articulation.

While on the subject of Romantic voicing we should note that this style often employs a tuning device, known as a Reuter tuning slot, which greatly reduces articulation. The tuned length is achieved by cutting a slot into the pipe that does not extend to the top of the pipe. If you want clear articulation, pipes need to be cut dead length or fitted with tuning slides that extend to the top of the pipe. Anything that makes the tuned length of the pipe indeterminate will reduce articulation. Classical French façade pipes with extreme overlengths and multiple cutouts at their backs to achieve the correct pitch have little articulation, and this is consistent with their closed toe voicing style. Articulate Germanic voicing trends toward dead-length tuning, which is also typical of Silbermann's work.

Ears

There are more details that affect voicing in more subtle ways that are not within the scope of this article, but we should address one of them: ears. Romantic and neo-Baroque voicing make consistent use of ears because they significantly increase the power of the fundamental by about 1.5 dB. This is not trivial, and it represents a scaling increase of three halftones. But ears also come at a price with a strong increase in the power of a few discrete higher harmonics, and the resulting blend is worse. The blend of pipes with high cutups and few harmonics will be less impacted by ears. The spectral data on the change in power and timbre caused by ears is shown in the author's book.[29]

Classically inspired voicing

We can readily grasp the Silbermann brothers' use of deep flueways from their exposure to French voicing. But the deep flueways of Arp Schnitger's work shown in **Figure 18** are unexpected. Schnitger may indeed have significantly reduced his flueways for a more restrained power in smaller acoustics, much as we see in the data for D. A. Flentrop's organ, but this is speculation without data on unmolested pipes. The Steinkirchen organ is reportedly the least tonally modified of Schnitger's organs, but Rudolf von Beckerath's documentation of that organ lamentably omits the crucial toe diameters and flueway depths.[30]

Perhaps of more interest, Schnitger's Germanic voicing is not considered *vocale* by some American organbuilders who practice that style; it is considered an instrumental style with brighter harmonic richness more like that of D. A. Flentrop. The *vocale* voicing I have observed trends to more open toes, more closed flueways in modern work (and very deeply open flueways in some ancient examples), varying degrees of languid counterbevels, and very high cutups in both older and modern work. *Vocale* cutups tread in that range of timbres between a principal and a brighter flute.[31] Subjective impressions suggest that *vocale* voicing cuts the vortex above the height where it spins at the frequency of the tuned resonator, i.e., above the point where Coltman's impedances match and Ising's fundamental forms most quickly at **I** = 2. This is a very rough model for *vocale* voicing, but voicing data are virtually non-existent for pre-Schnitger *vocale* archetypes or their modern American practitioners. A recent YouTube video featuring George Taylor and John Boody contains an excellent discussion of *vocale* cutups: https://www.youtube.com/watch?v=_NT65GJNBrU.

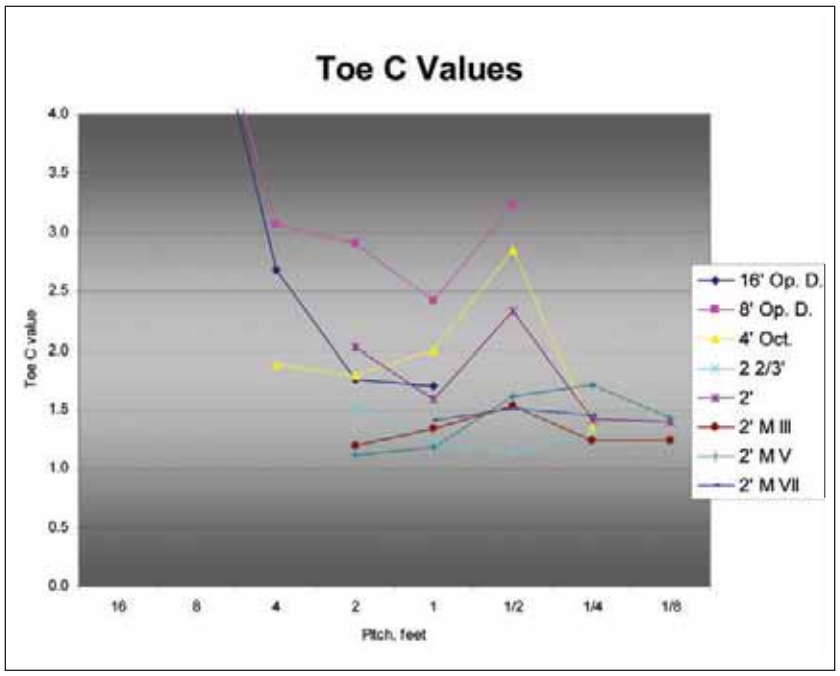


Figure 21: E. & G. G. Hook, former Immaculate Conception Catholic Church, Boston, Massachusetts. The Hooks treated toe diameters as a free voicing variable. Their toe constants have none of Silbermann's regularity in Figure 8. The irregularity of the toe constants in the Hook voicing is typical of other builders and other voicing styles. Silbermann's regularity is likely unique. The off-the-chart toe constants of the Hook 8′ Open Diapason bass and 16′ Open Diapason tenor represent widely open toes that accommodate wind pressure losses in the conductors from the windchest to the toes of these offset façade pipes. Note that the Hooks used smaller toes to diminish the power as the pitch of the stops increases, and indeed the Hook chorus lacks the brightness of a Silbermann. The smallest relative toes and lowest power are seen on the 2-2/3′ stop and the mixtures.

American classically inspired voicing has evolved. In their description of their lovely Opus 24 in THE DIAPASON, Richards, Fowkes & Co. stated that "voicing our pipes a little slower relaxes the speech and helps them blend better."[32] "Slower voicing" does not mean that a pipe's speech is slow to form, it means quite the opposite. With slower voicing the speech is slower to overblow to the octave when blown on higher pressure, and in that condition Ising has shown that the fundamental forms more quickly. To obtain this condition we raise the cutups and/or the languids. (Harmonic flutes will more easily overblow to their octave with languids set very low.) Gottfried Silbermann built very fast speech and "slower voicing" into his pipes with his extended upper lip, extremely high languids, and generous cutups. The blend of a Silbermann chorus is exceptional.

Bruce Shull has worked with John Brombaugh, Taylor & Boody, and Paul Fritts & Co. He has recently written a very informative article on the tonal qualities of sand-cast pipe metal. When voicing pipes made with this metal,

> . . . [they] behave the best when they are rather open at their wind[flue]ways. . . . A counter bevel on the front edge of the languids is quite frequently found in antique pipework; today this can be achieved simply by abrading the front edge of the languid with a simple brass file with cross hatching scribed into one surface. The inside edge of the lower lip should remain smooth and must have a burr-free inside edge. . . . It may be that voicing styles that utilize nicking of the languid front edge will produce tonal results that are not very different between sand-cast and stone-cast pipe metal. . . . The organs [voiced with these pipes] have a solid and full sound with a very sweet character at the same time. There is a hint of breath in the sound due to the open windways and abraded languid fronts but the speech is immediate and yet gentle, and the blend is superb. The speech is such that the voicers find themselves doing less "fussing" with the pipes, and, in fact, the pipes have taken much less time to finish on site.[33]

Although Silbermann's resonators had thin and very stiff walls of about 90% hammered tin, he would no doubt agree with these voicing comments.

The power of inductive logic

The sound of a pipe organ can spark strong emotions, and the subject of voicing can spark fierce emotional debate. Voicing is indeed complex. We could spend a lifetime exploring its wonderful variety, but with some effort it is comprehensible.

This brings us full circle to the leading quote in this article: "Inductive logic is much more difficult—but can produce new truths." Inductive logic requires data, and the collection of data and its analysis requires effort. Some may find the effort required by inductive logic inconvenient if they accept the idea that all opinions have equal value, an extraordinary belief that curiously took root in American public education in the 1970s. But we have known since the time of Francis Bacon's formalization of the scientific method that Nature yields only to data and cares nothing about our opinions. The inductive models in this article represent a significant effort to understand the data, and as new data emerges these models will no doubt be refined or replaced by others with better models. This is the power of inductive logic.

Silbermann's inductive brilliance

The organs built at Freiberg in 1714 and much later at Großhartmannsdorf in 1741 are voiced on similar wind pressures. The regularity and similarity of the toes and flueways in these two organs establish that Silbermann devised successful models of voicing at the beginning of his career. Many organbuilders experiment with these complex variables to improve their sound over the course of their careers. Data previously published in THE DIAPASON suggest that Silbermann's regularity is probably unique among organbuilders. **Figure 21**, for example, shows that the Hooks treated toe constants as a completely free variable.[34] The regularity of Silbermann's work may imply a limited tonal palette, but his youthful brilliance in finding a set of scaling and voicing models that would work in a wide range of acoustics and wind pressures is simply astounding.

Silbermann's data reveal an intellect that embraced inductive models. These models are not recipes from received wisdom. They are unique to Silbermann, and they exhibit the traits of inductive logic based on experimental data. Consider for a moment that Silbermann, the son of a carpenter, was not likely given a formal education in mathematics and science; this was the province of the wealthy and political elite during the time of Silbermann's youth. Greß's data and their implied theoretical models of voicing clearly represent an intellectual *tour de force*. Silbermann's sound is indeed controversial, but Silbermann's insights can teach us a great deal about the theoretical foundations of tonal design and voicing.

Organ literature often waxes nostalgic about the "secrets" of the old masters. The secret to their success was just the hard work of analyzing the problems they faced. Whether we are looking at the balanced ratios of the Isnards, the carefully calculated toes and flueways of Silbermann, or the Romantic sounds of Cavaillé-Coll, we see the work of analytical minds in the pursuit of artistic beauty. It may come as a surprise to know that Cavaillé-Coll and John Brombaugh were both trained as engineers. There is no gulf between art and science; they are mutually bound.

Silbermann's unique sound

Gottfried Silbermann's sound does not follow classical North German or French models. A typical North German chorus has a restrained power from its more closed flueways, a chorus fire supplied by its mixtures, and a strong fundamental supplied by the very wide, leathered shallots of its chorus reeds. A Classical French chorus has a restrained power from its more closed toes and a chorus fire supplied by its reeds. Silbermann combines powerful French reed fire with a powerful flue chorus derived from deep flueways, more open toes, and the widest possible mouths. Gottfried Silbermann's sound is not a synthesis of classical French and North German organs, it is unique, and its blend and clarity make the sound of Bach come alive. Follow this YouTube link to the carefully restored Silbermann at Lebusa: https://www.youtube.com/watch?v=oOoSkB2UVMw.[35] The temperament is a form of meantone devised by F.-H. Greß.[36]

Meantone

Gottfried Silbermann's voicing and blend work very well in meantone. With the exception of "big city" organs such as the Frauenkirche organ in Dresden, Silbermann maintained the use of a very mild ⅙-comma meantone even when confronted with strong opposition from Johann Sebastian Bach. There is no dispute that equal temperament is essential to a vast range of wonderful literature, but we have also come to understand that meantone has a tonal beauty and gravity sorely lacking in equal temperament. This was a concept well understood by Bédos, who abhorred equal temperament.[37] Meantone was perhaps a part of Silbermann's French legacy.

Very few of Silbermann's organs have survived in any form of meantone, but the lovely organ in the Freiberg Dom had organists who mostly succeeded in protecting it from the good intentions of its restorers. Here is a soundclip of the end of Bach's *Passacaglia and Fugue in C Minor*, BWV 582, written in Bach's early years, and played on the Freiberg Dom organ in 1980 in an approximation of its original meantone. The Picardy shift to C major at the end of the fugue resolves in a radiant third. This is Gottfried Silbermann's sound. <soundclip 5> ■

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. 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.

