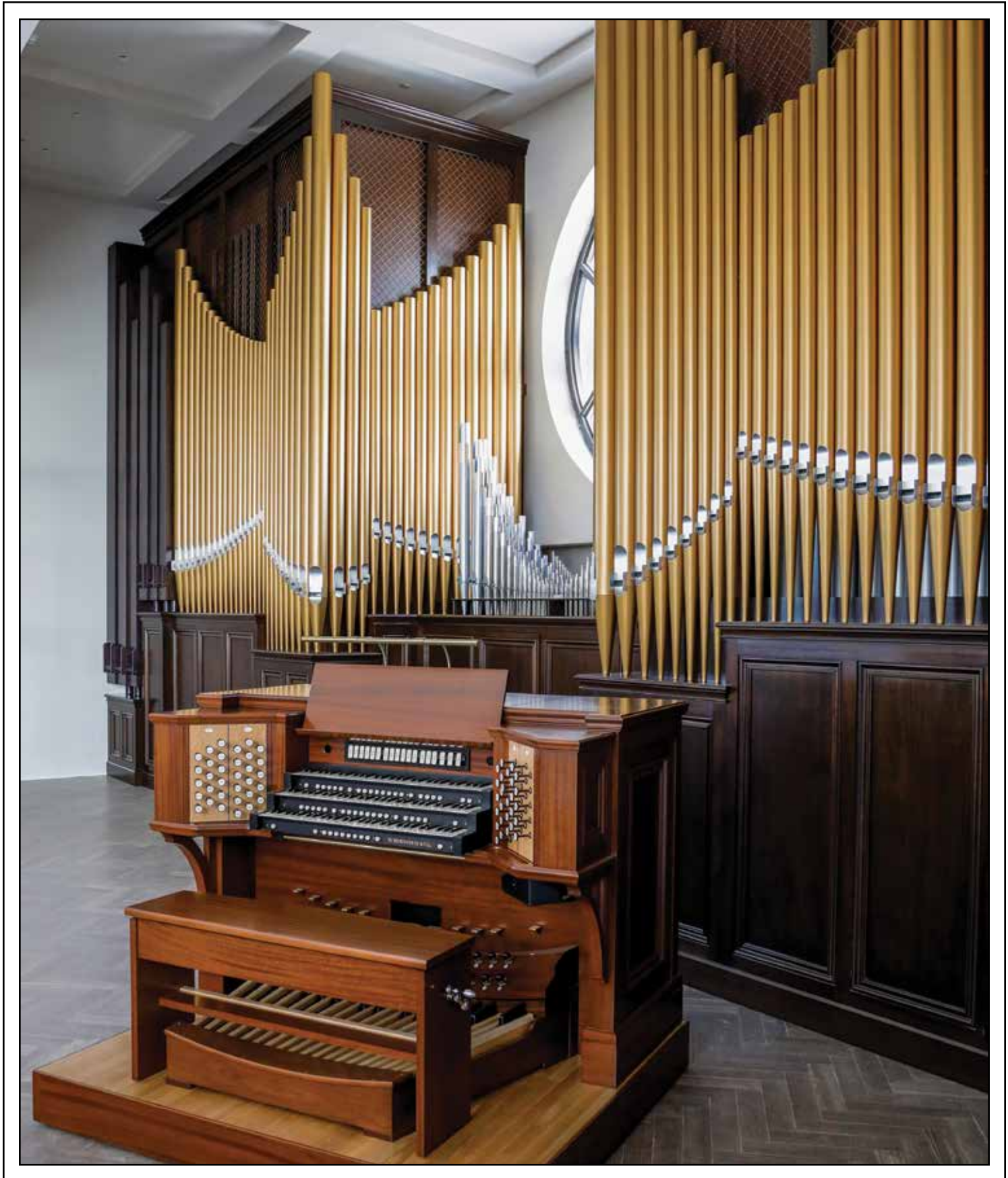


# THE DIAPASON

MAY 2023



Belen Jesuit Preparatory School  
Miami, Florida  
Cover feature on pages 18–19

# PHILLIP TRUCKENBROD

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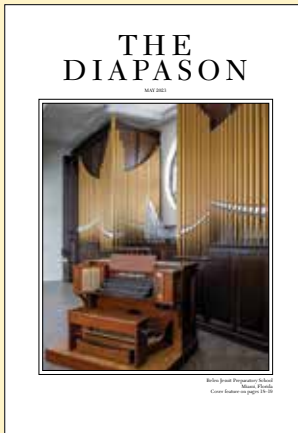
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In the wind . . .

**GAVIN BLACK**  
On Teaching

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## Editor's Notebook

### Presenting our 20 Under 30 Class of 2023

The principal focus of this issue is THE DIAPASON's 20 Under 30 Class of 2023. A biennial recognition program of the best of young organists, church musicians, harpsichordists, carillonists, and organ and harpsichord builders, it is a pleasure to present to you representatives of the promising future of what we all care about deeply. Here you will find biographical information and pictures of each of the Class of 2023.

Many thanks to those who submitted nominations, and be assured there will be many more quality candidates to hear about again in two years. In December 2024, nominations will open for the Class of 2025.

### Elsewhere in this issue

Robin Côté of Juget-Sinclair Organbuilders documents the firm's restoration of the historic and significant 1961 Beckerath organ in Montréal's Church of the Immaculate Conception. John Bishop, in "In the Wind . . ." recounts the Bishop Organ Company's work in replacing the switching system and combination action in the console of the Skinner and Aeolian-Skinner organs in Trinity Church, Copley Square, Boston, in the 1990s.

This month's cover feature spotlights the Schoenstein & Co. organ, Opus 182, in the chapel of Belen Jesuit Preparatory School, Miami, Florida. The story of this instrument, designed as the chapel was being designed and constructed, includes remarkable teamwork between organbuilder, consultant, acoustician, architect, and client.

## Here & There

### Awards



Matthew Hoch

The Association of Anglican Musicians (AAM) has awarded its inaugural **Brittenback-Meezan Presidential Award to Holy Trinity Episcopal Church**, Auburn, Alabama, and their choirmaster and minister of music, **Matthew Hoch**. Intended as a resource for small- and mid-sized congregations in the Episcopal Church, the award is an annual grant that demonstrates the value of continuing education as a means of enlivening worship and deepening Christian understanding through music.

In addition to attending the AAM annual conference, Hoch plans to use the award to continue his work in the certification program of the American Guild of Organists, studying organ with AAM mentor Jeannie Kienzle, principal parish musician at All Saints Episcopal Church, Mobile, Alabama. For information: [anglicanmusicians.org](http://anglicanmusicians.org).

### People

The **Chenault Duo**, Elizabeth and Raymond Chenault, performed a recital March 11 at the Cathedral of St. Philip, Atlanta, Georgia, on the 1962 four-manual Aeolian-Skinner organ, Opus



The **Chenault Duo**, Raymond and Elizabeth Chenault (photo credit: Dustin Chambers)

1399, an event co-sponsored by Friends of Cathedral Music at the Cathedral of St. Philip and the Atlanta Chapter of the American Guild of Organists. The program featured two world premieres of compositions for organ: *Hommage à Pierre Cochereau*, a duet by **David Briggs** commissioned by the duo, as well as Raymond Chenault's solo composition, *Fantaisie Mystique*, written for the tonal resources of the cathedral's organ and dedicated to his wife in celebration of their 50th wedding anniversary.

The remainder of the concert featured duets by Philip Moore, Richard Shephard, Rachel Laurin, Charles Callahan, Melinda Clark, and Nicholas White—all commissioned by the Chenaults, who have now commissioned more than 70 compositions. The Chenaults remain active as recitalists and recording artists under the management of Phillip Truckenbrod Concert Artists, LLC, and record for Gothic Records. The husband and wife duo's most recent CD, *Organ Music for Two*, Volume 5 (G49336), was recorded at the cathedral. All of their recordings and duet books may be purchased at their website: [chenaultduo.com](http://chenaultduo.com).



Stephen Schnurr  
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[www.TheDiapason.com](http://www.TheDiapason.com)

### Digital edition promotion

Through June 15, those purchasing a new or renewal one-year subscription can receive a free one-year digital subscription for a friend. This offer is valid when purchasing a print or digital subscription; the free subscription is digital only and is intended for a new subscriber.

Remember that all subscriptions come with full access to THE DIAPASON website ([www.thediapason.com](http://www.thediapason.com)) including PDFs of every issue from 1909 through the present! That's more than 1,350 issues. For further information and to subscribe: toll free, 877/501-7540; for new subscriptions: [www.thediapason.com/newfriend](http://www.thediapason.com/newfriend); and for renewals: [www.thediapason.com/renewfriend](http://www.thediapason.com/renewfriend).

### Summer events

If you will be hosting summer organ and carillon recitals and choral events at your church, university, or other venue, be sure to let me know. THE DIAPASON is already receiving news of upcoming events to share with you, beginning with the June issue. We would be delighted to announce as many events as possible, in the journal and at the website. ■



Raymond and Elizabeth Chenault with Carol Williams

Carol Williams has arranged a fundraiser event for the Atlanta Humane Society, "Paws at Peachtree," June 11, 12:00–5:00 p.m., at **Peachtree Christian Church**, Atlanta, Georgia, where she is artist-in-residence. The event will include an organ concert with various artists.

Williams hosts the YouTube series, "On the Bench with Dr. Carol." The 61st episode features Raymond and Elizabeth Chenault discussing their career and dedication to creating awareness of the organ duet. For information: [melcot.com](http://melcot.com).

### Events



Wesley Vos

**First Congregational Church**, Crystal Lake, Illinois, presents its seventh Wesley and Marie Ann Vos Memorial  
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**Competition winners: Katie Gunn, Ryan Greene, and Henry Webb** (photo credit: Matthew Penning)

**First Presbyterian Church**, Ottumwa, Iowa, announces results of its **2023 National Undergraduate Organ Competition**, held March 26. **Katie Gunn** is the winner with a prize of \$3,500. She is a student of Catherine Rodland at St. Olaf College, Northfield, Minnesota, in the class of 2023. Second prize of \$2,500 and the audience prize of \$500 were presented to **Henry Webb**, a student of David Higgs at Eastman School of Music, Rochester, New York, class of 2023. Third prize of \$1,500 was awarded to **Ryan Greene**, also a student of Higgs at Eastman, class of 2024. Judges were William Ness, Melanie Sigafoos, and Lynn Trapp. For information: ottumwafpc.org.



**David von Behren, Andrew Clark, Dan Locklair, Edward Elwyn Jones, and Andrew Sheranian**

The world premiere performances of **Dan Locklair's** *The Harvard/Ashmont Evening Service* for SATB and TTBB choruses and two organs were given on March 23 at Harvard Memorial Church, Cambridge, Massachusetts, and March 26 at the Parish of All Saints, Ashmont, Boston. The music was commissioned by the Harvard Glee Club and Harvard Glee Club Alumni, and the performers were the Harvard Glee Club, Harvard University Choir, and the All Saints Choir of Men and Boys, with conductors **Andrew Clark** and **Edward Elwyn Jones** and organists **Andrew Sheranian** and **David von Behren**. In addition to the primary canticles, Magnificat and Nunc Dimittis, the commission also called for two additional new choral works, an introit, *Seek Him* (for SATB chorus, a cappella), and a motet, *Salve Regina* (for TTBB chorus, a cappella), which were also performed.

*The Harvard/Ashmont Evening Service* was commissioned to celebrate the life and work of Archibald T. Davison (1883–1961). Davison, after previously serving as organist at the Parish of All Saints Church, Ashmont, was the conductor of both the Harvard University Choir and Harvard Glee Club. The new works are published by Subito Music. For information: locklair.com.

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**Appointments**

**Stephen Price** is appointed the inaugural Paul B. Fritts Faculty Fellow and artist-in-residence in organ performance for the University of Washington School of Music, Seattle, effective September. A native of Buffalo, New York, he leaves Ball State University, Muncie, Indiana, where he has taught organ, church music, and music theory since 2018. Price's appointment is made possible by the organbuilder Paul B. Fritts, whose \$1.5 million gift in 2021 created the Paul B. Fritts Endowed Faculty Fellowship.

Price completed his graduate studies at the Jacobs School of Music at Indiana University, Bloomington, earning master's and doctoral degrees in the studio of Janette Fishell. During his graduate studies, he garnered awards in several international competitions, including the Franz Schmidt Organ Competition (Austria), André Marchal Organ Competition (France), and the Canadian International Organ Competition (Montréal).

In addition to his teaching duties at Ball State, Price is the coordinator for the Sursa American Organ Competition and is organist at High Street United Methodist Church, Muncie, where he coordinates the church's first organ scholar program. The Raven recording label recently released his debut recording, *Paris Impact Organ Suites*. For information: [seveightartists.com/price](http://seveightartists.com/price).



**Stephen Price**

► **page 3**

Organ Recital, with **Stephen Buzard**, director of music for St. James Episcopal Cathedral, Chicago, performing June 11, 4:00 p.m. Wesley Vos served as associate editor of *THE DIAPASON* from 1967 until his death in 2002. The church houses John-Paul Buzard Pipe Organ Builders Opus 16. For information: [fcc-cl.org](http://fcc-cl.org).

and Zuzana Ferjencíková (Netherlands). Following the competition jury members will present masterclasses on September 8 and 9. Deadline for application is July 15. For information: [orgue-dudelange.lu](http://orgue-dudelange.lu).