Notes

21. Robert A. Heinlein, *The Notebooks of Lazarus Long* (New York: G. P. Putnam's Sons, 1973).

22. In 1972 I asked Dirk Flentrop for permission to measure his pipework and organs, which he graciously gave, adding that imitation was the finest form of flattery. Flentrop went on to predict that I would use my observations of his work to find my own sound ("Your ears will be different than mine"). He was a generous teacher, and secure in his knowledge. The Flentrop data shown in Figures 14, 16, 19, and 20 were taken in 1978 with the kind permission of David Rothe. The Hook data were taken in 2000 with the kind permission of Fr. Thomas Carroll, S.J. The Isnard data can be found in the original source in Note 26 and fully graphed in the source in Note 23.

23. Michael McNeil, *The Sound of Pipe Organs*, CC&A, 2014, Amazon.com. The toe constant equation: diameter of the toe = √(toe constant*4*mouth width fraction*pipe diameter).

24. Heimo Reinitzer, *Die Arp Schnitger-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 A. 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. I use Jahnn's data for the Hauptwerk 16′ Principal on page 117 for Schnitger's voicing; located in the façade, these pipes may have been the least accessible to changes in voicing. The restorer, Jürgen Ahrend, states on page 252 that the cutup, flueway, and toe hole data in this book were taken after his voicing (". . . nach meiner Intonation"). Ahrend had to deal with previous interventions, and the current sound reflects his voicing. The toe data of the 16′ Principal taken after the restoration show extremely wide variations and some excessively open toes; Jahnn brilliantly solved this problem in 1925 by measuring the smallest diameters in the wind conduction between the windchests and the offset pipe feet—these are the values shown in Figure 14.

25. *The Sound of Pipe Organs*, pages 64–80.

26. Pierre Chéron and Yves Cabourdin, *L'Orgue de Jean-Esprit et Joseph Isnard dans la Basilique de la Madeleine à Saint-Maximin*, ARCAM, Nice, 1991. The Isnard Grand Orgue toe/flueway area ratios on page 166 are almost exactly 1 up to 1′ in pitch for the entire principal chorus including both mixtures. The 8′ Montre deviates because it was revoiced in 1885. See page 59 on "closed up flueways" and page 175 on languids, which have about 50-to-58-degree bevels and about 75-degree counterbevels that slope inwards (counterbevels are more commonly vertical). Per my on-site observations on June 24, 1995, the upper lips are aligned with the lower lips, and the languids are lower than Silbermann's, where the top of the Isnard counterbevel is level with the top edge of the lower lip.

27. McNeil. *The Sound of Pipe Organs*, pages 177–182.

28. Pierre Chéron and Yves Cabourdin, *L'Orgue de Jean-Esprit et Joseph Isnard dans la Basilique de la Madeleine à Saint-Maximin*, pages 132–133.

29. McNeil, *The Sound of Pipe Organs*, page 94.

30. Richards, Fowkes, & Co. See richards-fowkes.com/5_technical/beckerath for the Schnitger data taken by Beckerath.

31. *Vocale* voicing has affinities to smooth Romantic English voicing with its very high cutups. None of the English Romantic chorus stops are harmonically rich, but they are intense with deep flueways; brightness is built by adding the smoothly voiced sounds of higher pitched stops. Instrumental voicing features harmonic richness in the individual stops, and those harmonics, when carefully voiced, can create a chorus of rich harmonics; this is the sound of a D. A. Flentrop. This distinction is also applicable to a reed chorus. The broad, leathered shallots of English and German reeds add smooth fundamental power. The rich harmonics of Clicqout, Callinet, and Cavaillé-Coll chorus reeds create a scintillating chorus depth. Much voicing resides in the broad range between these styles.

32. Opus 24, "Cover Feature," THE DIAPASON, May 2021, pages 26–28.

33. Bruce Shull, "Casting Pipe Metal on Sand," *Vox Humana*, April 25, 2021.

34. See the toes, flueways, and ratios for E. & G. G. Hook, J.-E. & J. Isnard, W. A. Johnson, and J. Snetzler in "1863 E. & G. G. Hook Opus 322, Church of the Immaculate Conception, Boston, Massachusetts," Part 2, THE DIAPASON, August 2017, pages 18–21, "The 1864 William A. Johnson Opus 161, Piru Community United Methodist Church, Piru, California," Part 4, THE DIAPASON, November 2018, pages 20–24, and "The 1755 John Snetzler Organ, Clare College, Cambridge, restored by William Drake, Ltd., Joost de Boer, Director," THE DIAPASON, September 2019, pages 17–21. With the sole exception of Gottfried Silbermann, these are free variables for all other builders known to the author.

35. J. S. Bach, *Komm, Heiliger Geist, Herre Gott*, BWV 651, Christopher Lichtenstein, organist.

36. Frank-Harald Greß, *Die Orgeln Gottfried Silbermanns* (Dresden: Sandstein Verlag, 2007), pages 72–73.

37. Michael McNeil, "The elusive and sonorous meantone of Dom Bédos," THE DIAPASON, September 2020, pages 14–17.

Soundclips

4. [00:33] Louis Marchand, *Tibi omnes angeli*, Jean-Esprit Isnard, Couvent Royal de Saint-Maximin, 1774, Bernard Coudurier, BNL 112851 A, © SCAM/BNL 1995.

5. [00:55] Johann Sebastian Bach, *Passacaglia and Fugue in C Minor*, BWV 582, Gottfried Silbermann, Freiberg Dom, 1714, Karl Richter, Archiv 2533 441, © Siegfried Schmalzriedt, 1980.

Paul Fritts & Company Organ Builders, Tacoma, Washington
Hillsdale College, Hillsdale, Michigan

From the builder

Paul Fritts & Company Organ Builders has recently completed the last of two new significant organs, the firm's Opus 44 and Opus 45, for Christ Chapel at Hillsdale College in Hillsdale, Michigan. The chapel was completed in 2019 and provides seating for 1,350 within the 27,500-square-foot building. Designed by architect Duncan Stroik, the interior of the classically inspired chapel is modeled after St. Martin-in-the-Fields in London and Christ Church, Philadelphia. The 64-foot-high barrel vault ceiling, stone columns, wooden pews, and polished marble floors provide the space with excellent acoustics, especially in the elevated chancel at the front of the nave. In addition to regular services, the chapel provides space for college ceremonies and concerts. Consultant for the organ projects Dr. Paul Thornock and the builder worked extensively together with the architects throughout all phases of the project to insure the best possible musical and logistical results.

The design phase for these two projects was extensive. Never before were we tasked with building cases designed by the architect of the building where they stand. This requires a unique collaboration due to the tonal and structural requirements of an organ often unfamiliar to architects. The work ended well, problems were solved, and we are proud of the collaboration and how it has expanded our design scope.

Early on when the building was being designed it was determined that rather than making one very large organ, the needs of the program would be better served by two organs. Opus 44, completed concurrently with the new building in 2019, is conceived as a "choir" organ and speaks from the side of the chancel where it is in close proximity to small and large ensembles. Its 30 stops are divided between three divisions: the Great at impost level, the Swell above, and the Pedal divided on either side. The organ case is made of sapele mahogany to match all of the woodwork throughout the chapel. Its musical resources are designed to support a wide variety of service music and organ repertoire. The organ serves admirably as a solo and concert instrument in its own right, and it was dedicated with a concert by Nathan Laube on April 15, 2021.

To provide support for singing for a full congregation and to serve as a concert instrument, the Gallery Organ, Opus 45, has three manuals and pedal. Installation and tonal finishing were recently completed in October 2022. It, too, is housed in a sapele mahogany case with a large "broken" pediment, columns, and architectural capitals. The polished tin façade pipes are the lowest notes of the Great and Pedal Principal 16′ stops, both of which are independent. The *en fenêtre* keydesks of both organs are in the front center of the cases.

Both organs feature suspended mechanical key actions providing a light but easily controlled touch while sending tactile feedback to the player. Stop actions are mechanical with the inclusion of "intelligent" solenoids and 999-memory-level combination actions. General and divisional pistons, coupler and 32′ reversible toe studs, and a sequencer with multiple "forward" pistons and studs are part of both combination systems.

The stoplists were drawn up by the consultant and the builder. Both organs have substantial principal choruses on each of their divisions along with a variety of flute and string stops and are capped with a generous array of reed stops. The Gallery Organ includes both a large-scale 32′ Subbaß and an independent 32′ Posaune. Both French and German Trompets at 8′ reside in the Great, and a French-style 8′ Cromorne in the Positive as well as a Cavaillé-Coll inspired 8′ Hautbois in the Swell and 8′ Flûte Harmonique in the Great. There is also a Renaissance-style 8′ Trompet with duck-billed shallots included in the Swell. All are voiced with full-length resonators for a full yet colorful sound that blends appropriately with the overall organization of voicing style and related pipe design throughout. Compact design with reasonable access was important for space reasons and focus of the sound.

The Gallery Organ is similar in its layout to the Choir Organ, with the organ's three manual divisions triple decked in the center with the Positive at the lowest (impost) level, the Great above, and the Swell at the top of the 38-foot-tall case. The Pedal division is divided on either side of the manual divisions. The 32′ Subbaß bass octave is placed on two windchests (C and C-sharp) at floor level at the rear of the case. Directly in front of the large Subbaß pipes, the 32′ Posaune stands on two windchests at floor level, the tallest of the tin resonators reaching to the top of the case.

The large pipes in the center façade are the lowest nine pipes (C to G-sharp) of the Great 16′ Principal. The largest four pipes of the Pedal 16′ Principal (C to D-sharp) are wooden, made of sugar pine, mounted inside the case. The Pedal

Treble pipe arrangement on the C windchest of the Positive division featuring layout in major thirds and clustered mixture pipes

façade pipes begin at E and continue to tenor f. The four smaller façade pipes in the outer fields and closest to the center field continue the Great 16′ Principal up to tenor e.

The pipes for both organs were made entirely in the Fritts workshop, the metal ones constructed of two alloys—high lead and high tin—that have been cast on sand. The process dates to ancient times and was the method used for the pipe making of Gothic and Renaissance organs and continued in some instances well into the Baroque period. The very rapid cooling of the pipe metal on the sand bed (compared to a relatively long cooling period on a cloth-covered table) produces material with a smaller crystalline structure, which has discernable benefits to the sound of the pipes. The speech of the pipes is enhanced with the pipes reaching their steady-state tone seemingly more quickly with less fuss, and with less obtrusive harshness and speech noise. Windways can be generous and pipe toes open encouraging a free, colorful, and unforced sound on relatively low wind pressures. The overall impact of the organs can then be determined by wind pressure and to a lesser degree pipe scales.

The Gallery Organ has five wedge-shaped bellows, all positioned within the case. The Great and Positive divisions share two bellows that have been carefully balanced to work together for good support of these divisions. The Pedal division makes use of one similarly sized bellows for the C and C-sharp sides and the Swell has its own bellows. The bass octave pipes of the 32′ Subbass are directly winded from the blower's static pressure windline, which provides them with 120 mm (4¾ inches) of wind pressure. The Great and Positive divisions are winded at 74 mm, the Swell on 70 mm and the Pedal division on 76 mm.

The two organs are pitched identically at 440hz @ 70°F. Both utilize Kellner's "Bach" temperament.

The Gallery Organ is provided with a dedicated air conditioning system that was planned at the outset and built as a part of the chapel construction. During summertime, air-conditioned air is circulated throughout the organ case and is regulated by a thermostat high in the Swell. During the heating season, air will continue to circulate throughout the case to control temperature stratification. Experience with similar systems in our organs has shown this to be critical for keeping vertically separated divisions in tune with one another.

The success of an organ project, or in this case, two projects, depends upon a great number of contributing factors. Chief among them is installing the organs in advantageous locations in a great space. A well-developed design and tonal plan along with meticulous craftsmanship and expert voicing and tonal finishing lead to outstanding results. The melding of the countless and seemingly disparate elements into a cohesive whole that is greater than the sum of its parts is the special alchemy that is superb organbuilding.

Special thanks go to the administration of Hillsdale College for their foresight and vision in commissioning these instruments and to project advisor, Dr. Paul Thornock. Thanks and appreciation also go to the staff of Paul Fritts & Company: Greg Bahnsen, Zane Boothby, Rain Daley, Paul Fritts, Raphi Giangiulio, Erik McLeod, Andreas

Paul Fritts & Company Organ Builders

Choir Organ, Opus 44

GREAT (Manual I)
16′ Bourdon
8′ Principal
8′ Salicional
8′ Rohrflöte
4′ Octave
4′ Spitzflöte
2⅔′ Quinte
2′ Octave
Mixture IV
8′ Trompet
4′ Trompet

SWELL (Manual II)
8′ Principal
8′ Gamba
8′ Voix celeste
8′ Gedackt
4′ Octave
4′ Rohrflöte
2⅔′ Nasard
2′ Gemshorn
1⅗′ Tierce
Mixture III–IV
16′ Fagott
8′ Trompet
8′ Basson/Hautbois

PEDAL
16′ Subbass
8′ Principal
8′ Bourdon*
4′ Octave*
16′ Posaune
8′ Trompet
*Some pipes transmitted from other stops

Couplers
Swell to Great, Great to Pedal, Swell to Pedal

Polished tin front pipes
Suspended, direct mechanical key action
Mechanical stop action with electric pre-set system
Tremulant
Compass: Manual 58 notes; Pedal: 30 notes

Gallery Organ, Opus 45

GREAT (Manual I)
16′ Principal
8′ Octave
8′ Salicional
8′ Rohrflöte
8′ Flûte Harmonique
4′ Octave
4′ Spitzflöte
3′ Quinte
2′ Octave
Mixture VI–VIII
Cornet V
16′ Trompet
8′ Trompet
8′ Trompette

SWELL (Manual III)
8′ Principal
8′ Gedackt
8′ Baarpijp
8′ Violdigamba
8′ Voix celeste
4′ Octave
4′ Koppelflöte
2⅔′ Nasat
2′ Octave
2′ Blockflöte
1⅗′ Terz
Mixture V–VI
16′ Trompet
8′ Trompet
8′ Hautbois
8′ Vox Humana

POSITIVE (Manual II)
8′ Principal
8′ Gedackt
8′ Quintadena
4′ Octave
4′ Rohrflöte
2⅔′ Nasat
2′ Octave
2′ Waldflöte
1⅗′ Larigot
Sesquialtera II
Mixture VI–VII

Gallery and Choir organs as seen from the chancel

Schonger, Bruce Shull, Ben Wooley, and to our bookkeepers and business managers, Robyn Ellis and Marlon Ventura. Carving work was provided by Dimitrios Klitsas.

The completion of the Gallery Organ will be celebrated with an inaugural concert by Nathan Laube on April 13, 2023.

—Paul Fritts

From the consultant

The Hillsdale organ project began with a phone call from the architect who expressed the desire for a new organ to be as special and specialized as the building itself. The desire for mechanical action was in place before the consultant was hired.

An organ in the new Christ Chapel would be required to do many things, including playing for academic ceremonies, accompanying the college's choirs and orchestras, playing repertoire, and serving as a teaching instrument. Hillsdale College President, Dr. Larry P. Arnn, believes that, "To elevate the hearts and minds of the faithful, Christ Chapel must be a home for musical beauty of the highest order." Further, his desire to create a regularly sung evensong in the chapel was given considerable weight. The college's large symphony orchestra also had to fit in the chancel.

The available space in the chancel precluded building a single large instrument in the front of the building that would completely fulfill the musical mission. Further, there was no appetite for placing an organ on the main axis at the front of the building. The only solution was two organs of complementary but distinct characters.

This visionary project was truly an "if you build it, they will come" affair. The college wished to build a sacred music program, and the administration understood that the infrastructure had to be in place to do it. Therefore, an organ professor was not yet in place during the design phase. The committee, which consisted of the architect, consultant, and various administrators, traveled throughout the Midwest to see and hear dozens of instruments by six of North America's distinguished builders. It is fascinating how committees often have an "Aha!" moment in visiting a particular organ; this moment happened when they visited the Fritts organ at the DeBartolo Performing Arts Center at the University of Notre Dame.

The result is a workhorse two-manual organ in the chancel with an efficient but developed Swell division that enables the organist to render choral accompaniments convincingly and to play the many liturgical events in the chapel, including evensong. The instrument also has sufficient power to pair with the orchestra. The Gallery Organ is the heroic instrument the college desired for large convocations and concerts.

Dr. Arnn's ideals are borne out in these examples of the organ art: "There never has been a great university unconcerned with the question of the Divine. More than one-third of our students are involved in music—an invaluable gift that helps us to contemplate beauty, harmony, and meaning. To that same end, our splendid organs will help point man's thoughts toward God."

—Paul Thornock

From the architect

Christ Chapel at Hillsdale College, Michigan, is the first freestanding chapel in the college's 175-year history. Located on the main axis of campus and forming a new quadrangle, the classical brick and limestone exterior features a domed circular entrance portico with Doric columns. Three concave entry doors lead into an elegant barrel-vaulted nave with limestone columns and mahogany side balconies. Large arched windows fill the space with natural light.

The Choir Organ is located along the side wall of the chancel and framed by a limestone arch and Doric columns engaged to the wall. The case is 24 feet tall by 13 feet wide. Carved mahogany Corinthian columns divide the façade of the organ case into a taller central section and two side wings. This architectural motif (called a "Serliana") is found throughout the chapel, such as on the second level of the main exterior façade, and the window above the altar in the chancel. A gold leaf inscription in the frieze of the entablature of the organ case reads: *Laudate eum in Chordis et Organo* ("Praise him with strings and pipes," Psalm 150). Carved mahogany laurel wreaths punctuate the pedestal of the organ. Limestone relief panels in the chancel show a harp, trumpets, cymbals, and floral swags, visually depicting the praise of God called for in the psalm.

The Gallery Organ case harmonizes with the Choir Organ but is much larger, 30 feet tall by 30 feet wide. Its overall shape is also a Serliana motif. It has four 15-foot-tall fluted composite columns. An elaborate entablature and broken pediment with a receding apex are above. It also has an inscription across the pulvinated frieze: *Cantate Domino Canticum, Novum Quoniam Mirabilia Fecit* ("Sing to the Lord a new song, for he has done great wonders," Psalm 98).

While there are some examples of college chapels with two organs in the United States, there are few examples of the organs being conceived together. The architect has designed five other cases in the United States for both new and historic organs, and was inspired by the Saint-Sulpice grand orgue case by the architect Jean-François Chalgrin. The two new organs will be the centerpieces of Hillsdale's expanding music program.

—Duncan G. Stroik

Builder's website: www.frittsorgan.com
Architect's website: www.stroik.com
College website: www.hillsdale.edu

Hillsdale College, Hillsdale, Michigan

16′	Dulcian	Great to Pedal
8′	Trompet	Swell to Pedal
8′	Cromorne	Positive to Pedal
	PEDAL	
32′	Subbaß*	Polished tin front pipes
16′	Principal	Suspended, direct mechanical key action
16′	Subbaß	Mechanical stop action with electric pre-set system
8′	Octave	Swell Tremulant
8′	Bourdon*	Great & Positive Tremulant
4′	Octave	Wind Stabilizer
4′	Nachthorn	Compass: Manual 58 notes; Pedal: 30 notes
	Mixture VI–VII	
32′	Posaune	
16′	Posaune	Opus 44 Choir Organ:
8′	Trompet	30 stops; 38 ranks; 1,854 pipes
4′	Trompet	
2′	Cornet	Opus 45 Gallery Organ:

*Some pipes transmitted from other stops — 57 stops; 85 ranks; 4,115 pipes

Couplers
Swell to Great
Positive to Great
Swell to Positive

➤ page 6

at Braddock Street Methodist Church, Winchester, where his father was pastor.

Swann's family moved to Staunton, Virginia, in 1943, and Frederick continued organ study with Carl Broman. After graduating from high school, Swann entered the School of Music at Northwestern University, Evanston, Illinois, studying with Thomas Matthews and John Christensen. Upon graduation, he attended the School of Sacred Music at Union Theological Seminary in New York City, studying with Hugh Porter and Charles M. Courboin. After serving as interim organist at Brick Presbyterian Church during the illness of Clarence Dickinson and serving as Harold Friedell's assistant at St. Bartholomew's Church, Swann entered the United States Army for two years.

From 1952 until 1982, Swann worked for The Riverside Church, New York City, first as a substitute organist for Virgil Fox and then appointed organist in 1957. With the retirement of Richard Weagly as choir director in 1966, Swann became director of music and organist through 1982.

At that time, Swann was appointed director of music and organist at the Crystal Cathedral (now Christ Cathedral), Garden Grove, California, where he conducted the choir and presided over the five-manual, 265-rank Hazel Wright organ, appearing weekly on the internationally televised *Hour of Power* worship services. In 1988, Swann became organist of First Congregational Church, Los Angeles, which houses the largest church organ in the world, serving there until 2001.

Frederick Swann performed recitals throughout North America, Europe, South America, and Asia, including such venues as Notre Dame Cathedral, Paris; St. Paul's Cathedral and Westminster Abbey, London; and the cathedrals of Cologne and Passau in Germany. His accomplishments include more than 3,000 recitals in all 50 of the United States and 12 other countries, including events dedicating new, rebuilt, and restored instruments. He performed with orchestras such as the Chicago Symphony Orchestra and the San Francisco Symphony. Swann announced his retirement as a concert organist with a series of programs beginning in August 2016 at age 85. He would continue to serve as artist-in-residence at St. Margaret's Episcopal Church, Palm Desert, California. For decades he was represented in North America by Karen McFarlane Artists, Inc.

Swann served on the adjunct faculties of the Guilmant Organ School, Union Theological Seminary School of Sacred Music, and Teacher's College of Columbia University, all in New York City. He also served on the faculty of Manhattan School of Music and was the school's organ department chair. From 2007 until 2018, he was university organist and artist teacher of organ at University of Redlands in California.

Swann was active in the American Guild of Organists, serving in various capacities including the organization's president from 2002 until 2008. Also in 2002, he was named International Performer of the Year by the New York City AGO Chapter. At the 2010 AGO national convention in Washington, DC, he was presented the Edward A. Hansen Leadership Award. In 2015, the Royal Canadian College of Organists named Swann a Fellow, *honoris causa*, and in 2018 the AGO honored him as the organization's first *honoris causa* recipient of its Fellow certificate (FAGO). Swann received the honorary Doctor of Music degree from University of Redlands upon his retirement in 2018.

Frederick Swann published more than three dozen anthems for choir, as well as organ works based on hymntunes. Perhaps his best-known composition is his *Trumpet Tune in D Major*. Swann's discography of organ and choral recordings includes albums featuring the organs of The Riverside Church, Crystal Cathedral, First Congregational Church of Los Angeles, and the Basilica of the National Shrine of the Immaculate Conception.