**Competitions**



**Stahlhuth-Jann organ, St. Martin's Church, Dudelange, Luxembourg** (photo credit: FIMOD)

**The Ninth International Organ Competition Dudelange** will occur September 3–8 in Dudelange, Luxembourg. The competition is open to those born after September 1, 1988, and will feature the four-manual, 78-rank Stahlhuth-Jann organ in St. Martin's Church. First prize is €5,000 and a recital in 2024; second prize is €2,500; third prize, €1,250; public prize, €750; finalist prize, €500. The jury consists of Daniel Roth (chair, France), Paul Breisch (Luxembourg), Markus Eichenlaub (Germany),



**Austin organ, Trinity College Chapel, Hartford, Connecticut** (photo credit: Len Levasseur)

**The Albert Schweitzer Organ Festival Hartford** announces its 26th annual festival and 2023 high school competition. The competition's final round will take place at Trinity College, Hartford, Connecticut, September 23, with over \$14,000 of prizes to be awarded. Jurors for the round are Monica Czausz Berney, Nathaniel Gumbs, and Michael Hey. Application deadline is August 1.

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Randall Frye, Robert Oldroyd, and Tim Smith

**Robert Oldroyd**, organist and director of music for First Presbyterian Church, Troy, Pennsylvania, organized, performed in, and led a rededication service February 25 following the renovation of the 1945 three-manual, 29-rank Aeolian-Skinner organ, Opus 1084. The renovation by **Tim Smith** of Smith & Gilbert Organs included cleaning, a rebuilt console, and the addition of several new ranks. **Randall Frye**, Tim Smith, and Robert Oldroyd performed solo organ works, including a prelude, and a movement from an organ sonata written by Oldroyd. A 25-voice choir sang anthems and led the congregation in hymn singing. The dedication ceremony included a presentation of a plaque that listed the names of the donors who made the renovation work possible.

Another celebratory event occurred March 18 with a concert for brass ensemble, percussion, and organ. The program was live-streamed and is available at the church's Facebook page: facebook.com/TroyPAPresbyterian.

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This year's festival will include a recital by the 2022 young professional competition winner, Bruce Xu, and a concert of choral and organ music by Chorus Angelicus and Gaudeamus, Gabriel Löfvall, conductor. For information: asofhartford.org.



Cathedral of St. Peter and St. Paul, the National Cathedral, Washington, DC

Scholarships

**Lutheran School of Theology at Chicago** is accepting applications for its **2023 Ruth and Paul Manz Organ Scholarship**. The scholarship is intended to be an encouragement to organ students preparing for careers as church musicians. The winner will receive \$3,000.00. Applicants must not have reached their 28th birthday by January 1, 2023. Deadline for application is July 1. For information: lstc.edu/lstc-life/chapel/manz.

Conferences

**The Community of Jesus**, Orleans, Massachusetts, announces retreats featuring the basics of Gregorian chants. The first retreat, July 9–13, will explore the Feast of St. Benedict and the Liturgy of the Hours. The second, September 11–15, will feature chants of the Holy Cross. For more information: communityofjesus.org/events.

Organbuilders

**The Cathedral of St. Peter and St. Paul** (the National Cathedral), Washington, DC, has contracted with **Foley-Baker, Inc.**, of Tolland, Connecticut, to remove and rebuild its pipe organ. Originally built in 1938 by E. M. Skinner & Son of Methuen Massachusetts, and through the years modified as the cathedral doubled and tripled in size, the new organ will use portions of the previous instrument where possible and appropriate. Work will begin in 2024 and is expected to take four years. For information: cathedral.org.

Publishers

**Breitkopf & Härtel** announces new organ publications. *Max Reger: Sämtliche Orgelwerke/Complete Organ Works* (EB 9476, €239) is an urtext on the basis of

the Reger complete edition edited by Hans Haselböck, in seven volumes with a slipcase. Each volume is also available separately. *Heinrich Scheidemann: Choralfantasien für Orgel* (Chorale Fantasias for Organ) is an urtext edited by Pieter Dirksen (EB 8938, €34.90). The book contains nine chorale fantasias based on Lutheran chorales. The authenticity of six fantasias is considered certain, with the attribution of the three anonymously transmitted works based on source situation and style.

There are also new choral editions of cantatas by Johann Kuhnau. *Frohloeket, ihr Völker; und jauchzet, ihr Heiden* (EB 32120, piano/vocal score, €15.90) is an urtext edited by David Erler for use on Christmas Day. *Christ lag in Todes-Banden* (EB 32034, piano/vocal score, €11.90) is for Easter Day. *Daran erkennen wir, dass wir in Ihm bleiben* (EB 32090, piano/vocal score, €13.90), also edited by Erler, is for use at Pentecost. For information: breitkopf.com.

**Dr. J. Butz Musikverlag** announces new organ publications: *18 Einzelwerke für Orgel/18 Pieces for Organ* (3078), by Alexandre Guilmant, edited by Kurt Lueders; *Vorhang auf! 11 Transkriptionen aus Oper und Operette* (11 Transcriptions from Opera and Operetta) (3076), edited by Hans Uwe Hielscher; and *Kleine Orgel—Große Vielfalt: 14 Stück für Hausorgel* (14 Pieces for House Organ), edited by Markus Frank Hollingshaus. For information: butz-verlag.de.

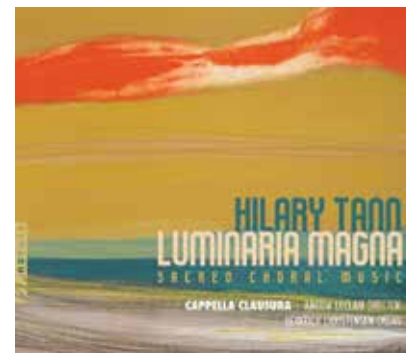
**GIA Publications** announces new organ publications: *Psalms of Peace: Nine Quiet Voluntaries for Organ* (G-10705, \$25), by the late Franklin D. Ashdown; *Toccata on "Fire Deep Down in My Bones"* (G-10664, \$15), by Carl MaultsBy; *Suite for Organ on CHRIST AND ST. LUKE'S* (G-10660, \$17), by Carl W. Haywood; and *Grand Choeur: Sortie pour Noël* (G-10583, \$29), for brass quintet, organ, and optional timpani, by César Franck, arranged by Chaz Bowers. For information: giamusic.com.

**MorningStar Music Publishers** announces new publications for small choirs: *My Heart Shall Sing* (50-5122, \$3.20), by Rory Cooney, arranged by Karen Marrolli, for two-part choir (optional SATB), violin, and piano with optional congregation and drum; *Behold the Lamb of God* (50-5217, \$2.25), by John A. Behnke, for SAB and optional keyboard; and *The Lord Is a Mighty God/The Lord Will Raise Up* (50-6152, \$2.25), by Felix Mendelssohn, edited

and arranged by Michael Burkhardt, for two-part mixed voices and keyboard. For information: morningstarmusic.com.

**Edition Walhall** announces a new publication for organ or harpsichord: *Partite, canzoni, stravaganze e toccate Ms. GB-Lbl detto di Luigi Rossi* (1617) (AVBOR €29.80), with compositions by Giovanni de Macque, Scipione Stella, Giovanni Leonardo dell'Arpa, Ippolito Tartaglino, Fabrizio Fillimarino, and Giovanni Maria Trabaci, edited by Cristiano Contadin. For information: edition-walhall.de.

Recordings



Luminaria Magna: Sacred Choral Music

**Navona Records** announces a new CD, *Luminaria Magna: Sacred Choral Music* (NV6509), featuring works by **Hilary Tann** performed by **Cappella Clausura, Amelia LeClair**, director, **Heinrich Christensen**, organist. Works include *Luminaria Magna* (Psalm 136), *Incline Thine Ear* (Psalm 86), *Praise, My Soul* (Psalm 104), and the four-movement solo organ work, *Embertides*. The disc was recorded at the Church of the Redeemer, Chestnut Hill, Massachusetts, with its Schoenstein & Co. organ. For information: navonarecords.com.

**Raven** announces new organ recordings. *Marcel Dupré: Der Kreuzweg/Le Chemin de la Croix, op. 29; Te Deum; 3 Esquisses* has been released by Ambiente Audio (ACD-2043, \$16.98). **Winfried Lichtscheidel** performs Dupré's works on the 1999 Gerhard Woehl organ of 46 stops in Romantic style at St. Martinus Church, Sedenhorst, Germany.

On another Ambiente recording imported by Raven, *Hans Rott: Symphonie E-Dur, Transkription für Orgel von Andreas Jetter* (ACD-2046, \$16.98), **Jetter** performs his transcription of Rott's symphony in four movements on the 1925 Steinmeyer organ of 86 ranks at Corpus Christ Church, Berlin, Germany, restored in 2018.

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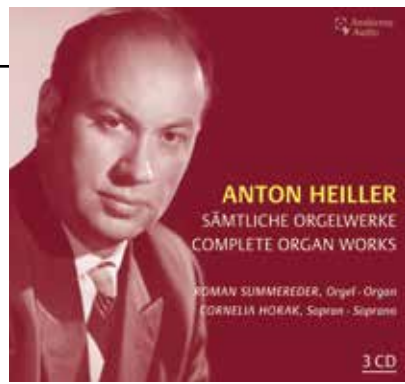
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Further from Ambiente, Raven imports a 3-CD set, *The Complete Organ Works of Anton Heiller* (ACD-2050, \$32.95). **Roman Summereder**, Heiller's student, performs on the "Bruckner Organ" in the Basilica of St. Florian, Austria. The 24 compositions include two works for organ and soprano sung by Cornelia Horak.

Raven also imports a re-release of a recording from Soundboard, *Dark Harpsichord Music* (SBCD-203,



*The Complete Organ Works of Anton Heiller*



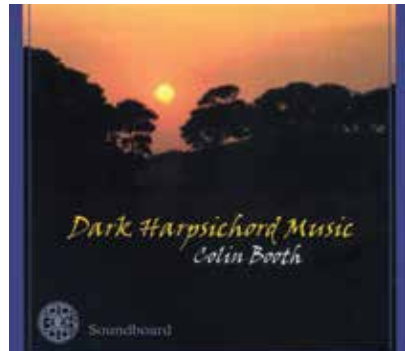
*Gerald Hendrie: Complete Organ Music, Volume 1*



*Marie Joseph Erb: Organ Works, Volume One*



*Der Kreuzweg/Le Chemin de la Croix, op. 29; Te Deum; 3 Esquisses*



*Dark Harpsichord Music*



*Hans Rott: Symphonie E-Dur, Transkription für Orgel von Andreas Jetter*

\$16.98), wherein **Colin Booth** performs introspective music by 17th- and 18th-century composers as well as one 20th-century composer, Louis Andriessen. The earlier composers include D'Anglebert, Armand-Louis, François, and Louis Couperin, Johann Mattheson, C. P. E. Bach, and J. S. Bach. The recording received a five-star review from *BBC Magazine* when first released. Booth plays a two-manual harpsichord he built in 2003, brass-strung and in the style of Christian Vater's harpsichord of 1738. For further information: ravencd.com.

**Toccata Classics** announces new recordings. *Gerald Hendrie: Complete Organ Music, Volume 1* (TOCC 0684), features **Tom Wipenny** performing on the Harrison & Harrison organ of St. Albans Cathedral, UK. Hendrie was born in 1936 in England, yet has been a resident of France since 1996. His works on this disc include *Le Tombeau de Marcel Dupré*, *Sicilienne*, *Specula Petro*, *Sonata in Praise of St. Asaph*, and *Choral: Hommage à César Franck*.

*Marie Joseph Erb: Organ Works, Volume One* (TOCC 0691) features **Jan Lehtola**, organ; **Paula Malmivaara**, English horn; **Marko Ylönen**, violoncello; and **Anna-Leena Haikola**, violin, performing. The works of Erb (1858–1944) presented include *Sonata Mater Salvatoris*, op. 82; *Première Sonatine* for organ and cor anglais; *Deuxième Sonatine* for organ and cor anglais; *Prière sur le motif du 'Pater'* (Gib' uns heute unser täglich Brot) for organ and violin, op. 71; and *Troisième Sonate Veni Creator*.

*Marc' Antonio Ingegneri, Volume Three: Missa Susanne un jour a5; Motets for Double Choir* (TOCC 0677) features



*Marc' Antonio Ingegneri, Volume Three: Missa Susanne un jour a5; Motets for Double Choir*

the choir of Girton College, Cambridge; Historic Brass of the Royal Welsh College of Music and Drama; **Jeremy West**, leader; **Emily Nott** and **Felix Elliott**, organists; and **Gareth Wilson**, director. Ingegneri (c. 1536–1592) was a composer from Cremona, Italy. For information: toccataclassics.com. ■

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## In the wind...

### Everything's under control.

It is early March, and there is two feet of snow on the ground in mid-coast Maine. Each foot came from a different storm. The bottom foot has a frozen crust making an awkward crunch halfway through. Farley the Goldendoodle's legs are about twenty inches long, and he is just heavy enough to crunch the buried crust, so it is hard for him to do the things that dogs like (and need) to do outdoors.