For more information, see Steven Egler's interview, "A conversation with Frederick Swann, Crown Prince of the King of Instruments," in the November 2014 issue, pages 20–24.

A memorial service for Frederick Lewis Swann will take place January 25, 10:30 a.m., at St. Margaret's Episcopal Church, Palm Desert, California. Memorial gifts may be made to The American Guild of Organists Frederick Swann Scholarship, The American Guild of Organists Herrmann/Swann Fund (agohq.org), or to the Fred Swann Music Endowment, St. Margaret's Episcopal Church, Palm Desert, California (stmargarets.org).

Events

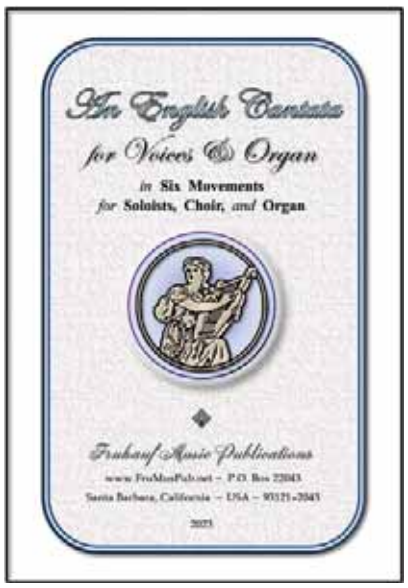
The Mader Scholarship Fund will present a program, "Midnight Toccatas and More!," February 12, 6:00 p.m., at St. James in the City Episcopal Church, Los Angeles, California. The event will feature **Stephen Tharp** and **David Briggs** premiering *Midnight Toccatas* by **Aaron Travers**, the winning composition for the Mader Fund's 50th Anniversary Composition Competition. The program will also include the organists' own transcriptions of *Ride of the Valkyries* by Wagner, *Carnival* by Dvorák, and *Daphnis et Chloé* by Ravel. **Frank Ticheli** will interview the performers and composer. For information: maderscholarshipfund.org and greatmusicla.org.

Publishers

CanticaNOVA Publications announces new organ publications: *Three Postludes on Hymn Tunes* (6041, $3.25), by Kevin Waters, SJ; *The Beauty of Holiness* (6066, $5.95), by David Lasky; and *Ten Trios* (6009, $7.95), by Josef Rheinberger. In addition, there are new choral publications: *Sing Psalms and Hymns* (5102, for SATB, $2.15), by Gary D. Penkala; and *Four Easter Anthems* (5104, for SATB, $1.90), by Colin Brumby. For information: canticanova.com.

Dr. J. Butz Musikverlag announces new organ publications: *Acht Stücke im freien Stil* (3060, €18), op. 21, for organ and violin, by Louis Vierne, edited by Kai Schreiber; *Christopher Tambling: Orgelwerke Heft 4, 13 Stücke* (13 Pieces), part of the series *Orgelmusik aus England und Amerika*, Band 41 (3064, €16); and *Nova ex antiquis: 16 Choralbearbeitungen nach gregorianischen Melodien* (3050, €15), edited by Johannes Krutmann, featuring chorale-based works by contemporary composers: Michael Schultheis, Christoph Althoff, Sasche Mücke, Thorsten Maus, Gereon Krahforst, and Dominik Susteck. For information: butz-verlag.de.

Dunstan House announces new publications for organ by Daniel E. Gawthrop: *Fantasy on Brother James' Air* (80202206, $10.95), *Sinfonia* (80202204, $11.95), *The Silver Seraphim* (80202203, $11.95), and *Easter Triptych* (for organ and oboe, 80202207, $16.95). For information: dunstanhouse.subitomusic.com.



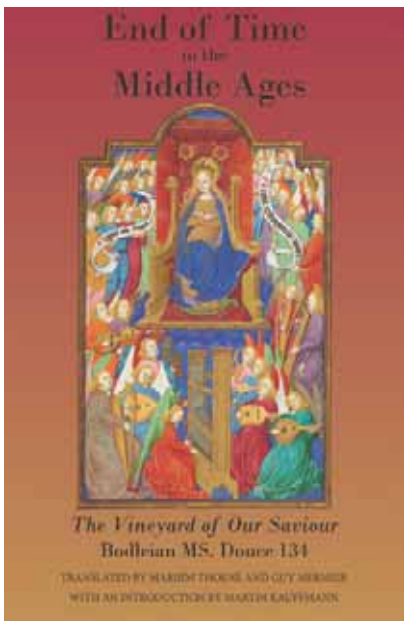
An English Cantata for Voice and Organ

Fruhauf Music Publications announces a new publication. *An English Cantata for Voices and Organ* grew from two verses from a Tennyson poem that have been woven into a chorus, augmented with five movements that blend Anglican texts and hymntunes into a variety of traditional Baroque textures and structures.

In February, Fruhauf will offer a complimentary score, a departure from the originally planned selection: *Sonata on Marion and the Ash Grove* for carillon (or other keyboards, harp, et al.), combining a traditional secular folk tune from Wales with a 19th-century hymntune composed by Arthur Henry Messiter and named for his wife, Marion. Both tunes are presented in the form of an abbreviated single-movement sonata format, appropriate for one or two performers. For information: frumuspub.net.

GIA Publications announces new books: *The People Sing: A Blueprint for Developing Vibrant Congregational Song* (G-10668, $10.95), by Robert J. Batastini; *Sing With Understanding*, Third Edition (G-10721, $34.95), by C. Michael Hahn; *The Church Sings Its Faith* (G-10646, $29.95), by Robert C. Mann; *Amen. Alleluia! A Resource for Praying Farewell* (G-10662, $29.95), author and text editor Barbara Day Miller, music editor Carlton R. Young, with foreword by Mary Louis Bringle.

There are also new music collections: *Songs of Justice, Peace, and Love: The Sharon Hymnal*, with texts by Christopher L. Webber (G-003434, $29.95; *Faithful Echoes: Hymns by Basil Moreau* (G-10422, $19.95); and *Tell the World: Spirituals and Gospel Songs* (G-10666, $9.00), arranged by Valeria A. Foster. For information: giamusic.com.



End of Time in the Middle Ages: The Vineyard of Our Saviour—Bodleian MS. Douce 134

Michigan Publisher Services announces a new e-book, *End of Time in the Middle Ages: The Vineyard of Our Saviour—Bodleian MS. Douce 134* (978-1-60785-667-2, open access), translated by **Marijim Thoene** and **Guy Mermier**, with an introduction by **Martin Kauffmann**. The e-book explores medieval iconography of the organ, why an *organetto* and *positiv* are played in Paradise, and why the saints and angels are moved to sing and play musical instruments. For access: doi.org/10.3998/mpub.11767532.

MorningStar Music Publishers announces new organ publications by Charles Callahan: *Partita on Foundation* (10-198, $15.50), in eight movements; *St. Cecilia Organ Book: Chant-Based Compositions for Manuals Only* (10-220, $20.50), with a dozen preludes and offertories based on chant melodies; and *Preludes for Clarinet and Keyboard: Ten Hymn Arrangements for the Church Year* ($25, $5 for individual arrangements via digital download). For information: morningstarmusic.com.

Recordings

Genuin announces a new organ recording. *Magic Music Box: Orgelduo Marion Krall & Lars Schwarze* (GEN 22799, €18.90) was recorded on the Orgelbau Romanus Seifert & Sohn organs

Magic Music Box: Orgelduo Marion Krall & Lars Schwarze

at the cathedral of Hildesheim, Germany. Krall and Schwarze perform their own transcriptions of orchestral works for four hands and four feet, including selections by Dukas, Elgar, Ravel, and Stravinsky. Information: genuin.de.

Form and Function

Pro Organo announces a new organ CD: *Form and Function* ($17.98), featuring **Ivan Bosnar** performing on the 1890 Carl Barckhoff organ as restored in 2017 by Parsons Pipe Organ Builders in St. Mary's Catholic Church, Auburn, New York. Bosnar is the winner and audience prize winner of the 2020 American Guild of Organists National Competition in Organ Improvisation. He performs works of Saint-Saëns, August Gottfried Ritter, and Charles Koechlin, as well as improvisations, including a passacaglia and fugue. Information: proorgano.com.

Resurgam: Organ Music of Harvey Grace 1874–1944

Raven announces new CDs. *Resurgam: Organ Music of Harvey Grace 1874–1944* (OAR-177, $15.98) features **Damin Spritzer** performing 15 of Grace's 30 organ works on the four-manual 1895 T. C. Lewis organ at the Albion Church in Ashton-Under-Lyme, England.

L'Orgue Français à San Antonio (OAR-178, $15.98) presents **Russell Jackson**, canon precentor of St. Luke's Episcopal Church, San Antonio, Texas, performing on Reuter Organ Company's Opus 2245, built in French tonal style in 2021 with 50 ranks. Composers represented include Widor, Vierne, Couperin, Guilmant, Lefébure-Wély, Alain, and Boëllmann.

L'Orgue Français à San Antonio

Olivier Messiaen, Volume 6

Olivier Messiaen, Volume 6 (OAR-986, $15.98), is the final two-CDs of the composer's complete organ works performed by **Jon Gillock** on the 2011 Quoirin organ of 111 ranks in the Church of the Ascension, New York City. This set includes an unpublished, never-before-recorded work, *Vie pour Dieu des Ressuscités*, as well as *Livre d'Orgue*, *Verset pour la Fête de la Dédicace*, *Offrande au Saint Sacrement*, and *Apparition de l'Eglise éternelle*. For information: ravencd.com.

Competitions

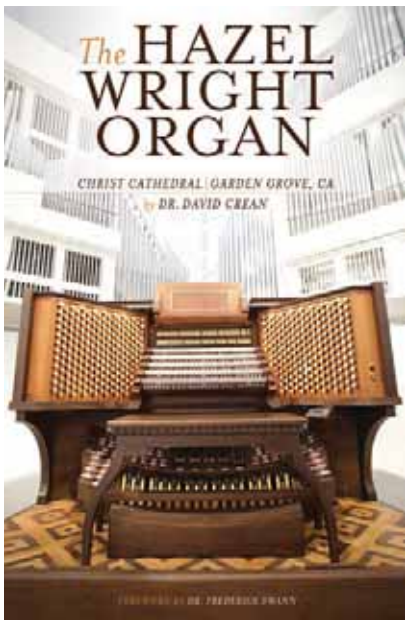
The 10th International Organ Composition Competition 2023 of the Friends of the Ringing Church of the Catholic Parish of Saarlouis-Lisdorf eV, Germany, is organized in cooperation with the district town of Saarlouis and the Diocese of Trier. Compositions for organ and one or two additional solo instruments are eligible for submission. Composition length should be eight to ten minutes and appropriate for the specification of the 1987 Mayer organ of mechanical action in the Catholic parish church of Saarlouis-Lisdorf.

The jury is chaired by Thomas Daniel Schlee of Vienna. First prize is €2,500 and a recording by Saarland Radio at composition's premiere during Saarlouiser Organ Days 2023. The jury may also award second prize of €1,500 and third prize of €750. Application deadline is March 31. Information: klingende-kirche.de.

The Second Korea International Organ Competition, hosted by the Lotte Foundation for Arts and open to organists of all nationalities born after September 1, 1986, will take place September 21–27 in Seoul, South Korea. The competition will feature the Rieger organ in Lotte Concert Hall and the GOArt organ in the Korea National University of Arts. First prize is 11,000,000 WON; second prize is 5,000,000 WON; third prize is 3,000,000 WON; with additional prizes of 1,000,000 WON each. The jury consists of Ja-Kyung Oh (chair), Dong-Ill Shin, Martin Jean, Henry Fairs, and Wolfgang Zerer. Deadline for application is April 30. For information: lotteconcerthall.com. ■

Reviews

Book Reviews



he Hazel Wright Organ: Christ Cathedral, Garden Grove, CA

***The Hazel Wright Organ: Christ Cathedral, Garden Grove, CA*, by David Crean, foreword by Frederick Swann (978-1-7358628-0-4, $18.98). Published by Christ Cathedral, Garden Grove, California, 2020, 176 pages, softbound, 16 black and white, 43 color photographs. Available from gothic-catalog.com.**

This book documents the history of what is arguably the most famous organ in the world, as the instrument was featured for decades on the worldwide broadcast of *Hour of Power*. It is also regarded as the sixth largest organ in the world. The volume was published for what was to be the 2020 reinauguration of the instrument, a celebration that, like many, was postponed due to covid (see "Cover Feature," April 2020 issue, pages 1, 22–24). The author's preface notes that he endeavored to write for organists and non-organists, and indeed the book is of interest to both groups.

The initial chapters chart the history of the work of the Reformed Church minister and his wife, Reverend Robert and Arvella Schuller, from when they arrived in what would become Garden Grove, California, in 1955 to begin their ministry, founding the Garden Grove Community Church, which would later become the iconic Crystal Cathedral. Arvella Schuller was the first organist in her husband's ministry, and her guiding hand ensured that the organ would remain a focus as the fledgling congregation grew.

Within seven years, the new congregation built its first church, then named Garden Grove Community Church, an edifice that would eventually be known as the Arboretum of the Crystal Cathedral, for which the Wicks Organ Company installed its Opus 4097 in 1962. None other than Virgil Fox performed the dedicatory recital, beginning a long-time friendship between the performer and the Schullers.

Crean's book continues to detail the history of the installation of a new, five-manual, 116-rank Ruffatti organ in this church, and by the time of its completion in 1976, the Schullers had set their sights on building a much larger sanctuary, to be called the Crystal Cathedral. The Ruffatti organ would be combined with Aeolian-Skinner Opus 1388, purchased by the Schullers from Philharmonic Hall of Lincoln Center, New York City. Fratelli Ruffatti was called on to combine the two instruments, with additions, for the new church of heroic proportion. In 1982, the Hazel Wright Organ, the five-manual, 230-rank instrument, named for its donor from Chicago, was dedicated.

The book continues with the further tweaking of the organ over the years as the instrument grew to 270 ranks and concludes with the renovation and restoration project by Ruffatti for when the Crystal Cathedral was repurposed as Christ Cathedral for the Catholic Diocese of Orange. Interesting anecdotes about the various organists of the congregations are also provided.

Following the main body of the text, the reader will find stoplists of the organs traced, a selection of recital programs performed on the Hazel Wright Organ by renowned organists between 1982 and 1998, a glossary of organ terms, a list of organists of the Garden Grove Community Church, Crystal Cathedral, and Christ Cathedral, and additional historic pictures in color and black and white.

Most readers of a certain age will remember fondly the weekly broadcast *Hour of Power*, which commenced in 1970 and ran for decades, and its emphasis on choral and organ music. The late Frederick Swann (see "Nunc dimittis," this issue, page 6) was perhaps the most featured performer on these broadcasts, bringing the best of church music to households across the globe.

The author's goal of writing for organists and non-organists alike is achieved. The book is a very interesting read for all.

—Stephen Schnurr
Gary, Indiana

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. •=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.

ALABAMA

Choral Evensong; Cathedral Church of the Advent, Birmingham, 1/19, 5:30 pm

Johann Vexo; St. Paul Catholic Cathedral, Birmingham, 1/22, 4 pm

Matthew Brown; Cathedral Church of the Advent, Birmingham, 1/26, 7 pm

Stefan Engels; Independent Presbyterian, Birmingham, 1/29, 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, 2/16, 5:30 pm

Charles Kennedy, harpsichord; Cathedral Church of the Advent, Birmingham, 2/17, 12:30 pm

Nathan Laube; First Presbyterian, Tuscaloosa, 2/19, 3 pm

ARIZONA

Alcee Chriss; Trinity Episcopal Cathedral, Phoenix, 1/22, 4 pm

Ken Cowan; All Saints Episcopal, Phoenix, 2/25, 9 am masterclass; 2/26, 3 pm recital

ARKANSAS

+ Ken Cowan; Second Presbyterian, Little Rock, 1/27, 7:30 pm

Nathaniel Gumbs; Central United Methodist, Fayetteville, 2/1, 5 pm
Aaron Tan; Catalina United Methodist, Tucson, 2/10, 7 pm

CALIFORNIA
Ken Cowan; Christ Episcopal, Eureka, 1/15, 3 pm
Damin Spritzer; St. James Episcopal, Los Angeles, 1/15, 6 pm
Justan Foster; Cathedral of St. Mary of the Assumption, San Francisco, 1/15, 4 pm
Gail Archer; Cathedral of St. Mary of the Assumption, San Francisco, 1/22, 4 pm
Choral concert; Christ Cathedral, Garden Grove, 1/28, 2:30 pm
Chelsea Chen; Christ Cathedral, Garden Grove, 2/4, 1:30 pm
Shelby Fisher; Cathedral of St. Mary of the Assumption, San Francisco, 2/5, 4 pm
Chelsea Chen; St. Margaret's Episcopal, Palm Desert, 2/7, 4 pm
David Troiano; Cathedral of St. Mary of the Assumption, San Francisco, 2/12, 4 pm
Stephen Tharp & David Briggs, Travers, *Midnight Toccatas*; St. James Episcopal, Los Angeles, 2/12, 6 pm
Hans-Uwe Hielscher; Cathedral of St. Mary of the Assumption, San Francisco, 2/19, 4 pm
Christopher Houlihan; La Jolla Presbyterian, La Jolla, 2/26, 4 pm

COLORADO
James Kealey; Grace and St. Stephen's Episcopal, Colorado Springs, 2/12, 3 pm

CONNECTICUT
Choral Evensong; St. John's Episcopal, West Hartford, 1/22, 5 pm
Manuel Piazza; St. John's Episcopal, West Hartford, 2/5, 12:30 pm
• **Alcee Chriss**; Trinity College Chapel, Hartford, 2/9, 12:15 pm masterclass; 2/10, 7:30 pm recital
Choral Evensong; St. John's Episcopal, West Hartford, 2/26, 5 pm

FLORIDA
Johann Vexo; Royal Poinciana Chapel, Palm Beach, 1/26, 7pm
Johann Vexo; Vanderbilt Presbyterian, Naples, 1/29, 4 pm
Ken Cowan; Church of the Epiphany, Miami, 2/7, 7:30 pm
Marilyn Keiser; Wertheim Performing Arts Center, Miami, 2/12, 3 pm
Chelsea Chen; First United Methodist, Coral Gables, 2/17, 7 pm
Renée Anne Louprette; Stetson University, Deland, 2/19, 3 pm

GEORGIA
Alan Morrison; Spivey Hall, Morrow, 1/21, 3 pm
Three Choirs Festival; Peachtree Road United Methodist, Atlanta, 2/9, 7 pm
Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, 2/18, 7 pm
Raúl Prieto Ramírez; Spivey Hall, Morrow, 2/25, 3 pm

ILLINOIS
Gorecki, *Symphony No. 3*; First Presbyterian, Arlington Heights, 1/27, 12:10 pm
Christopher Urban; First Presbyterian, Arlington Heights, 2/1, 12:10 pm
Choral Evensong; St. Chrysostom's Episcopal, Chicago, 2/12, 4 pm
Michael Gagne, Marianne Kim, Christopher Urban & Gary Wendt; First Presbyterian, Arlington Heights, 2/19, 4 pm

INDIANA
Amanda Mole; Reyes Hall, University of Notre Dame, Notre Dame, 1/28, 12 noon masterclass; 1/29, recital 8 pm

IOWA
Joby Bell; University of Dubuque, Dubuque, 2/3, 7:30 pm
Isabelle Demers; Luther College, Decorah, 2/18, 4 pm masterclass; 2/19, 4 pm recital

LOUISIANA
Chelsea Chen; First United Methodist, Baton Rouge, 1/29, 4 pm

MASSACHUSETTS
Gail Archer; St. Michael's Episcopal, Marblehead, 1/15, 5 pm
Manuel Piazza; Trinity Episcopal, Boston, 1/20, 12:15 pm
Kevin Neel; Trinity Episcopal, Boston, 1/27, 12:15 pm
Diane Meredith Belcher; Trinity Episcopal, Boston, 2/3, 12:15 pm
Ethan Haman; Trinity Episcopal, Boston, 2/10, 12:15 pm
David Hurd; Old South Church, Boston, MA 2/11, 10 am masterclass; 2/12, 11 am hymn festival

Artist Spotlights

Artist Spotlights are available on THE DIAPASON website and e-mail newsletter. Contact Jerome Butera for rates and specifications.
608/634-6253
jbutera@sgcmail.com

Calendar

Thomas Mellan; Trinity Episcopal, Boston, 2/17, 12:15 pm
Rosalind Mohnsen, with trumpet; Melrose Highlands Congregational, Melrose, 2/19, 3 pm
Victoria Shields; Trinity Episcopal, Boston, 2/24, 12:15 pm

MICHIGAN
James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 1/15, 4 pm
Choral Evensong; Cathedral of St. Paul, Detroit, 1/22, 4 pm
James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 1/29, 4 pm
James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 2/5, 4 pm
Sarah Simko; Cathedral of St. Paul, Detroit, 2/10 12:30 pm

Charles Miller, hymn festival; Cherry Hill Presbyterian, Dearborn, 2/12, 4 pm
James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 2/19, 4 pm
Jean Baptiste Robin; First Presbyterian, Birmingham, 2/24 7 pm
Choral Evensong; Cathedral of St. Paul, Detroit, 2/26, 4 pm

MINNESOTA
Isabelle Demers; Northrop Auditorium, Minneapolis, 2/7, 7:30 pm

NEBRASKA
Jens Korndörfer; First Presbyterian, Hastings, 1/15, 10:30 am worship service, 3 pm recital

NEW YORK
Gail Archer; St. Patrick's Cathedral, New York, 1/19, 7 pm
James Kealey; Third Presbyterian, Rochester, 1/22, pm
Paolo Bordignon, with American Symphony Orchestra, Saint-Saëns, *Symphony No. 3*, Smythe, *Mass in D*; St. Bartholomew's Church, New York, 1/27, 8 pm
David Briggs; Cathedral of St. John the Divine, New York, 1/29, 5 pm
Amelie Held; Cathedral of St. John the Divine, New York, 2/5, 5 pm
Chelsea Chen; United Church of Canandaigua, Canandaigua, 2/10, 7:30 pm recital; 2/11, 10 am masterclass
Samuel Kuffuor-Afriyie; Cathedral of St. John the Divine, New York, 2/12, 5 pm
Manuel Piazza; Cathedral of St. John the Divine, New York, 2/19, 5 pm
Craig Williams; St. Matthew's Lutheran, Wilmington, 2/19, 4 pm
TENET, Lassus, *Lagrime di San Pietro*; St. Jean Baptiste Catholic Church, New York, 2/25, 7 pm
Daniel Ficarri; Cathedral of St. John the Divine, New York, 2/26, 5 pm
Diane Meredith Belcher; Saint Thomas Church Fifth Avenue, New York, 2/26, 5:15 pm

NORTH CAROLINA
Nathan Laube; First Presbyterian, New Bern, 1/22, 3 pm
Bálint Karosi; Duke University Chapel, Durham, 1/29, 5 pm
Nathaniel Gumbs; Elon University, Elon, 2/10, 3 pm