It is overcast and snowing lightly now, and the wind is blowing frantic patterns in the water. We will be setting the clocks ahead this weekend, so it is about time to start thinking about the upcoming sailing season. On a sailboat, the sails are controlled by lines (they are never called ropes). Halyards raise and lower the sails, and sheets trim the sails in and out, adjusting their position relative to the wind. You might think that "sheet" refers to the sail, but you would be wrong.

Our sheet was new when the boat was built in 1999, and this was the winter to replace it. It is over a hundred feet long as it passes through a five-to-one ratio of blocks (pulleys) to provide the leverage needed to manage the large sail. I bought a beautiful piece of line, supple enough to manage all those turns without too much friction, and threaded it through the rig, ready for the first sail of the spring.

Besides halyards and sheets, all we need to control the boat (not counting the engine) is the steering gear that has a wheel, a rack-and-pinion gear system, and a rudder. That is called the helm, as in "Grandpa's at the helm." The more sails you have, the more lines and the more complex things seem. A large, square-rigged ship might have thirty or more sails, each with two sheets and two halyards, all running through countless blocks. It seems bewildering, but it is not nearly as many moving parts as a two-manual pipe organ with tracker action.

### New-fangled

The introduction of electric actions in pipe organs around the turn of the twentieth century concerned organists who felt that electric actions would be slow and not as sensitive to the whims of the musician as the mechanical action that was in every organ until about 1890. I can make an argument for not being as sensitive—a well-built and carefully adjusted tracker action allows a special level of control that surpasses the on-off functions of electric contacts, but even the most intimate and sensitive of tracker actions commits the musician to playing a musical instrument by remote control.

A violinist cradles her instrument under her chin and generates tone with her touch of the bow against the strings. A clarinetist puts the instrument into his mouth and generates tone with the muscles inside his mouth coupled with air pressure from his lungs. It does not get any more intimate than that. The organist is either pulling on levers or flipping switches to control tone that is generated by a remote wind supply blowing

through hundreds of static instruments, each of which can only play one note at one volume level. While a flutist can shape a phrase with intimate and intuitive breath control, for the organist any artistic nuance is achieved by purposefully operating a device—pulling on a stop, moving an expression pedal, changing keyboards. Altering the spacing and timing of notes and chords is about the only intuitive tool available.

With the development of electric actions, organbuilders introduced innovations to give the organist more control over the instrument. I marvel especially at the first combination actions. Some were contained inside the organ console, such as those built by Casavant or Ernest Skinner's stupendous vertical selectors, and others were remote, stacks of machines placed in adjacent rooms or basements, connected to the console by cables containing hundreds of conductors.

Think about a three-manual console with a hundred or more stop controls and a remote combination action. There are three sets of sixty-one wires and one of thirty-two for the keys and pedals. That is 215 wires leaving the console. Add forty pistons, and that is 255 wires. Add stop actions and on-off wires so pistons can operate the console's many stop knobs, that is 555 wires. Add forty-eight for three sixteen-stage expression motors, add two for "bride signals." You get the picture.

Think of all that multiplicity in the light of the four-manual, seventy-six-stop organ Mr. Skinner placed in Saint Thomas Church in New York City in 1913. It had seven pistons for each of five divisions (no generals), and a set button. That console and its related equipment was a commercially available, user-programmable binary computer built of wood, leather, and bits of metal built in Boston in 1913. I wonder if anyone still arrived at church on Sunday in a horse-drawn carriage in 1913?

### Artifacts

I have a collection of trinkets that reminds me of past episodes that I have kept for decades in all the places we have lived. In a top bureau drawer in a little monogrammed leather box given to me by my godmother when I graduated from high school, I keep my draft card from 1974. (The draft call ended in December 1972, but eighteen-year-old men had to register until April 1, 1975.) On top of that bureau, I keep a mug with the logo of Bohemian Trucking in Las Vegas, filled with pens and pencils. Bohemian Trucking bailed the Organ Clearing House out of disaster at the last moment when a moving company abruptly canceled the five semi-trailers we had arranged to move the Möller organ, Opus 5819, from Philadelphia to the University of Oklahoma for the American Organ Institute. Bohemian stepped in on a day's notice with those five trucks. They are out of business now, but the mug is a fun reminder of a very



Mr. Skinner's stupendous vertical selector combination action (photo credit: John Bishop)



Bohemian trucking (photo credit: John Bishop)

dynamic couple of days. I remember vividly the phone call from the moving company that stiffed us. I was waiting at a baggage carousel at the airport in Philadelphia, getting ready to load the organ the next day.

I am not proud remembering my very public, very angry reaction. I am sure I frightened some people.

One trinket that stands out usually lives on top of a bookcase in my office. It is an eighteen-inch chunk of the console cable from Trinity Church in Boston's Copley Square. It includes cables from three generations of that organ all bundled into one: the original 1926 four-manual, sixty-one-rank Skinner Organ Company Opus 573 located in the rear gallery; Aeolian-Skinner Opus 573A, which was a new three-manual, fifty-rank organ installed in the chancel in 1956; and Aeolian-Skinner Opus 573-ABC, which was the 114-rank combination of both chancel and gallery organs finished in 1961. There were electro-pneumatic coupler actions in the console cabinet, but all the switching and relays that controlled pitman and unit windchests of the nine divisions, the combination action, and controls for accessories like tremolos and expression were in a basement room directly below the console. Eighteen inches of that cable weighs almost eight pounds. I do not remember all the details, but doing math as I did earlier for a mythical one-hundred-stop organ, this cable has somewhere between 1,400 and 1,500 conductors. It looks like more.

The 1926 cable was made by Skinner using white cotton-covered wire, wrapped in friction tape. (I like to call it hockey tape.) The second cable is again all white conductors, but it was commercially made as a cable with a woven cloth sheath. The newest one is something like what we use now, vinyl-clad cable with conductors insulated with color-coded PVC. Jason McKown, the old "Skinner Man" who maintained the Trinity organ for fifty years before me, told me that this was one of the first organs Aeolian-Skinner wired with color-coded cables, and the guy who did most of the wiring was colorblind so even with the color code, he did the wiring the old-fashioned way, ringing out each conductor separately. This artifact is my reminder of one of the more dramatic days in my career.

### It was a hacksaw.

The double organ at Trinity Church has always been heavily used by

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Trinity Church, Boston, console cable  
(photo credit: John Bishop)

wires had to be wrapped and dressed to keep the job neat. Working against the deadline of the Friday recital (would the organist have any time to practice?), we were ready to turn the organ on by Wednesday morning and play it from the new console. Every organbuilder knows the rush of feelings when you turn that switch for the first time.

#### It played.

It was not perfect, but it played. SSL systems had an odd configuration with stop action and key action on opposite polarities of the organ's direct current. In the original Skinner and Aeolian-Skinner wiring, all functions of the organ operated with positive "on" impulses and negative commons. SSL had the stop actions with negative "on" and positive grounds, so our preparation had to include running positive commons to all the stop actions, and during the switchover week we had to separate the stop action commons from those on key actions. We had the polarities of the stages of expression motors wrong. The first time we tried to operate an expression pedal, we blew a row of transistors. It was lucky that in those days we still had neighborhood Radio Shack stores and could quickly buy new transistors and solder them to the SSL boards. It cost just a few dollars, a few hours, and a big helping of anguish.

The conductors inside all those cables are arranged in groups of ten, each with a solid color and a "stripey" color—white with blue stripe, blue with white stripe, white with orange, orange with white, white with green, etc. Blue, orange, green, brown, slate repeats with group colors. When you finish those five pairs with white, you move to red with blue, etc., then black with blue, etc., then yellow with blue, etc., then violet with blue, blue with violet—groups of ten with white, red, black, yellow, violet. The first fifty wires are wrapped with blue, then you start over with white with blue. The pattern can be infinite. The point is that you can wire each end of the cable by yourself according to the code, rather than the old way requiring two people using a buzzer or a light to find the opposite ends of each wire.

All the pre-wiring on the temporary console, the remote room, inputs for each keyboard and stop to the SSL boards, and outputs from the boards to each of the hundreds of switches to the windchests was done by two of my employees. We generally used 32-pair cables that are specially made for pipe organs as they have enough conductors for sixty-one notes plus three spares, but since many (most?) of the windchests and ranks in the Trinity organ have seventy-three (super-coupler extensions) or more notes, we used 50-pair cable throughout the instrument. In



Fourteen hundred conductors (photo credit: John Bishop)

32-pair cable, the code goes only as far as yellow with blue, blue with yellow, the thirty-first and thirty-second conductors, then starts over with white with blue. The 50-pair cable goes through all fifty color combinations before starting over. I bother to explain that because those two people who were my wiring wizards were less used to 50-pair cables, and it

By John Bishop

turned out that one of them could not tell between the violet/blue–blue/violet pair, notes 41 and 42, the "E" and "F" above "soprano C."

I sent the team across the organ double-checking and correcting those two conductors wherever they were reversed. We spent Wednesday and Thursday correcting the glitches. The recitalist practiced on Thursday night, and like every Friday morning during my tenure there, I tuned reeds until 10:00, the recitalist warmed up, and the audience arrived.

The rest was simple. We renovated the original console with electric drawknob motors, pre-wired it now that we were so good at it, brought it back to the church, and plugged it in. Plug-and-play for an organ with nine divisions. It took less than a day including the round-trip drive from the workshop twenty-five miles away.

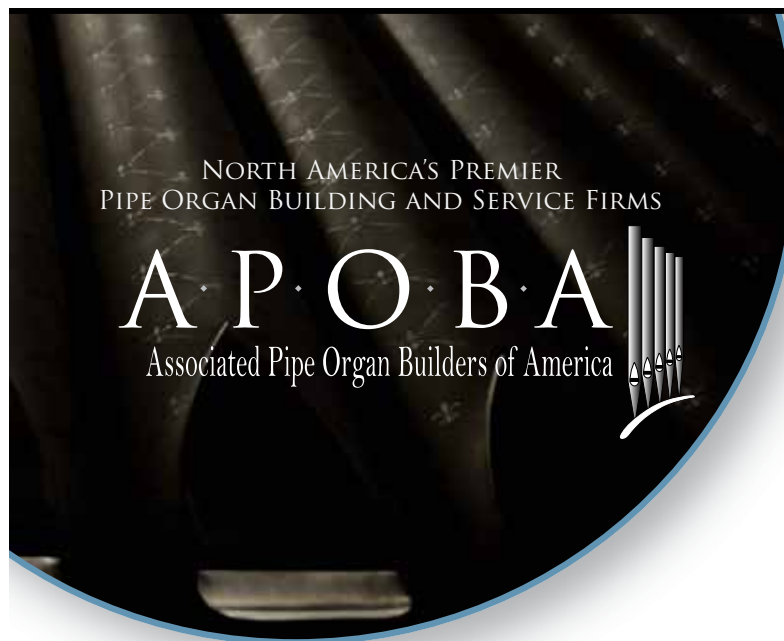
I do not have an accurate count of how many conductors there are in that organ, how many violet/blue pairs were reversed, or how many transistors burned. I do not remember how late we worked into each evening. I sure do remember kneeling behind that console



(photo credit: Félix Müller)

at 7:30 on a Sunday evening with a hacksaw in my hand, drawing breath, and hacking away. I was in my mid-thirties. I guess I thought I knew a lot. I had a few moments that week when I smelled smoke. I am sure I had moments that week when I smelled disaster. I know how pleased we all were when the organ played from the first moment the blower was on. Brian was congratulatory, and I never heard a word from the rector.

Didn't miss a Sunday. ■



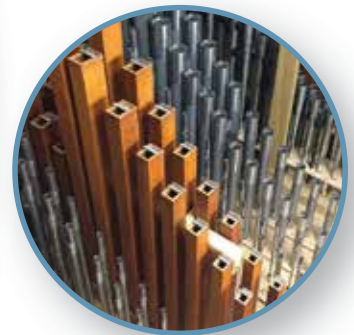
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# The Class of 2023:

## *20 leaders under the age of 30*

By THE DIAPASON staff

THE DIAPASON's sixth "20 Under 30" selections came from a large field of nominations. The nominees were evaluated based on information provided in the nominations; we selected only from those who had been nominated. We looked for evidence of such things as career advancement, technical skills, and creativity and innovation; we considered a nominee's awards and competition prizes, publications and compositions, and significant positions in the mix. Our selections were not limited to organists but reflect the breadth of our editorial scope, which includes the organ, harpsichord and clavichord, carillon, church music, and organ and harpsichord

building. Here we present the winners' backgrounds and accomplishments, and then have them tell us something interesting about themselves and their achievements, goals, and aspirations.

Nominations will again open for 20 Under 30 in December 2024 for our Class of 2025. Please carefully consider those you may know that deserve this honor and begin to take notes for your nomination. We can only honor those who are nominated.

The Associated Pipe Organ Builders of America (APOBA) is graciously providing a one-year subscription to our 20 Under 30 Class of 2023.



### Theodore Cheng

**Theodore Cheng** is a Hong Kong-born organist and composer with a diverse range of interests and projects that extends well beyond the realm of music. Theodore is currently pursuing a Doctor of Musical Arts degree in organ performance at The Juilliard School, studying with Paul Jacobs under full funding as a C. V. Starr Doctoral Fellow. Prior to arriving at Juilliard, he attained a Master of Music degree at the Yale Institute of Sacred Music, studying organ with Craig Cramer. Theodore is a prizewinner at the 2022 Albert Schweitzer Organ Festival Young Professional Competition and the 2022 Fort Wayne National Organ Playing Competition, and he has performed across three continents, specializing in pre-Baroque and contemporary repertoire. As a composer, his choral and organ works have been performed by choirs and ensembles in the United States and in Hong Kong.



*An interesting fact:* I enjoy visiting art museums, and I occasionally sing Gregorian chant in a schola. I also like to cook and have long endeavored to make the perfect French omelette, a goal that has so far eluded me.

*Proudest achievement:* Through my performances and collaborative projects, in which I endeavor to present a highly varied palette of styles from the Renaissance to the modern day, I feature commissions and my own compositions. I savor the meaningful connections a sincere and heartfelt performance could make between audiences and music that may be familiar or completely new to them.

*Career aspirations and goals:* I aspire to teach organ, music theory, and music history at the tertiary level and serving as an organ teaching consultant for emerging organ audiences and communities in southeast Asia. A simultaneous aim would be to work as an advocate for new organ music, especially of east Asian composers. I also look forward to spending more time exploring historical organ improvisation and writing choral music.

Website: [www.theodorecheng-organist.com](http://www.theodorecheng-organist.com).

### Asriel Davis

**Asriel Davis** is a Master of Music degree candidate at Syracuse University studying with Annie Laver. Growing up in Atlanta, Georgia, he quickly fell in love with music, playing piano and organ from the age of six. He began to show much promise in both instruments by his teen years, accompanying his high school choir and playing all around the metro Atlanta area.



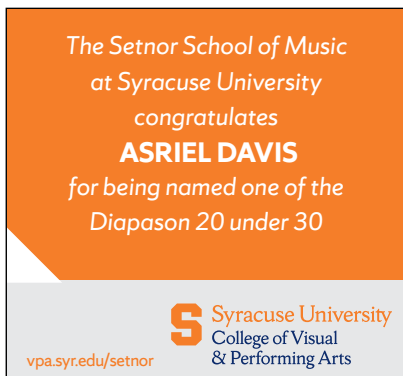
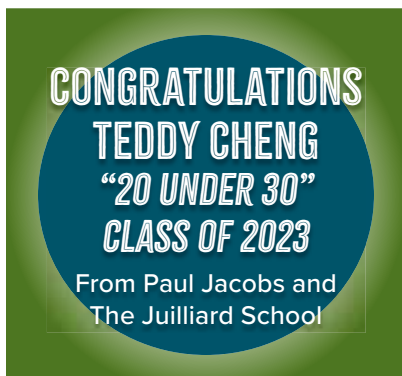
He went on to study under Wayne Bucknor at Oakwood University, where he earned his bachelor's degree in piano performance. With a love for sacred music, Asriel has worked and played for many churches around the nation. He recently worked under James Abbington as organist and pianist at Friendship Baptist Church in Atlanta. He currently serves as organist for Grace Baptist Church in Mount Vernon, New York.

Having accompanied world-renowned groups such as The Aeolians of Oakwood University and the Jason Max Ferdinand Singers under the direction of Jason Max Ferdinand, he has shown he is equally suitable for performing solo or accompanying vocalists and choirs. With these groups, Asriel has traveled the nation and around the world playing organs and accompanying. He has played in Europe, South Africa, the Bahamas, and elsewhere. His skill set is vast and varied, ranging from Baroque to modern-era music. Asriel is quickly making a name for himself across genres with his exceptional talent and versatility. With his dedication, he continues to make waves in the music world. Whether performing solo or collaborating with other musicians, his passion for music is undeniable, and his future is bright.

*An interesting fact:* I love working on cars with my Dad in my free time.

*Proudest achievement:* I am simply most proud of how far I've come on my musical journey.

*Career aspirations and goals:* I plan to work in the church and teach. I will also work with professional choirs, singing and playing. Another goal is to become a commercial voice actor.



## Nathan Elsbernd

**Nathan Elsbernd** is a church musician who supports community-centered music. He devoted the early part of his career to subbing at various North and Northeast Iowa churches in order to build a broad base of experience. His research focuses on community, hospitality, and their intersections with hymnody. Nathan enjoys interrogating the theology behind the music and texts.

Nathan serves as the first Luther College Church Music Fellow and choir and bell director at Decorah Lutheran Church. While serving as the church music fellow, he has promoted and coordinated the involvement of music students to expand the reach of bi-weekly chapel services. Nathan also works for the Luther College music department as a collaborative pianist, teaches organ lessons through the Luther College Community Music School, and sings in the Nordic Choir. During his time at Luther, he studied with Gregory Peterson and Alexander Meszler. Nathan will receive his Bachelor of Arts degree from Luther College in May 2023 as a music major and religion minor.

*An interesting fact:* This summer I will be fighting forest fires in Northeast California.

*Proudest achievement:* I'm proud of my efforts to help various aging organs sing for their respective congregations that struggle to find organists.

*Career aspirations and goals:* I hope to continue researching the intersection between church communities and music and plan to apply the insights learned to the programs at my future church position. I want to collaborate with clergy to help develop new hymns and liturgy settings that are grounded in an inclusive theology for today's world. I believe that the organ has the potential for great vitality in the future and plan to spend my life promoting easier accessibility to organs and mentoring and teaching young organists.



photo credit: Hunter Meyer

## Dominic Fiacco

Praised for the “remarkable sensitivity in his interpretations” and his “technical mastery” (American Guild of Organists Eastern New York Chapter newsletter), eighteen-year-old **Dominic Fiacco** has been playing organ since the age of eight. Fiacco studies with Stephen Best, lecturer in music at Hamilton College and organist at First Presbyterian Church in Utica, New York. In May 2018 he performed at the Cathedral Church of Saint John the Divine in New York City. The following year he played at the Cadet Chapel at West Point, New York, home to the world's third largest organ. He has also attended several summer intensives in Philadelphia, where he studied with Alan Morrison, who teaches at the Curtis Institute of Music, and with Peter Richard Conte, organist at the Wanamaker Organ in Macy's, the second largest organ in the world.

Fiacco also studies piano with Sar-Shalom Strong, lecturer at Hamilton College. He has won multiple prizes in several piano competitions and has also performed several times on the Society for New Music's Rising Stars programs on organ and piano.

The oldest of seven siblings, Fiacco is a homeschooled high school senior who has been accepted to multiple conservatories. He is pursuing a career in organ performance.

*An interesting fact:* I like to go on solitary walks in the hills surrounding my rural village, sometimes hiking for a couple of hours at a time. The occasional snowmobiler may ride by, and I may pass through an Amish farm, but otherwise I'm alone. I occasionally stop to take photos of the landscape. Sunsets are especially stunning when viewed from the top of a snow-covered hill.

*Proudest achievement:* I am grateful to have performed on several major organs, such as the organ at the Cathedral Church of Saint John the Divine in New York City and the Wanamaker Organ in Philadelphia. It's an honor to have played the Wanamaker, with its rich variety of sounds and unique setting. It was awe-inspiring to set hands on the legendary instrument that Marcel Dupré, Virgil Fox, and so many others have admired. I especially like its many rows of string and harp stops.

*Career aspirations and goals:* I aspire to land a church job, since I have a strong interest in the liturgy, especially sacred music. I also intend to teach at some point. However, my main goal is to become a concert organist. Performers really have the ability to inspire people. I enjoy making emotional connections with audiences. It's fascinating how a piece they may have never heard before, such as César Franck's *Prelude, Choral, and Fugue* for piano, can resonate with them so much that they begin crying. I'd like to spend my life inspiring thoughts and emotions in people.



## Anna Gugliotta

**Anna Gugliotta** is an organist, pianist, and teacher based in Central New Jersey. She graduated *summa cum laude* from Rutgers University in 2022 where she earned a Bachelor of Music degree in organ performance studying with Renée Anne Louprette. She was awarded the Elizabeth Wyckoff Durham Award from Rutgers University for excellence in music performance. Upon her graduation, Ms. Gugliotta was appointed full-time director of sacred music at the Parish of Saint Thomas More in Manalapan, New Jersey, where she is principal organist and directs the adult, youth, and handbell choirs. In addition, she also has a passion for teaching and maintains a private piano and organ studio.

Anna Gugliotta participated in the University of Michigan Organ Conference (2019), the Church Music Association of America Sacred Music Colloquium in Philadelphia (2019), and the Catholic Sacred Music Project (2021 in Philadelphia, and 2022 in Menlo Park, California). She was awarded second place in the RCYO competition (Regions I and II) in 2020. Ms. Gugliotta has performed in organ masterclasses with Alcée Chriss, David Higgs, and Stephen Tharp.

*An interesting fact:* I enjoy doing different craft projects, the latest of which is paint-by-diamond kits. Similar to paint-by-number pictures, a special tool is used to pick up small, plastic “diamonds” and place them on color-coded spaces. It can sometimes be tedious, but I find it to be pretty relaxing, and I like how the final products turn out!

*Proudest achievement:* One thing that I am most proud of achieving is starting a youth choir at my current church job. Having primarily a keyboard background, it was a completely new experience for me to plan, advertise, form, and rehearse this new ensemble, but it has been a really exciting project! Planning for this choir began last summer, and then the ensemble was formed the following September. I currently have ten children that attend weekly rehearsals and sing at Masses twice each month, plus an additional 15–20 children that joined for Christmas and Easter. The children have successfully sung a variety of music (Gregorian chant, traditional hymns, and contemporary pieces) and especially enjoy singing in Latin! Several of the children are also learning how to serve as a cantor during Mass, and it has been very rewarding to see these children not only excited to learn about music, but also to learn more about their Catholic faith.

*Career aspirations and goals:* I'm not exactly sure what my future will look like, but I definitely see myself continuing to work in sacred music. I've felt like that was my calling since middle school, and I truly enjoy working as a church musician because it combines sharing my personal faith with musical collaboration!



photo credit: J Somers Photography LLC

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### Amelie Held

Known for her red organ shoes, organist **Amelie Held** quickly became an internationally acclaimed artist. She recently debuted at some of Germany's major cathedrals and concert halls, such as the Konzerthaus Dortmund, the Philharmonie Essen, and the international Speyer cathedral recital series. Her solo concert activities include performances in the world's most important music centers, such as Milan, Paris, Zurich, London, Boston, New York, and Saint Petersburg (Mariinsky Concert Hall).

Raised in Munich, Germany, in a non-musician family, Amelie released her debut album in 2019 at the young age of twenty-two. She has won several prizes at international organ competitions and was one of the youngest finalists of the prestigious French Concours International de Chartres (2018). She has a broad repertoire, both as a soloist and with orchestra and chamber ensemble, ranging from early music to contemporary compositions as well as her own transcriptions.

Currently living in New York City, she is pursuing her Artist

Diploma studies at The Juilliard School with Paul Jacobs. In addition to music, Amelie is passionate about literature and speaks four languages. In her free time, she indulges in dancing, working out, or riding motorcycles.

*An interesting fact:* I have a Bachelor of Arts degree in violin.

*Proudest achievement:* I am proud of having followed my passions and dreams of becoming a professional musician, even though it was never an easy path to pursue, especially coming from an entirely non-musical background.

*Career aspirations and goals:* Simply put, I want to make the organ more popular again and get rid of the many stereotypes that we organists are being confronted with! I hope to free the instrument from its dusted image and make it more accessible to the audience! I want to pass my passion and knowledge about this instrument on to everyone who thinks the organ is boring—and everyone else as well, obviously.

Amelie's website: [www.amelieheld.com](http://www.amelieheld.com); Instagram: [amelieheld\\_org](https://www.instagram.com/amelieheld_org).

### Katherine Jolliff

**Katherine Jolliff** is an organist from Indianapolis, Indiana. She began piano studies at the age of five and started learning the organ in her freshman year of high school with Marco Petricic (University of Indianapolis). After completing her first two years of high school, she finished her studies at Interlochen Arts Academy, Interlochen, Michigan. She majored in piano performance and organ performance and studied organ with Thomas Bara. Graduating with honors and the Fine Arts Award in Organ Performance, Katherine is currently attending Eastman School of Music, Rochester, New York, as an organ performance major studying under David Higgs.

In addition to being declared a winner at an AGO/Quimby Regional Competition for Young Organists, she has also won first prize in the East Carolina University Young Artists Competition in organ performance (including the Bach Interpretation Prize and the Hymn Playing Award) as well as first place in the 2021 M. Louise Miller and Paul E. Knox Scholarship Competition. Most recently, she won first place in the Immanuel Lutheran Church Organ Scholar Competition in Evanston, Illinois, and the Taylor Organ Competition in Atlanta, Georgia.

*An interesting fact:* When I'm not practicing, I'm frequently hanging around (quite literally!) in the local circus school practicing aerial silks and other aerial apparatuses. I'm currently teaching both kids and adults who are just starting out on their aerial journeys.

*Proudest achievement:* I think what I am proudest of varies day to day. While I am of course proud of the competitions and recitals I have done, I find those achievements pale in comparison to the small choices and risks that I do and make daily. I'm proud of myself years ago, who chose to take a risk by trying an instrument that I wasn't necessarily going to be good at. Despite setbacks and general insecurity, I decided to pursue something that I love with my whole being.