OHIO
Joshua Stafford; Lakeside High School, Ashtabula, 1/27, 7 pm
Nathaniel Gumbs; Christ Episcopal, Warren, 2/5, 4 pm

OKLAHOMA
Michael Hey; Cathedral of Our Lady of Perpetual Help, Oklahoma City, 2/10, 7:30 pm
Alcee Chriss; Boston Avenue United Methodist, Tulsa, 2/19, 5 pm

PENNSYLVANIA
Damin Spritzer; Bryn Mawr Presbyterian, Bryn Mawr, 1/28, 10 am masterclass, 3:15 pm recital
Alan Morrison; Ursinus College, Collegeville, 1/29, 4 pm
Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 2/22, 7 pm

SOUTH CAROLINA
James O'Donnell; Lutheran Theological Seminary, Columbia, 2/3, 7 pm
Jack Michener; Furman University, Greenville, 2/21, 7:30 pm

TENNESSEE
Nathaniel Gumbs; Christ Church Cathedral, Nashville, 1/22, 4 pm
Robert McCormick, hymn festival; St. George's Episcopal, Nashville, 1/27, 7:30 pm
James Kealey; St. Paul's Episcopal, Chattanooga, 2/3, 7:30 pm
Alcee Chriss; Westminster Presbyterian, Knoxville, 2/3, 8 pm
James Kealey; Church of the Ascension, Knoxville, 2/6, 7:30 pm
James O'Donnell; St. George's Episcopal, Nashville, 2/17, 7 pm recital; 2/18, 1 pm, choir rehearsal; 2/19, 5 pm choral Evensong

TEXAS
Bradley Hunter Welch; Chapelwood United Methodist, Houston, 1/29, 5 pm
Johann Vexo; Trinity University, San Antonio, 2/3, 7:30 pm recital; 2/4, 10 am masterclass
Bradley Hunter Welch; University Christian, Fort Worth, 2/8, 3 pm
Jeremy Filsell; First Presbyterian, Fort Worth, 2/10, 7 pm
Raúl Prieto Ramírez; Rice University, Houston, 2/17, 2 pm masterclass; 7 pm recital
Scott Dettra, harpsichord, with cello; Episcopal Church of the Heavenly Rest, Abilene, 2/19, 5 pm

VIRGINIA
Alcee Chriss; Williamsburg Presbyterian, Williamsburg, 1/29, 4 pm

WISCONSIN
Just Bach; Luther Memorial Church, Madison, 1/18, 12 noon
Anna Myeong; Luther Memorial Church, Madison, 1/25, 12 noon
Andrew Schaeffer; Luther Memorial Church, Madison, 2/1, 12 noon
Just Bach; Luther Memorial Church, Madison, 2/15, 12 noon
Alcee Chriss; Overture Hall, Madison, 2/28, 7:30 pm

GERMANY
Hildegard Bleier; Pfarrkirche Wiederkunft Christi, Kolbermoor, 1/4, 7:45 pm
Florence Rousseau; Pfarrkirche Wiederkunft Christi, Kolbermoor, 2/1, 7:45 pm

MEXICO
Kimberly Marshall; Cathedral, Oaxaca, 2/22, 7:30 pm
Juan María Pedrero; San Matías Jalatlaco, Oaxaca, 2/23, 8 pm
Cicely Winter, with percussion; Basílica de la Soledad, Oaxaca, 2/24, 7:30 pm
Víctor Contreras, with trumpet and trombone: Santo Domingo Yanhuitlán, Oaxaca, 2/25, 2 pm
Juan María Pedrero; San Jerónimo Tlacochahuaya, Oaxaca, 2/26, 11 am
Kimberly Marshall; Santa María de la Asunción, Tlacolula, 2/26, 6 pm

NETHERLANDS
Els Biesemans; Philharmonie Haarlem, Haarlem, 2/16, 8 pm

SWITZERLAND
Vincent Thévenaz; Parish Church, Aubonne, 1/15, pm
Olivier Borer, with trumpet; Parish Church, Aubonne, 2/19, 5 pm

UNITED KINGDOM
Andreana Chan; Town Hall, Reading, 1/16, 1:10 pm
Norman Harper; Southwark Cathedral, London, 1/16, 1:20 pm
Katherine Dienes-Williams; St. Lawrence, Alton, 2/7, 8 pm

PHILIP CROZIER, Stadtpfarrkirche St. Servatius, Siegburg, Germany, August 21: Bergamasca (*Fiori Musicali*), Frescobaldi; *Te Deum*, op. 11, Demiessieux; *Voluntary on the Old 100th*, Z 721, Purcell; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Pastorale*, Zipoli; *Trio in c*, BWV anh. 46, Krebs; *Fantasia, Hommage à la mémoire de Sylvie Poirier*, Bédard; *Tiento lleno quinto tono*, Cabanilles; *Variations on Victimae Paschali Laudes*, Ropek.

Dom St. Martin, Rottenburg, Germany, August 28: Bergamasca (*Fiori Musicali*), Frescobaldi; *Te Deum*, op. 11, Demiessieux; *Hommage à la mémoire de Sylvie Poirier*, Bédard; *Tiento lleno quinto tono*, Cabanilles; *Variations on Victimae Paschali Laudes*, Ropek.

BRUCE STEVENS, First Congregational Church, United Church of Christ, Marysville, OH, August 1: Adagio–Non troppo Allegro (*Trio in E-flat*, Krebs-WV 442), Krebs; Allegretto (*Sept Improvisations*, op. 150, no. 4), Saint-Saëns; Aufschwung, Ricercare, Improvisation, Finale (*Twelve Miscellanies*, op. 174, nos. 3, 9, 6, 12), Rheinberger.

MARK SUDEITH, Sacred Hearts of Jesus and Mary Catholic Church, Cardington, OH, August 1: *Hommage à J. S. Bach: Nine Variations on Puer Nobis Nascitur*, Rakich; *Christ unser Herr zum Jordan kam*, BuxWV 180, Buxtehude; Cantabile, FWV 36 (*Trois Pièces pour Grand Orgue*, no. 2), Franck; *Panis Angelicus*, Franck, transcr. Michelot.

STEPHEN THARP, St. James Basilica, Prague, Czech Republic, August 25: *Chromatic Fantasia and Fugue in d*, BWV 903, Bach, transcr. Tharp; *An Waßerflüßen Babylon*, BWV 653, Bach; Carillon (*Sept Pièces*, op. 27, no. 4), Prelude and Fugue in f (*Trois Préludes et Fugues*, op. 7, no. 2), Dupré; Variations (*Symphonie VIII in B*, op. 42, no. 4), Widor; Rorate coeli, Domine Jesu, Attende Domine (*12 Chorale Preludes on Gregorian Themes*, op. 8, nos 1, 12, 3), Octaves (*Six Études*, op. 5, no. 6), Demessieux.

MICHAEL UNGER, Isaac M. Wise Temple, Cincinnati, OH, August 5: *Präludium in G*, op. 10, no. 4, Sulzer; Two pieces from *Fünf Stücke*, op. 46, nos. 2, 3, Lewandowski; Aria Seconda (*Hexachordum Apolinis*), Pachelbel; Nicht zu schnell, Adagio (*Studien für den Pedal-Flugel*, op. 56, nos. 5, 6), Schumann; *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn.

DON VERKUIJLEN, Old St. Mary's Church, Cincinnati, OH, August 5: Acclamations (*Suite Médiévale*, op. 56), Langlais; Fantaisie in A, FWV 35 (*Trois pièces pour grand orgue*, no. 1), Franck; *Three Liturgical Improvisations*, Oldroyd.

PETRA VEENSWIJK, Magnuskerk, Anloo, the Netherlands, August 13: *My Lady Carey's dompe*, *O Ye Happy Dames*, anonymous (16th cent.); *Aria detta la Pasquina*, Speth; Andantino in g (*Sonata V*), Allegro (*Sonata VIII*), Cimarosa; *Prelude and Fugue in d*, BWV 539, Bach; Brande Champanje (Susanne van Soldt manuscript), anonymous; Daphne (Camphuysen manscript), anonymous; *Ballo del Granduca*, Sweelinck; *Capriccio sopra il cucu*, *Passaaglia in d*, Kerll; *Prelude and Fugue in C*, BWV 547, Bach.

GRANT WAREHAM, Dayton Masonic Center, Dayton, OH, August 4: *Adagio and Allegro in f*, K. 594, Mozart; *Rhapsody No. 2 in E-flat*, Howells; *Toccata for Organ*, Al-Zand; *Finale: Andante Maestoso–Allegro Vivace*, Tchaikovsky, transcr. Wareham.

CLARK WILSON, Ohio Theatre, Columbus, OH, August 2: silent film accompaniment, *Sunrise: A Song of Two Humans*.

POSITIONS AVAILABLE

University of Washington. Full-time Artist in Residence of Organ Performance. *Description:* The School of Music at the University of Washington announces a full-time organ performance position to begin September 16, 2023. The appointment is at the rank of Artist in Residence for an initial three-year contract, which is renewable. The term of service annually is 9 months (September 16-June 15). The individual selected will be required to: 1) build and sustain a successful organ studio; 2) to envision, organize and administer the development of the Organ Performance Program; and 3) to demonstrate continued growth in a national/international career as a performing artist with a commitment to music ranging from the early masterworks to experimental contemporary genres. The individual should also be highly interested in collaborations with other areas within the School of Music, the university, and beyond. *Responsibilities:* Private instruction in organ, and secondarily harpsichord at the undergraduate and graduate levels; recruitment of organ students; coaching of the Baroque Ensemble and offering courses in improvisation; teaching keyboard harmony, liturgical skills, pedagogy and repertoire courses; holding Performance class; participation in auditions, juries, student advising, administrative work with Keyboard Performance colleagues, as well as pertinent School of Music meetings and other responsibilities as assigned by the Director. UW faculty are expected to engage in teaching, research, and service. *Qualifications:* Doctoral degree (or international equivalent) and/or significant professional experience. Examples of significant professional experience may include: 5 or more years of extensive public performance, including collaborative activities. Some prior university experience is preferred.

POSITIONS AVAILABLE

Application Instructions: Applications should include 1) a letter describing the applicant's experience, interests and suitability for the position, 2) a statement on perspectives and contributions to equity, diversity and inclusion, 3) a curriculum vitae, and 4) three letters of reference. In the C.V., please include a section of "Selected online links" to no more than three solo recordings or performances for the committee's consideration. Supplemental materials will be requested from short-listed applicants. Priority will be given to applications received by November 15, 2022. All materials should be submitted via Interfolio: https://apply.interfolio.com/114988. For questions, please contact Professor Robin McCabe at rmccabe@uw.edu; please reference Organ Performance Search. *Equal Employment Opportunity Statement:* The University of Washington is an affirmative action and equal opportunity employer. All qualified applicants will receive consideration for employment without regard to race, color, creed, religion, national origin, sex, sexual orientation, marital status, pregnancy, genetic information, gender identity or expression, age, disability, or protected veteran status. *Commitment to Diversity:* The University of Washington is committed to building diversity among its faculty, librarian, staff, and student communities, and articulates that commitment in the UW Diversity Blueprint (http://www.washington.edu/diversity/diversity-blueprint/). Additionally, the University's Faculty Code recognizes faculty efforts in research, teaching and/or service that address diversity and equal opportunity as important contributions to a faculty member's academic profile and responsibilities (https://www.washington.edu/admin/rules/policies/FCG/FCCH24.html#2432).

Classified Ads continue on page 28.