*Career aspirations and goals:* The end goal of my musical journey is to lead a life that helps inspire other people, both in music as well as in life. I plan to do this through a combination of teaching and performing as well as being a good role model as a musician and as a person.



### Alex Jones

**Alex Jones** is currently a candidate for the Doctor of Musical Arts degree at the University of Houston, Texas, where he studies with Daryl Robinson and holds a graduate teaching fellowship. He is a graduate of the Eastman School of Music in Rochester, New York, holding a Master of Music degree in organ performance and literature. He earned a bachelor's degree in organ performance from the Royal Birmingham Conservatoire, UK.

Before emigrating to the United States, Alex was a recipient of numerous awards including the Birmingham Symphony Hall Organ Scholarship and the Manchester Cathedral Organ Scholarship. Since emigrating, he has gone on to win several major awards including third prize at the 2022 Elizabeth B. Stephens International Organ Competition in Atlanta, Georgia; second prize at the 2017 West Chester University International Organ Competition; third prize of the 2018 Royal College of Organists National Competition; and first prize of the 2017 American Theatre Organ Society's (ATOS) "Young Artist" Competition.

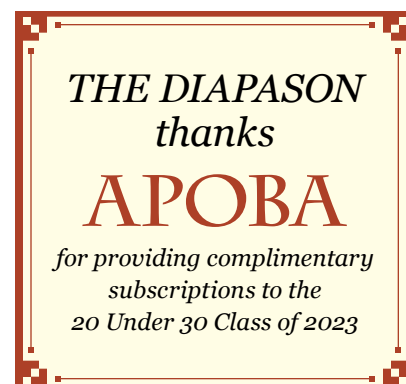
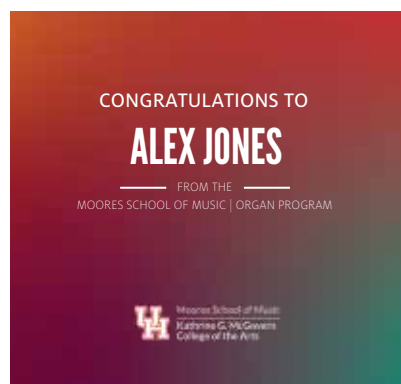
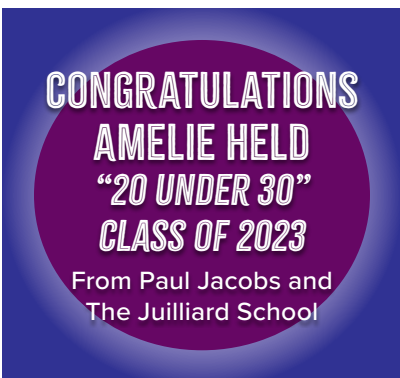
He is very active as both a classical concert organist and theatre organist, having performed in major venues across Europe and the United States, including as a featured artist at several ATOS conventions, and is currently serving as organist and choirmaster at Trinity Episcopal Church in Houston, Texas.

*An interesting fact:* I am a keen amateur sailor, and I love the game of snooker, which is a popular British sport.

It's similar to pool but played on a larger table and is more strategy based. *Proudest achievement:* I would say my proudest achievement so far is winning the third prize at the Elizabeth B. Stephens International Organ Competition in Atlanta last year. This was my first really major international competition, and I was not expecting to have been selected as one of the six out of seventy-two candidates for the audition round, let alone to have come away with a prize.

*Career aspirations and goals:* My aspirations and goals for the future are to become a permanent resident of the United States and to continue my work as a performer, both as a classical and theatre organist, as a church musician, a teacher, and as an organ designer and consultant.

Instagram handle: [aj\\_organist](https://www.instagram.com/aj_organist).



## Caitlyn Koester

**Caitlyn Koester** is a harpsichordist and music director active in the early music communities of the Bay Area and New York City. Her international duo, AKOYA, releases its first album of Graupner's complete sonatas for violin and harpsichord under the ATMA Classique label in fall 2023. Caitlyn holds degrees from the University of Michigan, San Francisco Conservatory, and The Juilliard School, and is on collegiate and pre-college faculty at San Francisco Conservatory of Music. Recent engagements include vocal coach and continuo of I Cantori di Carmel's Vocal Academy and performances of Bach's *Christmas Oratorio* around Northern California, and chamber music with musicians of Sevrall Friends in Santa Fe and Musica Angelica in Los Angeles.

*An interesting fact:* I have a two-year-old Great Pyrenees mix named Polyphony!

*Proudest achievement:* A lot of my proudest achievements are non-musical, but one of my proudest musical achievements thus far is being given the opportunity to teach theory and history classes at San Francisco Conservatory of Music. Teaching has always been a vital part of my musical life, and the students at both the pre-college and collegiate level in the SFCM community are extremely talented, positive, and collaborative. It is a joy and an honor to be in my second year teaching at SFCM.

*Career aspirations and goals:* Teaching and performing have always been equally important parts of my life. I believe that they can maintain a mutually beneficial relationship in a musician's life, informing and influencing each other with each new concert or class taught, and I hope to further both parts of my career. This winter I have taken DMA auditions in order to continue learning and developing both parts of my musical career, and upon receiving admissions results this spring I will be enrolling in a doctoral program for fall 2023.

Websites: [caitlynkoester.com](http://caitlynkoester.com), [akoyaduo.com](http://akoyaduo.com).



## Carson Landry

**Carson Landry** is one of the few students in the world currently pursuing a master's degree in carillon, studying at the University of Michigan with Tiffany Ng and Pamela Ruiter-Feenstra. Previously, he earned a diploma from the Royal Carillon School in Mechelen, Belgium, while on a Fulbright scholarship, and a Bachelor of Arts degree in music studies from Principia College in Elmhurst, Illinois. His focus is on playing an active role as a musician in movements for social good, diversifying the carillon repertoire through commissioning and performing works by historically underrepresented composers, and improvising, particularly to fulfill audience requests for popular music by diverse artists.

The Guild of Carillonneurs in North America (GCNA) awarded him and Grace Ann Lee its Student Composer/

Performer Pair Grant, and he serves the GCNA on the Professionalism, Diversity, Equity, and Inclusion Committee and as a typesetter for music publications. A native of Orlando, Florida, Carson has held fellowships at Bok Tower Gardens in Lake Wales, Florida, and at the Thomas Rees Memorial Carillon in Springfield, Illinois, and has given concerts in the United States, Belgium, the Netherlands, and Lithuania.

*An interesting fact:* I'm an avid Trekkie!

*Proudest achievement:* Peaking a 14,000-foot-tall mountain despite not being athletic in the least.

*Career aspirations and goals:* I'm pursuing a full-time career in carillon performance.

Social links: <https://linktr.ee/carilloncarson>.



photo credit: Stagetime

## John Miller



**John Miller** received his training in pipe organ building through a 3½-year apprenticeship under Germany's dual education system for the trades. He received practical training at Johannes Klais Orgelbau in Bonn and education in organbuilding theory at the Oscar-Walcker-Schule in Ludwigsburg. John earned his journeyman certification in pipe organ building through the Industrie- und Handelskammer Bonn in February 2019 after examination.

In March 2019, John returned to his hometown of Milwaukee and started

his own business. Along with maintaining around 100 pipe organs across the state, John's workshop specializes in the restoration of self-playing mechanical organs (such as organ clocks, orchestrions, and street organs)—with a special emphasis on those operated by pinned cylinders. John is an organ advocate seeking to introduce new audiences to the organ through creative installations of pipe organs and automated mechanical music instruments.

*An interesting fact:* I am an urban beekeeper and am interested in sustainable homesteading.

*Proudest achievement:* I passed my journeyman's exam, got married, and started the organ business all in the same year—then kept the business, still in its infancy, open and growing through the pandemic the following year!

*Career aspirations and goals:* Several monumental orchestrions were either destroyed in the World Wars or are currently in a state where conservation is more important than functional restoration. I would like to build copies (or close copies) of these instruments so they can inspire audiences once again.

Website: [www.MillerOrganClock.com](http://www.MillerOrganClock.com).

### EASTMAN SCHOOL OF MUSIC ORGAN, SACRED MUSIC, AND HISTORICAL KEYBOARDS



## Congratulations to our Students

Katherine Jolliff (class of 2025)

Andrew Van Varick (DMA)

Alden Wright (MM)

and Graduate

Alex Jones, '18 MM

For more information, visit:  
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The University of Michigan School of Music, Theatre & Dance congratulates all of the 20 under 30 winners, especially SMTD's

**CAITLYN KOESTER, CARSON LANDRY,  
AND ABRAHAM WALLACE**



Joseph Gascho, Harpsichord & Early Music  
Nicole Keller, Peter Sykes, Jeremy Tarrant, Organ  
Tiffany Ng, Carillon, Chair

The staff of *THE DIAPASON*  
congratulates the

20 UNDER 30 CLASS OF 2023!

## Victoria Shorokhova

Originally from Russia, **Victoria Shorokhova** graduated from the Saint Petersburg Conservatory with diplomas in piano in 2016, studying with Vladimir Shakin, and in organ in 2017, studying with Daniel Zaretsky. In 2019, she earned a master's degree at Saint Petersburg State University, majoring in historical performance on keyboard instruments (organ, harpsichord, and carillon). In 2022, she received a Master of Music degree in organ performance at Georgia State University, studying with Jens Korndörfer, serving as a music intern at First Presbyterian Church of Atlanta during her studies. Starting in January of this year Victoria has been pursuing a Doctor of Musical Arts degree in organ performance at the University of Houston, studying with Daryl Robinson and holding an organ scholar position at Saint Luke's United Methodist Church.

Victoria is a laureate of numerous international organ competitions, including the XXVI International Competition of Sacred Music in Rumia, Poland (2014, second prize), and the II International Braudo Organ Competition in Saint Petersburg (2019, first prize and special prize). She has participated in organ academies at Alkmaar, the Netherlands (2013), Graz, Austria (2014), Kotka, Finland (2015), and masterclasses with Ludger Lohmann, Arvid Gast (Germany), Gunther Rost, Johann Trummer (Austria), Iain Quinn (United States), Lorenzo Ghielmi (Italy), and Isabelle Demers (Canada). Victoria actively concertizes in Russia and the United States; her recent performances include venues such as Saint Patrick's Cathedral and Saint Thomas Church in New York City and the Cathedral of St. Mary of the Assumption in San Francisco.

*An interesting fact:* When I was 16, I created a rock band in about three weeks. We only had one gig, performing some covers on the Beatles' songs, and I was the

lead vocal. Funny, I lost interest to being in a band after this event, and have rarely played guitar since then.

*Proudest achievement:* I was born in a small settlement in Russia, where the biggest dream would be moving to the regional capital. I couldn't imagine myself relocating halfway across the planet to continue my education and career development, and I'm proud to be where I am right now. It took a lot of persistence and courage to get to this point, and I will continue working. However, achieving all this wouldn't be possible without support of my family and many good people that I meet here in the States (and a sparkle of pure luck).

*Career aspirations and goals:* I love being involved in music making whether it's playing organ, or piano, or singing in a choir. My major goals are sharing the gift of music as a church musician and a concert performer, and teaching.



## Nicholas Stigall

**Nicholas Stigall**, 22, is a senior majoring in organ performance at the Jacobs School of Music at Indiana University, Bloomington, where he is a recipient of the Barbara and David Jacobs Scholarship and studies with Janette Fishell. A native of Knoxville, Tennessee, he began organ lessons with Edie Johnson at the age of fifteen. Nicholas has been the recipient of many awards in organ performance competitions, including first prize in the 2019 RCYO Southeast Region and second prize in the 2022 Arthur Poister Competition. A passionate church musician, Nicholas currently serves as music intern at Trinity Episcopal Church, Bloomington, Indiana, where he formerly served for three years as undergraduate organ scholar under Marilyn Keiser. He is currently dean of the Bloomington Chapter of the AGO. Additionally, Nicholas

was the organ scholar at the Chautauqua Institution for the 2022 season under the direction of Joshua Stafford. Throughout the nine-week season, he assisted in the service music for seven weekly choral services and also played three solo recitals. Nicholas looks forward to returning to Chautauqua again as organ scholar for the 2023 season.

In his free time, Nicholas enjoys exercising and drinking tea.

*An interesting fact:* I used to be a competitive gymnast and was on the Junior National Team.

*Proudest achievement:* I am probably proudest of winning the Southeast RCYO in 2019 while still a high school student.

*Career aspirations and goals:* I have always been equally passionate about performing organ literature and doing sacred music. I aspire to have a career in church music, while concertizing on the side and maybe teaching organ at the university level.

## Joel Stoppenhagen

**Joel Stoppenhagen** is a native of rural Ossian, Indiana. His organ instruction began at age 11, his first teachers being Richard Brinkley and Randall Wurschmidt. In high school, Joel attended Lutheran Summer Music at Valparaiso University for two summers, where he studied with Chad Fothergill. During the summer of 2022 he served on the worship staff of the same program.

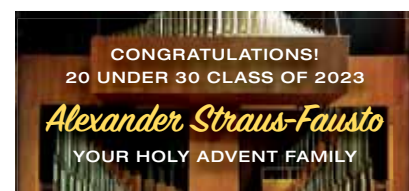
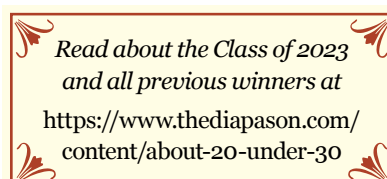
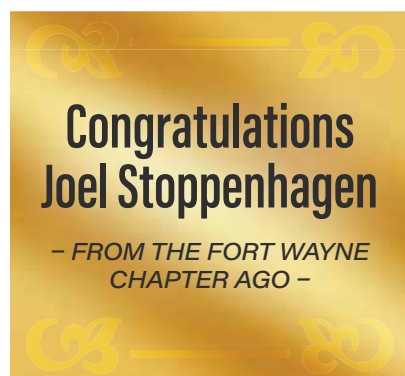
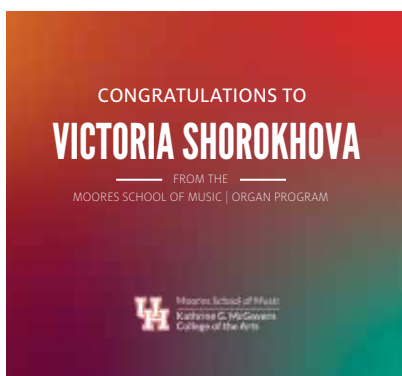
In December 2023, following a semester abroad at Westfield House seminary in Cambridge, Joel will graduate from Valparaiso University with a Bachelor of Music Education degree. During his time at Valparaiso University, he took lessons with Sunghee Kim and Stephen Schnurr and held several leadership roles in the university's AGO chapter. He also worked in the university archives cataloging the works of the late Philip Gehring, longtime university organist, and in his work uncovered a transcription of a Langlais improvisation on "Of the Father's Love Begotten," which was later published in *CrossAccent*, the journal of the Association of Lutheran Church Musicians. His other publications include organ music reviews for *THE DIAPASON* and a score preface (co-authored with Katharina Uhde and Ryan Gee) for the publisher Musikproduktion Höflich.

At the 2022 Association of Lutheran Church Musicians regional conference in Valparaiso, Joel gave a plenary address on the topic of youth and traditional church music and was a panelist for a discussion on the subject. He currently serves as director of music at Saint Paul Lutheran Church, Chesterton, Indiana.

*An interesting fact:* I grew up on an historic family farm established in 1895. My father and uncle raise beef cattle and all of the typical Indiana crops. I grew up being fascinated with antique farm machinery and equipment—and I still am!

*Proudest achievement:* I am most proud of my improvisation skills, which I've been honing my whole musical career. While I still have much to learn, I am certainly pleased with what I am able to invent.

*Career aspirations and goals:* Following graduation from Valparaiso University, I plan to pursue a graduate degree in sacred music or organ performance. It is then my intent to work at a Lutheran church, fulfilling my vocation as *Kantor*. My sole aspiration is to continue to serve Christ's church through the noble art of music.



## Alexander Straus-Fausto

Working on his master's degree in organ performance at the Yale Institute of Sacred Music, New Haven, Connecticut, **Alexander Straus-Fausto**, from Kitchener, Ontario, is thrilled to be studying under the direction of Martin Jean and playing on Yale's Newberry Memorial Organ. He completed his Bachelor of Music degree at McGill University Schulich School of Music and his secondary school studies at Michigan's Interlochen Arts Academy. While still a teenager, Straus-Fausto undertook a Canada Council-funded summer 2019 concert tour of the UK, playing in historic churches and cathedrals. He has further expanded the organ's reach by creating more than fifty original transcriptions of major orchestral works, reflecting his passion for the symphonic organ as a virtually unlimited medium for artistic expression. This summer he will be one of ten finalists at the Longwood Gardens International Organ Competition,

Kennett Square, Pennsylvania. He has performed at venues such as Washington National Cathedral, Maison Symphonique, Trinity Church Wall Street, and Woolsey Hall. Alex credits his organ teachers, Martin Jean, Hans-Ola Ericsson, Alcée Chriss, Jonathan Oldengarm, Isabelle Demers, Christian Lane, Thomas Bara, Peter Nikiforuk, and Joe Carere.

*An interesting fact:* I love mountain biking and roller coasters! Like music, they are about movement and excitement.

*Proudest achievement:* At this point, I am proudest of studying at Yale. I also would not trade the experience of having attended Interlochen Arts Academy for anything in the world.

*Career aspirations and goals:* My aspiration is to be an organist in a large church in a big city with a great music program, while performing and recording.

Website: alexanderstrausfausto.com.



photo credit: Tam Lan Troung



## Andrew Van Varick

**Andrew Van Varick** is a doctoral student in organ performance and literature at the Eastman School of Music in Rochester, New York, under the instruction of David Higgs. Previously, he received his Master of Music degree at Eastman, and he holds a Bachelor of Music degree from Montclair State University, where he studied organ with Vincent Carr and John Miller, piano with Mark Pakman, and harpsichord with Hsuan-Wen Chen.

Andrew has played in coachings and masterclasses with Raúl Prieto Ramírez, Bálint Karosi, Michel Bouvard, Wilma Jensen, Simon Johnson, Ezequiel Menendez, Chelsea Chen, and Alan Morrison. As a recitalist, he has performed on the "Young Organ Artist" series at Central Synagogue in New York City, on the "Wednesdays at Noon" series at the Cathedral Basilica of the Sacred Heart in Newark, New Jersey, and for the Greensburg, Pennsylvania, chapter of the American Guild of

Organists. In 2022, he was a semifinalist in the AGO National Young Artist Competition in Organ Performance, and this September will be competing in the Ninth International Organ Competition Musashino-Tokyo. Currently, Andrew serves as director of music and organist at the Central Presbyterian Church in Geneseo, New York.

*An interesting fact:* I also work part time at the reference desk of the Sibley Music Library at Eastman, where I frequently assist scholars, musicians, and musical enthusiasts from around the world. It's a fun gig!

*Proudest achievement:* To date, my proudest accomplishment was completing my master's degree.

*Career aspirations and goals:* My hope is to pursue a career as a full-time organist and director of music. Additionally, I would love to teach organ and give recitals.

Website: andrewvanvarick.com.

## Abraham Wallace

**Abraham Wallace** graduated from the University of Oklahoma in 2018 with degrees in music (piano) and geophysics. He began seriously playing the pipe organ near the end of his undergraduate years and decided to pursue the study of the instrument more in depth upon graduation. He completed a Master of Music degree in organ performance from the Yale Institute of Sacred Music. While at Yale, Abe served as organ scholar at Saint Paul's Episcopal Church on the Green, Norwalk, Connecticut, and as director of music for Trinity Lutheran Church, Milford, Connecticut. He is currently pursuing a doctoral degree in sacred music at the University of Michigan, studying organ with Peter Sykes.

Some musical highlights from the last few years include commissioning and performing an organ suite by Ethan Haman as a part of the 2021 American Guild of Organists Student Commissioning Project, curating a virtual evensong service in the height of the covid pandemic, and playing harpsichord in continuo ensembles for various early music projects in both Michigan and Ohio. Wallace is currently the organ scholar at Saint John's Episcopal Church in Detroit, Michigan, under the direction of Huw Lewis. In his spare time, he enjoys baking bread and making coffee.

*An interesting fact:* I know how to juggle! And I learned from my mother, who worked very briefly as a clown for hire before starting a family. After having kids, she hung up the proverbial red nose, but kept the costumes. Growing up, our entire family would dress up as clowns for Halloween.

*Proudest achievement:* My colleagues and I produced a virtual evensong in 2021. We crafted the liturgy, composed all of the music, and recorded everything by ourselves in our spare time. The liturgical and musical fruits of our labor were augmented by the work of

a very talented projection designer. While that project was one highlight, more than anything I just feel incredibly lucky to (then and now) be able to make music with so many talented friends and colleagues.

*Career aspirations and goals:* I have fallen in love with church music and am really hoping to make a full-time career out of the pursuit. Ideally, I would like to hold the position of organist/choirmaster at a church in the United States.



Photo credit: Rachel Kirby

YALE INSTITUTE OF SACRED MUSIC CELEBRATES

**Teddy Cheng, Alexander Richard Straus-Fausto, & Abraham Wallace**

Named to The Diapason's "20 Under 30" Class of 2023  
 Congratulations to Teddy, Alex, and Abe, and to all the honorees!

## Lynnli Wang

Based in New York City, **Lynnli Wang** is a talented carillonist, award-winning teacher, and fierce diversity and inclusion advocate. She currently plays at The Riverside Church, which houses a seventy-four-bell carillon, weighing more than 100 tons. Previously, she held the Indiana University's Jacobs School of Music (IU JSOM) carillon associate instructor position, where she built and taught a vibrant carillon studio, dedicated two newly renovated carillons, performed weekly recitals, collaborated with student composers, commissioned a trio of new works by female composers, and authored her second children's book on carillons. In recognition of her dedication to making the carillon accessible and exciting to performers, listeners, and composers alike, Lynnli was awarded the IU New Music Performance Award, the IU Lieber Memorial Teaching Award, and the Midwestern Association of Graduate Schools Teaching Award.

Lynnli's carillon journey began at Yale University in 2011, where she completed her undergraduate studies in literature. She passed the Guild of Carillonneurs in North America (GCNA) carillonneur exam in 2014; since then, she has concertized regularly across the United States. To advance the art of carillon, Lynnli serves on the board of the GCNA and various committees, including the Emerging Artist Grant, which provides funding for education, research, and performance opportunities to new carillonists.

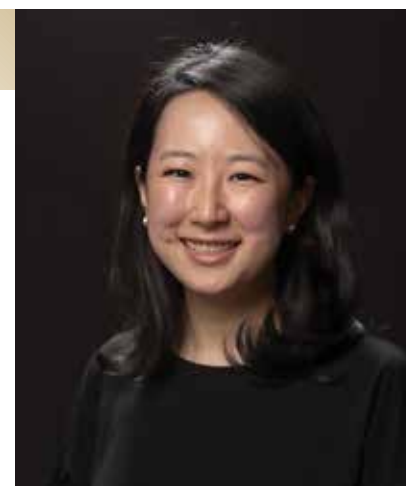
*An interesting fact:* Lynnli's love of big instruments extends outside carillons to include organs as well. In 2022, she completed her Master of Music degree in organ

performance from IU JSOM, where she studied with Janette Fishell.

*Proudest achievement:* As the performer of a public instrument that can be heard from miles around, Lynnli loves to collaborate with fellow artists to ensure the carillon is an inclusive and welcoming space for all. She regularly mentors student composers, commissions works from underrepresented artists, premieres new pieces (including mixed ensemble works such as carillon plus handbells), organizes joint events with local organizations, hosts panels on inclusive programming, and more. One such collaboration with CBS

premiered on prime-time national TV where millions saw Lynnli performing the March Madness theme song on the Indiana University Metz Bicentennial Grand Carillon!

*Career aspirations and goals:* Lynnli aims to build the next generation of carillon lovers by continuing to perform, teach, commission, and collaborate with artists and creatives across different fields. If you ever have an idea for the bells, don't hesitate to reach out!



## Alden Wright

**Alden Wright** is a student at Eastman School of Music in Rochester, New York, where he is currently pursuing a Master of Music degree in organ performance with Nathan Laube. As a performer and national young competitor, Alden holds several distinctions, including being named winner of the 2019 Arthur Poister National Competition in Organ Playing and the Pogorzelski-Yankee Memorial Scholarship for undergraduate studies. Alden has performed in many student and solo recitals throughout the United States and England and has participated in masterclasses with many of the world's top performers.

Alden holds a Bachelor of Music degree from Eastman as well as the prestigious Performer's Certificate, having

graduated with highest distinction in May 2020. Alden most recently served as organ scholar at Truro Cathedral in Cornwall, England, under director of music Christopher Gray from 2021 to 2022. He is currently serving as assistant director of music at Christ Church, Pittsford, New York

*An interesting fact:* Outside of music, I have a love of cooking and baking.

*Proudest achievement:* Being awarded the Performer's Certificate from Eastman in my undergrad.

*Career aspirations and goals:* I would like to pursue professional and academic routes, hopefully having an opportunity to do both teaching and church music with a bit of performing.