Classified Advertising

POSITIONS AVAILABLE

Are you a pipe organ designer? Quimby Pipe Organs, Inc., Warrensburg, Missouri, seeks an experienced designer due to the retirement of a 30-year employee. We require pipe organ design experience, knowledge of industry construction standards, excellent client/architect/contractor communication ability, and proficiency in AutoCAD and Revit design software. The selected applicant will receive orientation and guidance from the retiring designer. Relocation preferred. Occasional travel is required. Excellent compensation and benefits. Please send resume to pipeorg.74@gmail.com (Roger A Revell, our consultant, manages this search). Please no phone calls or social media inquiries.

PUBLICATIONS / RECORDINGS

Fruhauf Music Publications is welcoming in the New Year with a January tribute to traditional British literature, both in words and in music. *An English Cantata* grew out of two verses drawn from an epic Tennyson poem that have been woven into an intricate chorus for choir and organ. It was subsequently augmented with movements that blend Anglican texts and hymn tunes into a variety of traditional Baroque textures and structures. Visit www.frumuspub.net to download this addition and stay informed of other past, current or upcoming complimentary PDF booklet postings.

PUBLICATIONS / RECORDINGS

The Lent and Easter Music of Norberto Guinaldo. The drama of the Cross outstandingly portrayed in the following works: *Seven Pieces for the Season of Lent*; *Agnus Dei* (Six Pieces); *Lauda Sion Salvatorem*; *Prelude for the Passion of the Lord*; *O Sons and Daughters of the King*; "Lauda Sion Salvatorem," a shorter setting in the *The New Paltz Organ Book*. See, listen, buy: www.guinaldopublications.com.

Organ Music in Bulgaria. The first of its kind e-book on organs and organ music in Bulgaria! $9.95. https://www.imakemyownmusic.com/product-page/organ-music-in-bulgaria-heck-yeah. For information: imakemyownmusic.com@gmail.com or pavelmadhzarov.com@gmail.com

Examine over 400 publications of organ music that your teacher NEVER taught you. Details at michaelsmusicservice.com, 704/567-1066.

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

PUBLICATIONS / RECORDINGS

Raven has released Jeremy Filsell's CD recording of rarely heard organ works composed by Michel Boulnois (1907–2008) played on the 2018 Dobson organ at St. Thomas Church, New York (first solo recording of the organ). Boulnois was a Parisian organist (titulaire of L'Église de Saint-Philippe-du-Roule for 53 years, succeeding Henri Mulet) and a member of Marcel Dupré's 1937 organ class at the Conservatoire with Jehan Alain and Jean-Jacques Grunenwald. Raven OAR-175, $15.98 postpaid in the U.S. from RavenCD.com 804/355-6386 and from Amazon, E-Bay, etc. Also streaming and download on iTunes, Apple Music, Spotify, Amazon Music, etc.

The Organ Historical Society presents is 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.

PIPE ORGANS FOR SALE

Holtkamp Martini organ (1967), five stops, six ranks, completely restored. Approximate size 11′ wide, 7′ deep and 9′ high. Asking price $65,000.00; does not include shipping costs. Originally built for Easter Kentucky University in 1967. Sold to a private individual in 2019 who contracted with Holtkamp Organ Co. for a complete restoration. Now offered for sale by Holtkamp. Notable changes, from standard Martini, include 8′ Dulciana and drawknobs in place of stop tabs. Contact: chris@holtkamporgan.com

W. B. Williams tracker organ, c. 1890. Rebuilt to like-new condition by B. Rule & Co. in 2014 for a residence. Width, 9′2″, Depth 7′6″, Height 11′6″. Originally built for a church in Nyack, NY; the scaling is suitable for a chapel or large home. GREAT: Open Diapason, Melodia, Octave; SWELL: Stopped Diapason, Flute d'Amour, Oboe; PEDAL: Subbass. Compass 58/30. Price: $29,000. Contact: bruleco64@gmail.com.

1973 Wicks practice organ. Three extended ranks; 16′ Gedeckt, 4′ Gemshorn, and 4′ Octave. The organ was built for Western Kentucky University. Excellent voicing. Please call or email for more information: 615/274-6400 or dennis@milnarorgan.com

PIPE ORGANS FOR SALE

Koehnken & Grimm, Pfeffer, Hillgreen-Lane, Debierre, and Redman organs for sale. Please see pictures on our website www.redmanpipeorgans.com. For further information, contact Redman Pipe Organs LLC, 816 E. Vickery Blvd., Fort Worth, Texas; call 817/996-3085 or email royredman@gmail.com.

FREE! 1963 Holtkamp Organ. This organ was the last design of Walter Holtkamp, Sr., and finished by his son, Walter, Jr.: 3 manuals; 45 stops/54 ranks. Console updated in 2014 with Peterson 4000 control system. Buyer to disassemble, remove, and haul away at their cost and expense after Easter 2023. Offered as is–where is. Organ is located in the Birmingham, AL metro area. Buyer removing the organ must be experienced in organ removal, licensed, and insured. For more information contact Jamie McLemore at jmclemore@saint-lukes.com. 205/-871-3583.

1998 Schantz, opus 2143, three manuals, Solid-State system, all leather in excellent condition, 5-year warranty. Call or e-mail for stoplist: 615/274-6400, dennis@milnarorgan.com

PIPE ORGANS FOR SALE

Gabriel Kney Opus 80 (1976) residence pipe organ: two manuals and pedal, mechanical action. Casework of red oak: 5′6″ wide; 6′ deep including pedalboard and bench; 7′8″ high. Manual/pedal key compass 56/32, AGO standards; manual keys: ebony naturals, rosewood sharps. Manual I: 8′ Gedeckt; Manual II: 4′ Offenflöte; Pedal: 8′ Gedectkbass. Couplers by hook-down pedals: On/Off 8′ Gedecktbass; Manual I to Manual II; Manual II to Pedal. $25,000. Contact: chris@holtkamporgan.com

Jardine Opus 57, built in 1867, as a two-manual. Jardine & Son enlarged it to three manuals in 1890, installing it in St. Patrick's Roman Catholic Church in Watervliet, New York. Available for restoration and relocation; currently stored in Pomfret, Vermont. Please contact us about this very complete organ. We also have available organs by Stevens, Hook & Hastings, Schoenstein, Simmons, Johnson, and Hutchings. A. David Moore, Inc., 802/457-3914; david@davidmooreinc.com.

For all your advertising needs, with creative print and digital options, contact Jerome Butera: 608/634-6253 or jbutera@sgcmail.com.

PIPE ORGANS FOR SALE

Exceptional original Baroque organ case with elegant carvings (18th century) containing a well-conserved Romantic Belgian organ (19th or 20th century) by Pierre Schyven. Two manuals and pedal; 17 stops, 18 ranks. Manual/pedal key compass 56/30. Depth 10.5′; height 15.5′; width 15.3′. For sale, with installation available. Inquiries: g.grenzing@grenzing.com, www.grenzing.com/.

Visser-Rowland, 1990. Two manuals, eight ranks. Excellent condition. Tracker action. Two ranks are duplicated on the second manual. Contact John Bishop at john@organclearinghouse.com.

SERVICES / SUPPLIES

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ANNOUNCEMENTS

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The staff of The Diapason wishes everyone a happy and prosperous 2023 as we celebrate our 114th year!

Postal regulations require that mail to The Diapason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 200 N. Smith Street, Suite 440, Palatine, IL 60067

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Display Classified minimum	43.00

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The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

THE DIAPASON

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Insert the advertisement shown below (or enclosed) in the Classified Advertising section of The Diapason for the following issue(s):
❑ January ❑ February ❑ March ❑ April ❑ May ❑ June ❑ July ❑ August ❑ September ❑ October ❑ November ❑ December

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2022 In Review—An Index

Articles, Reports, and Reviews — by author (boldface) and subject

Organ Stoplists

Aeolian-Skinner
Metropolitan Opera House, New York, NY. 2/22,* Nov 12–13

Bogue
St. John Cantius Catholic Church, Chicago, IL. 3/42, Jan 14–15

Casavant
St. John Cantius Catholic Church, Chicago, IL (two organs). 2/3,* Jan 17; 3/55,* Jan 17–19
St. Luke's Episcopal Church, Evanston, IL. 2/11,* June 14, 16

Fabry/Howell
St. Laurence Cantius Catholic Church, Elgin, IL. 2/14,* Dec 21

Felgemaker
St. John Cantius Catholic Church, Chicago, IL. 2/29, Jan 13

Hoverland
St. John Cantius Catholic Church, Chicago, IL. 2/7,* Jan 16–17

Kegg
Little Flower Catholic Church, St. Louis, MO. 3/26,* Jan 1, 20–21

Kilgen
St. John Cantius Catholic Church, Chicago, IL. 3/??, Jan 14

Létourneau
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Marcussen & Søn
Wiedemann Hall, Wichita State University, Wichita, KS. 4/84,* Nov 1, 18–20

Möller
St. Luke's Episcopal Church, Evanston, IL. 2/14, June 18–19

Muller
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Oberlinger
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Pasi
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Ruffatti
Notre Dame Seminary, New Orleans, LA. 2/34,* Oct 1, 18–19

Schlueter
St. Andrew's Episcopal Church, Fort Pierce, FL. 3/38,* May 1, 22–24

Schoenstein
Bishop Gadsden Episcopal Retirement Community, Charleston, SC. 3/16,* Sept 1, 22–23
St. Alban's Episcopal Church, Waco, TX. 3/32,* Dec 20

Skinner
St. Luke's Episcopal Church, Evanston, IL. 4/74,* June 14–21

Thompson-Allen/Aeolian-Skinner
Derry Presbyterian Church, Hershey, PA. 3/45,* March 1, 18–20

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St. John Cantius Catholic Church, Chicago, IL. 1/6,* Jan 14

Wallace/Tilton
St. Rose of Lima Catholic Church, Jay, ME. 1/10,* Sept 24

Wild
St. John Cantius Catholic Church, Chicago, IL. 1/5,* Jan 16

Wurlitzer
St. John Cantius Catholic Church, Chicago, IL. 2/7*, Jan 16–17

Honors and Competitions

Agrimonti, Gabriele, awarded audience and internet participants' prizes, category of works for organ, 2021 Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice composition contest. Feb 4
Arai, Welsey, presented performance award, 2022 Sally Slade Warner Arrangements and Transcriptions Competition. June 25
Barnwell, Ysaÿe,* honored as a fellow of the Hymn Society of the United States and Canada. Nov 6
Bartz, Clara Gerdes,* wins 61st National Organ Playing Competition, Fort Wayne, IN. June 4
Benedum, Richard,* honored upon retirement, Christ Episcopal Church, Bradenton, FL. April 3
Boehmer, Tyler,* awarded second prize, 61st National Organ Playing Competition, Fort Wayne, IN. June 4
Bowyer, Kevin,* honored with Medal of the Royal College of Organists. April 4
Braye-Weppe, Pierre-Alain, wins category of works for small organ and choir, 2021 Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice composition contest. Feb 4
Cavagnaro, Jerrick,* awarded second prize, National Competition in Organ Accompaniment. March 4
Cheng, Theodore,* awarded third prize, 61st National Organ Playing Competition, Fort Wayne, IN. June 4
Chlebek, Adam,* awarded second prize, Taylor Organ Competition, Atlanta Chapter American Guild of Organists. May 4
Coffey, Richard,* honored as music director emeritus, Hartford Chorale, Hartford, CT. Aug 3
Collins, Annamarie,* named initial Opus 327 Organ Scholar, St. Luke's Episcopal Church, Evanston, IL. Oct 4
Colon-Ortiz, Carlos, presented performance award, 2022 Sally Slade Warner Arrangements and Transcriptions Competition. June 25
Cotti, Andrea Damiano, wins category of works for organ, 2021 Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice composition contest. Feb 4
Coulomb, Laurent, awarded public prize, category of works for small organ and choir, 2021 Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice composition contest. Feb 4
de Vos, Martien,* awarded Friends of the Organ third prize, 14th International Schnitger Organ Competition. Oct 4
Disler, Mary Jo, awarded second prize, 2022 Sally Slade Warner Arrangements and Transcriptions Competition. June 25