## Jonghee Yoon

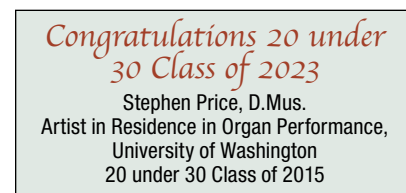
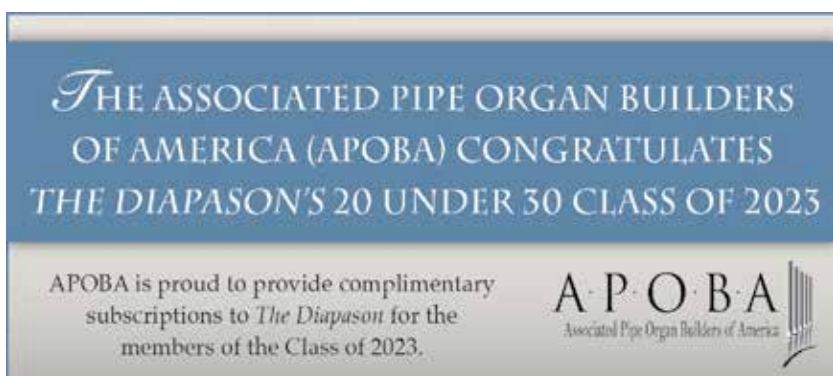
**Jonghee Yoon** will begin study with Nathan Laube at Eastman School of Music, Rochester, New York, in fall 2023 for an artist diploma. She is pursuing her master's degree in sacred music and organ performance under David Arcus and Colin Andrews at East Carolina University and is an organ scholar at Saint Paul's Episcopal Church in Greenville, North Carolina. Jonghee graduated with a bachelor's degree from Ewha Woman's University, Seoul, studying with Min-Jung Gaang. An active musician, she is a multi-instrumentalist, conducting and playing organ, harpsichord, and violin. She has performed in many parts of the United States, as well as South Korea, the Netherlands, Hungary, Denmark, and Spain.

Jonghee won the Raleigh Symphony Orchestra's Rising Stars 2022 competition and performed as a soloist with them. She played for the independent movie *Cofradia* and has been a music director in several musical theatrical productions, including *Les Miserables*, *Lou Andreas-Salomé*, and *Corpus Delicti*. Jonghee played continuo with Saint Peter's Bach Collegium and solo organ with Gödi Baroque Ensemble in Hungary. She has also worked with organbuilders at C. B. Fisk, Inc., in Gloucester, Massachusetts, where she participated in making, designing, installing, and tuning pipes.

*An interesting fact:* There are multiple interesting facts that you might not know about me. My first musical instrument was violin, and I have been playing violin for at least thirteen years. Moreover, I am bilingual. I speak English and Korean fluently, and I also know the basics of various languages such as French, German, Japanese, and Hungarian. These are a couple of sports that I am most passionate about, surfing in summer and skiing or snowboarding in winter. Furthermore, I am an animal lover. And I also like to volunteer. In Korea, I used to volunteer to help children at Dream Purun school, Hanmaum Rural Children Center in Jelloa-do, Jangsung Women's High School in Gangwon, and Deung Chon High School for students with special needs.

*Proudest achievement:* My proudest achievement was being accepted into Ewha Women's University. I put a lot of effort into applying for this school, and I was so happy as it was my dream to be enrolled there. During my time in Ewha, there were many challenges that I overcame. My colleague and I organized and performed in concerts. I also volunteered at various institutions, directed French music musicals and German language plays, mentored juniors, and received awards for my thesis among the entire students of Ewha University. Furthermore, I received a scholarship and had an opportunity to learn from Fisk, an overseas organ company. In addition to this, I have done various activities, and I have learned and achieved many great things after entering Ewha.

*Career aspirations and goals:* I have a large ambition, and I aspire to do my best to achieve my goals. There are multiple goals that I have set for myself. My current goals are to become a music director in a church and a concert organist. I would love to work and collaborate with other musicians in ensembles or orchestras. It is my desire to make the organ instrument known to more people by working in various fields. I enjoy improvisation, and I want to learn more about organ repertoire and also compose organ pieces. Furthermore, I want to become music director for musicals, and I want to compose music for musicals and movies with organ.







# Indiana University Jacobs School of Music celebrates Nicholas Stigall and Lynnli Wang



**Christopher Young, Janette Fishell, and Jeffrey Smith**

The organ faculty of the Indiana University Jacobs School of Music salute Nicholas Stigall and Lynnli Wang, part of *The Diapason's* 2023 Class of "20 under 30."



**Nicholas Stigall**

Nicholas is a graduating senior organ performance major in the studio of Janette Fishell.



**Lynnli Wang**

Lynnli graduated from the Jacobs Organ Department in the Spring of 2022 with a Master of Music degree in Organ Performance in the studio of Janette Fishell. She also held the department's Associate Instructorship in Carillon.

## Cover feature

**Schoenstein & Co. Pipe Organ Builders, Benicia, California**  
**Belen Jesuit Preparatory School, Miami, Florida**

### Building for an unfinished room: The value of experience and documentation

Belen Jesuit Preparatory School was established in 1854 by royal charter of Queen Isabella II of Spain. The school was based in Havana, Cuba, until 1961 when Fidel Castro, an alumnus of Belen, expelled the Jesuits, forcing the school to relocate to Miami. Belen has a long history of rigorous academics and emphasis on the arts. It is no surprise, therefore, that when the school began planning for a new chapel they chose Jorge Hernández, an alumnus of Belen, to be its architect. We were honored to be selected as organbuilder for this historic school.

When we set out to design a new organ, almost every job begins with a careful understanding of the client's musical needs and the room that will house the instrument. An important part of our study is the tonal test where we listen to pipes of varying scale and loudness in the location of the new instrument. This directly impacts how we design the organ to accommodate the acoustic profile of the room. As we began working on the new organ for the Chapel of Our Lady of Belen, however, the building was not yet constructed. Thus, there was no way to test on-site, no way to get a "feel" for the room, and only the architect's plans to give us a sense of the space.

We therefore obtained every resource we could to get an idea of the new building's "sound." The first documents we saw were the architectural drawings, giving us the room's shape and dimensions. We recommended adding an acoustical engineer to the design team and were pleased when Scott R. Riedel & Associates was selected. They not only influenced the design of the chapel, but also provided us with critical information about how the organ would sound in the finished space. All of this study told us that the chapel would have a resonant acoustic with even sound across the spectrum. The organ would be placed in the rear gallery, speaking directly into the nave.

With a better understanding of how the chapel will look and sound, we studied master scaling, voicing records, and acoustical data from previous organs in similar environments. The school's music program called for an American-Romantic style with a focus on leading liturgies and accompanying choral singing. Consultant Luis Cuza was very helpful in refining the stoplist based on Belen's specific needs.

The result, Schoenstein Opus 182, is a three-manual design with evenly proportioned divisions. The Great and Swell



West end with organ gallery



Chapel of Our Lady of Belen

are ensembles centered around a variety of 8' diapason tone. The Swell chorus reeds are English with Willis-style shallots. In the Choir we paired a Bourdon with our Salicional (an echo principal), drawing inspiration from the French *Fonds doux*. The Belen organ also features the Tuba Ignati, a special solo reed that carries a full-bodied sound with lots of French brilliance.

Of particular note is the large, independent Pedal division—a luxury for a modest-sized organ! Contained

therein is a set of three independent diapasons at 16', 8', and 4'. These stops allowed us to scale the diapasons for all four divisions with fewer stops having to fulfill multiple musical roles. The large-scale 8' Principal in the Pedal anchors the whole organ and lets the 16' Open Wood provide rich, warm bass tone. The 4' Choral Bass is then scaled to add clarity with a uniform timbre across its compass. A Tromba and Chalumeau offer more variety and French-flavored fire to the division,

leaving the 32' and 16' reeds enclosed for maximum flexibility.

The Chapel of Our Lady of Belen was opened in the summer of 2022, and we began installing the organ immediately after the opening. We were pleased that the new organ required minimal on-site adjustments. The chapel provides a warm, ringing acoustic well-suited to the organ, and we were happy to hear our design choices fit well in the new space.

All of the work done to make this new organ is now filed away where it can

## Schoenstein & Co. Pipe Organ Builders, Opus 182

GREAT (Manual II)	
16' Contra Viole	61 pipes
8' First Open Diapason	61 pipes
8' Second Open Diapason	61 pipes
8' Harmonic Flute	61 pipes
8' Viole (ext Contra Viole)	12 pipes
8' Bourdon (Choir)	
4' Principal	61 pipes
4' Silver Flute (Choir)	
2' Fifteenth	61 pipes
1½' Mixture (III-IV)	187 pipes
8' Tuba Ignati (Choir)	
8' Trumpet (Swell)	

SWELL (Manual III – Enclosed)	
16' Lieblich Bourdon	12 pipes
(ext Stopped Diapason)	
8' Horn Diapason	61 pipes
8' Stopped Diapason	61 pipes
8' Gamba	61 pipes
8' Gamba Celeste	61 pipes
4' Principal Conique	61 pipes
4' Harmonic Flute	61 pipes
2' Fifteenth	12 pipes
(ext Principal Conique)	
16' Contra Posaune	61 pipes
8' Trumpet	61 pipes
8' Posaune	12 pipes
(ext Contra Posaune)	
8' Oboe	61 pipes
Tremulant	
Swell 16	
Swell Unison Off	
Swell 4	
8' Tuba Ignati (Choir)	

CHOIR (Manual I – Enclosed)	
8' Bourdon	61 pipes
8' Salicional	61 pipes
8' Unda-Maris (TC)	49 pipes
4' Silver Flute	61 pipes
4' Salicet	12 pipes
(ext Salicional)	
2½' Nazard (TC)	42 pipes
2' Harmonic Piccolo	61 pipes
1½' Tierce (TC)	42 pipes
8' Tuba Ignati	61 pipes
8' Corno di Bassetto	61 pipes
Tremulant	
Choir 16	
Choir Unison Off	
Choir 4	
Cymbelstern	

PEDAL	
32' Resultant	
16' Open Wood	32 pipes
16' Contra Viole (Great)	
16' Lieblich Bourdon (Swell)	
8' Principal	32 pipes
8' Horn Diapason (Swell)	
8' Flute (Great Harmonic Flute)	
8' Viole (Great)	
8' Bourdon (Choir)	
4' Choral Bass	32 pipes
4' Flute (Great Harmonic Flute)	
32' Contra Posaune (ext Swell)	12 pipes
16' Contra Posaune (Swell)	
8' Tromba	32 pipes
8' Tuba Ignati (Choir)	
4' Chalumeau	32 pipes



Organ gallery under construction



Completed chapel



Console



Lower Swell



Choir including Tuba Ignati

**Belen Jesuit Preparatory School, Miami, Florida**

**COUPLERS**  
 Great to Pedal  
 Great to Pedal 4  
 Swell to Pedal  
 Swell to Pedal 4  
 Choir to Pedal  
 Choir to Pedal 4  
 Swell to Great 16  
 Swell to Great  
 Swell to Great 4  
 Choir to Great 16  
 Choir to Great  
 Choir to Great 4  
 Swell to Choir 16  
 Swell to Choir  
 Swell to Choir 4  
 Choir to Swell

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Photo credit: Louis Patterson

help guide us again on future projects. This information has proven invaluable to us in jobs of every kind. Even for the more “normal” project, where our tonal test gives a wealth of information, we rely heavily on documentation of previous instruments. We have found these records plus experience is of great value. We were fortunate to work with a talented team at Belen led by the Reverend Guillermo García-Tuñón, president; Jonathan Sánchez, music minister; and Ricardo Echeverria, executive director of facilities. Luis Cuza and Joanne

Schulte served as organ consultants. The organ was dedicated in a recital by Nathan Laube on March 5, 2023, as the final performance of the Miami Winter Organ Festival. As the music program and school continue to expand, we hope this new organ, housed in a beautiful new chapel, will inspire young students for generations to come.

—Bryan Dunnewald  
 Schoenstein & Co.

Builder’s website: schoenstein.com  
 School’s website: www.belenjesuit.org

# The birth and the restoration of the 1961 Beckerath of the Church of the Immaculate Conception, Montréal

By Robin Côté

Even though this restoration project was performed years ago, I would like to dedicate this article to Gaston & Lucienne Arel, who were greatly responsible for the installation of this fantastic Beckerath organ. I had the chance to visit them at their house right before the pandemic lockdown. Gaston Arel died December 28, 2021, and this article is written in his memory.

Beckerath. I dare to argue that for any organist in Québec, as in the other Canadian provinces and the United States, this name remains significant and leaves no one indifferent. For many, Rudolf von Beckerath was the “star” organbuilder who guided them through the rediscovery of the German Baroque organ and the possibility of articulation; while for others, it signified the end of the era dominated by super-legato. As for organbuilders, it seriously upset the order established in Québec in the 1950s; but also, it would have a profound influence on the organbuilding world, which has continued even to the present day, since Beckerath trained many apprentices who would become important organbuilders of the second half of the twentieth century. His instruments still fascinate young organists, organbuilders, and musicologists.

By the same token, carrying out the restoration of the organ of the Church of the Immaculate Conception could not be done without a certain emotional charge. Having myself bathed abundantly in the atmosphere created by the sound of the great Beckerath of Saint Joseph’s Oratory during my childhood in the oratory’s boys choir, and that of the Immaculate Conception during my training as an organist, I could only approach this project with deep respect. But before relating the different stages of the restoration project, I thought it good to go back to the origin to fully understand the context of ordering and installing this instrument. I would like to warmly thank Ms. Lucienne L’Heureux and the late Gaston Arel who agreed to share their memories, and to Russell J. Weismann for sharing some of his documentation on the Beckerath firm.