Obituaries

Bouchett, Richard T.* June 8
Cherwien, Susan Louise Palo.* Feb 6
Davidson, Richard French. Oct 6–7*
Davis, Merrill Nathaniel ("Jeff"), III.* Feb 6, 8
Diehl, Foster H. Oct 7*
Disselhorst, Delbert.* Nov 4
Douglas, Glen A.* Nov 4
Drinkwater, David Allan.* March 6
Hillsman, Walter Lee.* Nov 4, 6
Houghten, Richard Stanley.* Feb 8
Jackson, Francis.* March 6
Jones, Joyce.* May 8
Jones, Rev. Richard F.* Nov 6
Lent, Robert Graham.* Nov 6–7
Lucker, Diana Lee.* June 8, 10
Mague, Benjamin Goddard.* Oct 7
McDonald, Donald Gordon.* Oct 7, 20
Nelson, Leon S. ("Lee"). May 8
Preston, Simon.* July 3–4
Rench, Marilyn Kay Stulken.* Feb 8, 22
Simmons, Mary Louise.* April 6
Taylor, James Cameron.* Sept 6
Troeger, Rev. Thomas H.* June 10–11
Werblow, Gloria R.* Aug 4
Zuiderveld, Rudolf Jan "Rudy."* Jan 8

du Verdier, Quentin,* wins Elizabeth B. Stephens International Organ Competition. Aug 9

Ferrante, Alessio, awarded second prize, category of works for small organ and choir, 2021 Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice composition contest. Feb 4

Filet, Jean-Emmanuel, awarded second prize, category of works for organ, 2021 Association pour le rayonnement des orgues Aristide Cavaillé-Coll de l'église Saint-Sulpice composition contest. Feb 4

Fishell, Janette,* awarded a 2021 Indiana University Presidential Research, Creative Activity, Scholarship of Teaching grant. March 4

Francis, Charles,* wins Incorporated Association of Organists-Royal College of Organists Organ Playing Competition. Oct 4

Giraldi, Ryan,* awarded second and hymn-playing prize, undergraduate division, Wm. C. (Bill) Hall Pipe Organ Competition. May 6

Gurin, Tom,* wins fifth carillon composition contest of Perpignan, France. Feb 3–4

Harling, Per,* honored as a fellow of the Hymn Society of the United States and Canada. Nov 6

Heinze, Dāvids,* wins National Competition in Organ Accompaniment. March 4

Hong, Lim Swee,* honored as a fellow of the Hymn Society of the United States and Canada. Nov 6

Hummel, Lisa,* awarded Bálint Karosi prize, Boston Bach International Organ Competition. Dec 4

Ikawa, Hina,* awarded third prize, 16th International César Franck Competition. Dec 4

James, Freddie,* awarded third prize, Boston Bach International Organ Competition. Dec 4

Jolliff, Katherine,* wins Taylor Organ Competition, Atlanta Chapter American Guild of Organists. May 4

Jones, Alex,* awarded third prize, Elizabeth B. Stephens International Organ Competition. Aug 9

Jones, Jacque Browning,* honored as a fellow of the Hymn Society of the United States and Canada. Nov 6

Kim, Heejin,* wins Boston Bach International Organ Competition. Dec 4

Kim, Jinhee,* awarded Bálint Karosi prize, Boston Bach International Organ Competition. Dec 4

Lee, YunJung, wins graduate division, Wm. C. (Bill) Hall Pipe Organ Competition. May 6

Lim, Anne Maria,* awarded third prize, Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Marshall, Kimberly,* honored with Medal of the Royal College of Organists. April 4

Melissant, Rik,* wins 16th International César Franck Competition. Dec 4

Miller, Colin,* named Peter B. Knock Intern in Sacred Music, Rye Presbyterian Church, Rye, NY. Sept 6

Mitchell, John J., awarded second prize, graduate division, Wm. C. (Bill) Hall Pipe Organ Competition. May 6

Morrison, Alan,* awarded American Guild of Organists Philadelphia Chapter 2022 Distinguished Achievement Award. Sept 6

Murray, Thomas,* awarded honorary doctorate degree, University of the South. May 6

Noh, Sunkyung,* awarded Flentrop second prize, 14th International Schnitger Organ Competition. Oct 4

Olejar, Peter, presented performance award, 2022 Sally Slade Warner Arrangements and Transcriptions Competition. June 25

Perratta, Stefano,* awarded second prize, first Feith International Organ Competition. Oct 6

Pharo, Christopher John,* awarded 2022–2023 Association of Anglican Musicians Gerre Hancock Internship. July 4

Phillips, Margaret,* honored with Medal of the Royal College of Organists. April 4

Pollhammer, Stephan,* wins 14th International Schnitger Organ Competition and awarded Izaak Kingma audience prize. Oct 4

Rioult, Tom,* awarded second prize, Elizabeth B. Stephens International Organ Competition. Aug 9

Rozdestvenskyte, Mona,* awarded second prize, Boston Bach International Organ Competition. Dec 4

Schauer, Jonas,* awarded second prize, Incorporated Association of Organists-Royal College of Organists Organ Playing Competition. Oct 4

Sensmeier, Randall,* honored as a fellow of the Hymn Society of the United States and Canada. Nov 6

Sherman, Roger W.,* awarded American Guild of Organists President's Award. Sept 6

Smith, Grant,* wins first Feith International Organ Competition. Oct 6

Snyder, Kerala,* honored with Medal of the Royal College of Organists. April 4

Stelben, Paul, presented performance award, 2022 Sally Slade Warner Arrangements and Transcriptions Competition. June 25

Stigall, Nicholas,* awarded second prize, Arthur Poister Scholarship Competition in Organ Playing. Aug 4

Sybrandy, Henry,* honored on retirement as organist, First Presbyterian Church, La Grange, IL. March 4

Tran-Adams, Matthew, wins 2022 Sally Slade Warner Arrangements and Transcriptions Competition. June 25

Verduijn, Leendert,* awarded third prize, first Feith International Organ Competition. Oct 6

———,* awarded second prize, 16th International César Franck Competition. Dec 4

Wagner, Ashley,* awarded third prize, Incorporated Association of Organists-Royal College of Organists Organ Playing Competition. Oct 4

Wilson, Cynthia A.,* honored as a fellow of the Hymn Society of the United States and Canada. Nov 6

Wong, Olga, awarded hymn-playing prize, graduate division, Wm. C. (Bill) Hall Pipe Organ Competition. May 6

Xu, Bruce, wins undergraduate division, Wm. C. (Bill) Hall Pipe Organ Competition. May 6

———,* wins Arthur Poister Scholarship Competition in Organ Playing, and presented Audience Prize. Aug 4

Appointments

Boeckh, David,* to associate director of music, St. James Episcopal Cathedral, Chicago, IL. June 3

Bray, Sophie,* to administrator, Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, ME. Aug 6

Brink, Joey,* to university carillonist, University of Denver, Lamont School of Music, Denver, CO. June 3

Campbell, Mary-Beth,* to executive director, Canadian International Organ Competition. Aug 6

Conner, Brendan,* to associate music director, All Saints' Episcopal Church, Atlanta, GA. May 3

Delfín, Michael,* to organist, Trinity Reformed Episcopal Church, Mason, OH. May 3

———,* to organist, Episcopal Church of the Redeemer, and to piano instructor, Cincinnati College-Conservatory of Music Preparatory Division. Sept 4

Demers, Isabelle,* to associate professor of organ, Schulich School of Music, McGill University, Montréal, Québec, Canada. May 3–4

Dunnewald, Bryan,* to assistant to tonal director, Schoenstein & Co. Pipe Organ Builders, Benicia, CA. April 3–4

Elsholz, Scott,* to director of music and organist, St. Louis Catholic Church, Memphis, TN. July 3

Gaynor, Thomas,* to assistant organist and choirmaster, St. Mark's Church, Philadelphia, PA. July 3

Ging, Michael,* to adjunct professor of organ, Rollins College, Winter Park, FL. Oct 3

Goetz, Thomas E.,* to organist and director of music, St. Andrew's Episcopal Church, Fort Pierce, FL. Nov 3

Harper, Margaret,* to visiting lecturer of organ, Baylor University, Waco, TX. Sept 4

Jacob, Rev. Alexandra,* to host, *Sing for Joy* broadcast, St. Olaf College, Northfield, MN. June 4

Jacob, Andrew,* to music director, *Sing for Joy* broadcast, St. Olaf College, Northfield, MN. June 4

Johnson, Alex,* to university carillonist, Rockefeller Memorial Chapel, University of Chicago, Chicago, IL. Oct 3

Keller, Nicole,* to assistant professor of organ and university organist, University of Michigan School of Music, Theatre, and Dance, Ann Arbor, MI. April 4

Kirner, Karen Schneider,* to assistant choir director and organist, Church of Our Lady of Loretto, Notre Dame, IN. June 3.

Lee, Henry,* to director of music ministry, West End Collegiate Church, New York, NY. April 4

MacDonald, Adam, * to executive director, Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, ME. Jan 4

McDaniel, Buck,* to director of music, Church of Our Saviour and Chapel of the Sacred Hearts of Jesus and Mary, New York, NY. April 4

Meloan, Katie,* to organist and associate director of music, First United Methodist Church, Wichita Falls, TX. June 4

Meszler, Alexander,* to college organist and assistant professor, Luther College, Decorah, IA. Oct 3

Nethsingha, Andrew,* to organist and master of choristers, Westminster Abbey, UK. Aug 6

Ng, Tiffany,* to chair, department of organ, University of Michigan School of Music, Theatre & Dance, Ann Arbor, MI. Nov 3

O'Donnell, James,* to professor in the practice of music, Yale University Institute of Sacred Music and Yale School of Music, New Haven, CT. June 4

Palmer, Nacole,* to executive director, Friends of the Kotzschmar Organ, Merrill Auditorium, Portland, ME. Aug 6

Pattavina, Alexander,* to associate organist and choirmaster, St. Bartholomew's Church, New York, NY. Jan 4

Peters, Andrew,* to minister of music and organist, Augustana Lutheran Church, Denver, CO. Jan 4, 6

Piazza, Manuel,* to interim assistant director of music, Trinity Church, Boston, MA. Oct 4

Pott, Jack Anthony,* to interim music director, Hartford Chorale, Hartford, CT. May 4

Somerville, Murray Forbes,* to chair of "L'Organo" committee, Cultural Affairs Office, Charleston, SC. Sept 4

Sze, Eva,* to director of music, St. Agnes Catholic Church, New York, NY. April 4

Tatsuta, Yumiko,* to lecturer of organ and university organist, Kwassui Women's University, School of Music, Nagasaki, Japan. June 4, 6

Terry, Carole,* to visiting professor of organ, Yale Institute of Sacred Music and Yale School of Music, New Haven, CT. July 3

Williams, Carol,* to organist and artist in residence, Peachtree Christian Church, Atlanta, GA. March 4, 6

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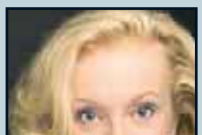
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