### The origins of the 1961 project

Like many projects, one started with some particular circumstances. Installed in 1914, Casavant Frères Opus 565 deteriorated to the point where, in 1946, there was a need to carry out a major restoration. The console was replaced, but in the years that followed, Father Henri Lalonde, music director, reported that it



The Church of the Immaculate Conception, Montréal, looking down the nave toward the rear gallery and the Beckerath organ



Beckerath organ specification sketched on restaurant placemat

would have caused countless hassles to all the organists who have used it since the installation. Mr. [Georges-Émile] Tanguay [the organist] started to complain about it only a few weeks after the inauguration. . . . [Raymond] Daveluy waited a year before requesting a complete review of the mechanism, which revealed two significant deficiencies. . . . Mr. [Gaston] Arel, since assuming his duties, had to return the tuner Mr. Philie [from Casavant Frères] every two or three months to repair the same defect, and always with the same results.<sup>1</sup>

A decision had to be made about the future of this organ. It was therefore at the beginning of 1957 that Gaston Arel advised Father Lebel, parish priest, that there was an urgent need to act. Father Lebel replied quite simply, “You have *carte blanche!*”<sup>2</sup> As the Fathers began talks with Casavant to explore the avenue for a reconstruction of the existing instrument, news of the installation of the Beckerath organ for Trinity Lutheran Church in Cleveland, Ohio, came to their attention via their young organist, Gaston Arel.<sup>3</sup>

In the spring of 1957, knowing that Beckerath was working in Cleveland, but without further information, Gaston and Lucienne Arel decided to write to him to express the interest of the Immaculate Conception Church to acquire a new organ. To their surprise, as soon as the letter was delivered to Beckerath, he phoned them immediately. They informed him that there were several potential projects in Canada and that it would be worthwhile to visit Montréal and Québec City before returning to Hamburg. Beckerath’s visit came sooner than expected because, according to Gaston and Lucienne Arel’s memories, Beckerath was shocked to find that Trinity Lutheran Church had been lined with acoustic panels between the signing of the contract and the delivery of the organ. He then threatened to return to

Hamburg with his pipes if the church did not correct the situation immediately. Beckerath was successful, and it took the church three weeks to remove the panels. Meanwhile, he went to Montréal to sell organs!

Palm Sunday of 1957 (April 14), Gaston and Lucienne went to Montréal airport to pick up the organbuilder. Lucienne remembers very well having recognized him instinctively! The same day, Raymond Daveluy, Kenneth Gilbert, and Lucienne and Gaston Arel met with Rudolf von Beckerath for dinner in a French restaurant in downtown Montréal. It was then that the first draft of the Immaculate Conception organ specification was born. In the blink of an eye, Beckerath worked out the stoplist on a restaurant placemat, still kept in the Arel’s personal archives.

Following this meeting, Beckerath went to visit the church and asked Gaston to come up and play some notes to get an idea of the acoustics of the place. However, a lady sneezed and Beckerath called Gaston, who was going to the organ loft, saying that it was no longer necessary to go up because he had heard the four seconds of reverberation! In the days that followed, Beckerath visited Queen Mary Road United Church and Saint Joseph’s Oratory. It must be said that Beckerath, having lived in Paris for nine years, spoke excellent French, which made communication easy for negotiating contracts in Québec, the largest French-speaking province in Canada.

Following the meeting, Gaston Arel wrote to request an official proposal, with or without casework, based on the stoplist made on the placemat, but asking to replace the five-rank Cornet in the Brustwerk, then requested, with a two-rank Terzian—Raymond Daveluy and Kenneth Gilbert having been convinced by the effect of this stop during their visit to the Cleveland organ.<sup>4</sup> The initial proposal was sent in early June 1957. This



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1.	Grundpreis, umfassend den Grundstock der Struktur, Spieltisch- und Gebälgeanlage				8.011.--
2.	Zusatz für 47 Register Schleifladen Hauptwerk C - g'''				7.404.--
3.	Prinzipal 16'	12	44	3.402.--	
4.	Oktave 8'		56	1.875.--	
5.	Oktave 4'		56	736.--	
6.	Quinte 2 2/3'		56	892.--	
7.	Oktave 2'		56	645.--	
8.	Mixtur 62'	1/3'	336	1.755.--	
9.	Quintadana 16'		56	2.035.--	
10.	Spitzflöte 8'		56	1.213.--	
11.	Rohrflöte 4'		56	706.--	
12.	Flachflöte 2'		56	645.--	
13.	Trompete 16'	12	44	2.084.--	
14.	Trompete 8'		56	1.489.--	
15.	Prinzipal 8'		56	1.875.--	
16.	gedeckt 8'		56	930.--	
17.	Oktave 4'		56	706.--	
18.	Spitzflöte 2 2/3'		56	892.--	
19.	Nasat 2 2/3'		56	645.--	
20.	Oktave 2'		56	645.--	
21.	Gemshorn 16'		56	348.--	
22.	Salste 1 1/3'		112	958.--	
23.	Wegwehler 2f.		280	1.372.--	
24.	Scharf 3f.		56	1.398.--	
25.	Dulcian 16'		56	1.489.--	
26.	Burflöte 8'		56	43.942.--	

**RUDOLF VON BECKERATH**

Blatt 2 zum Kostenschlag vom 7.6.57  
an Hr. Gaston AREL, Organist  
Montreal - Canada

Pos.	Objekt	Mtr.	Zahl	Ein.	Preis
	Übertrag:				43.942.--
	<b>Brustpositiv g - g'''</b>				
27.	Gemshorn 8'		56	1.577.--	
28.	Gemshorn-celeste 4'		56	786.--	
29.	Quintadana 8'		56	930.--	
30.	Prinzipal 4'		56	786.--	
31.	Rohrflöte 4'		56	786.--	
32.	Oktave 2'		56	645.--	
33.	Siffelöte 1'		56	548.--	
34.	Cornet 3f.		280	1.572.--	
35.	Scharf 3f.		56	1.190.--	
36.	Oboe 8'		56	1.489.--	
37.	Krummhorn 4'		56	952.--	
	<b>Pedal C - f'</b>				
38.	Prinzipal 16'		12	4.923.--	
39.	Subbas 16' siehe 30			1.197.--	
40.	Oktave 8'		30	1.714.--	
41.	Pommer 8'		30	930.--	
42.	Oktave 4'		30	667.--	
43.	Nachthorn 2'		30	573.--	
44.	Rauschpfeife 3f.		90	1.049.--	
45.	Mixtur 6f.		180	1.428.--	
46.	Fagott 32'	12	18	3.169.--	
47.	Fossane 15'	12	18	2.084.--	
48.	Trompete 8'		30	1.370.--	
49.	Trompete 4'		30	858.--	
50.	Koppel Brustpositiv/Hauptwerk			210.--	
51.	Koppel Rückpositiv/Hauptwerk			210.--	
52.	Tremulant Brustpositiv			217.--	
53.	1 Schwellkasten für Brustpositiv			1.705.--	
54.	1 elektrisches Gebläse einschließlich Windregler, Verbindungsstück und Montageanteil			1.360.--	
55.	assemblage Verpackung der Orgel			6.215.--	
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**RUDOLF VON BECKERATH**  
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*R. Beckerath*

Beckerath's first contract proposal, page 1

Beckerath's first contract proposal, page 2

initial project was to be installed on the first balcony and included forty-seven stops on three manuals: the Hauptwerk based on a 16' Prinzipal, 32' Fagott on the Pedal, and an 8' Prinzipal on the Rückpositiv in two sections. The following June 20, Lucienne and Gaston Arel, accompanied by R. P. Henri Lalonde, went to Cleveland to play and hear the new organ. On his return from Cleveland, Arel wrote to Beckerath asking him to return a quote for the casework, also including a pedal coupler from either the Brustwerk or Rückpositiv.<sup>5</sup> According to the writings of Gaston Arel, Father Lalonde "has not stopped talking about it to members of his community since he was so impressed. It is thanks to this good publicity that the business seems so assured."<sup>6</sup>

However, the securing of this project required more than convincing the authorities of the church; it was first necessary to have the approval of the Provincial Father of the Jesuits in Montréal and then the assent of the Father General in Rome. It was not until the morning of September 9, 1957, that Gaston Arel received the final news that the Father General gave his approval for the project.<sup>7</sup> As Arel wrote, "the first race being won, there is still a second one, which is financial."<sup>8</sup> It was necessary to secure the project with a back-up solution. The priest in charge of the finances requested another proposal for a reduced project saving \$5,000–\$6,000 CDN. The suggestion described by Gaston Arel was to base the Hauptwerk on an 8' Prinzipal and to remove the Gemshorn Celeste from the Brustwerk, but to include an 8' Cromorne on one of the secondary keyboards.<sup>9</sup> Following this request, the old organ was about to be sold for \$7,000 CDN, and there were no longer any questions about reducing the organ. However, the Rückpositiv in two sections was not unanimously liked; Gaston Arel suggested to Beckerath to redesign the instrument with a single Rückpositiv.

Arel also asked how long the assembly of the instrument would take and how many men would need to be lodged.<sup>10</sup> More than a month later and still unanswered by Beckerath, Arel sent another letter asking for the weight of the organ. Finally, the letter came with all the requested information: the positiv in two sections was only to make room for the choirmaster and, in any case, it was more convenient to do it in one section. The installation was to require the presence of three men for three months.<sup>11</sup>

The Fathers commissioned an engineer to find out if the first balcony could support the new organ. The idea was to ascertain if, in addition to having

to demolish the second balcony, they should also strengthen the first. Thus they would only have to take out one loan for the preparatory work.<sup>12</sup> Unfortunately, the evaluation of the first balcony revealed a lack of solidity and therefore the obligation to strengthen the structure. The cost of this work was estimated at \$20,000 CDN, bringing the total cost of the project to \$50,000 CDN. The Father General of the Jesuits in Rome limited the authorities of the Immaculate Conception to \$30,000 CDN, and the project ultimately had to be reduced to thirty-eight stops.<sup>13</sup>

Beckerath therefore returned a new, reduced proposal. He recommended

placing the organ as far forward as possible on the second balcony to optimize the presence of the instrument in the church. The cost for thirty-eight stops was 100,382 DM, which was approximately \$22,800 CDN.<sup>14</sup> The Fathers could have \$7,000 CDN for their old organ, so adding to the contract the excluded costs (transport, insurance, air tickets, work visas, 15% customs, installation and painting costs of organ), the whole should not exceed \$37,000 CDN. According to Father Lalonde, it was the equivalent necessary for the reconstruction of the Casavant organ of 1914.<sup>15</sup>

Without having the exact date, the contract was signed by the authorities



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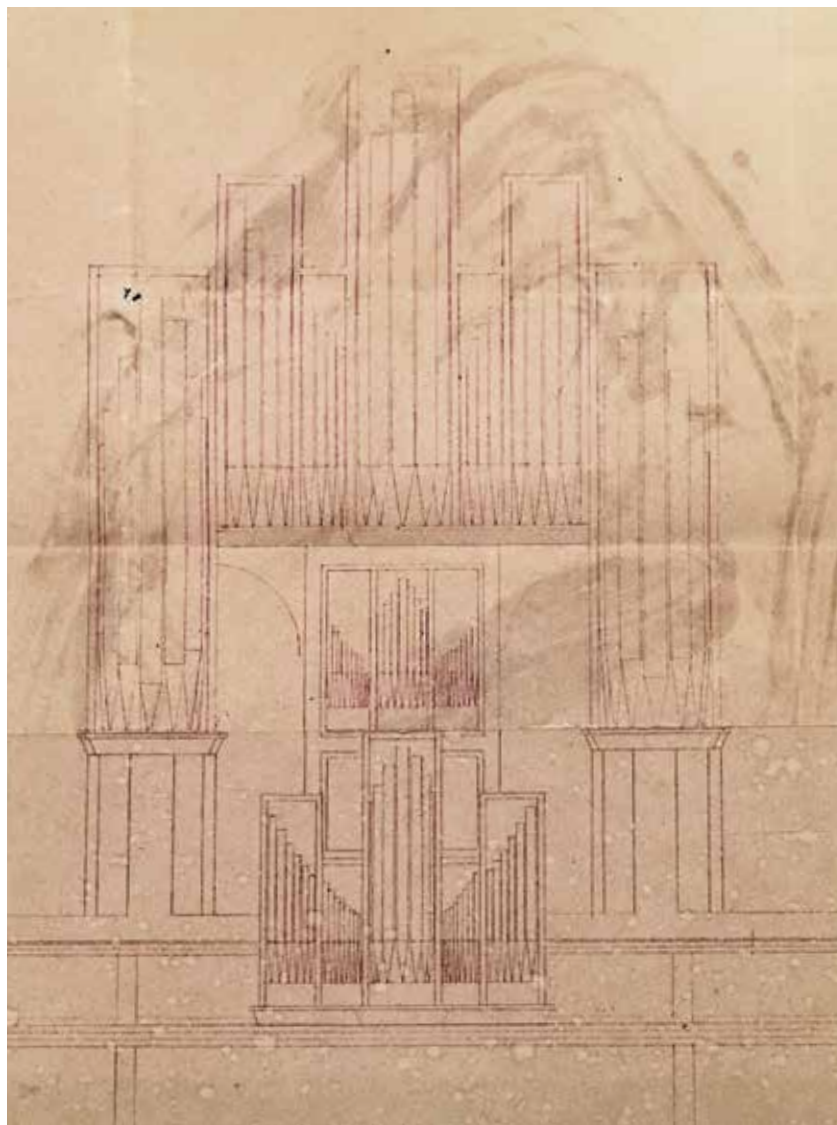
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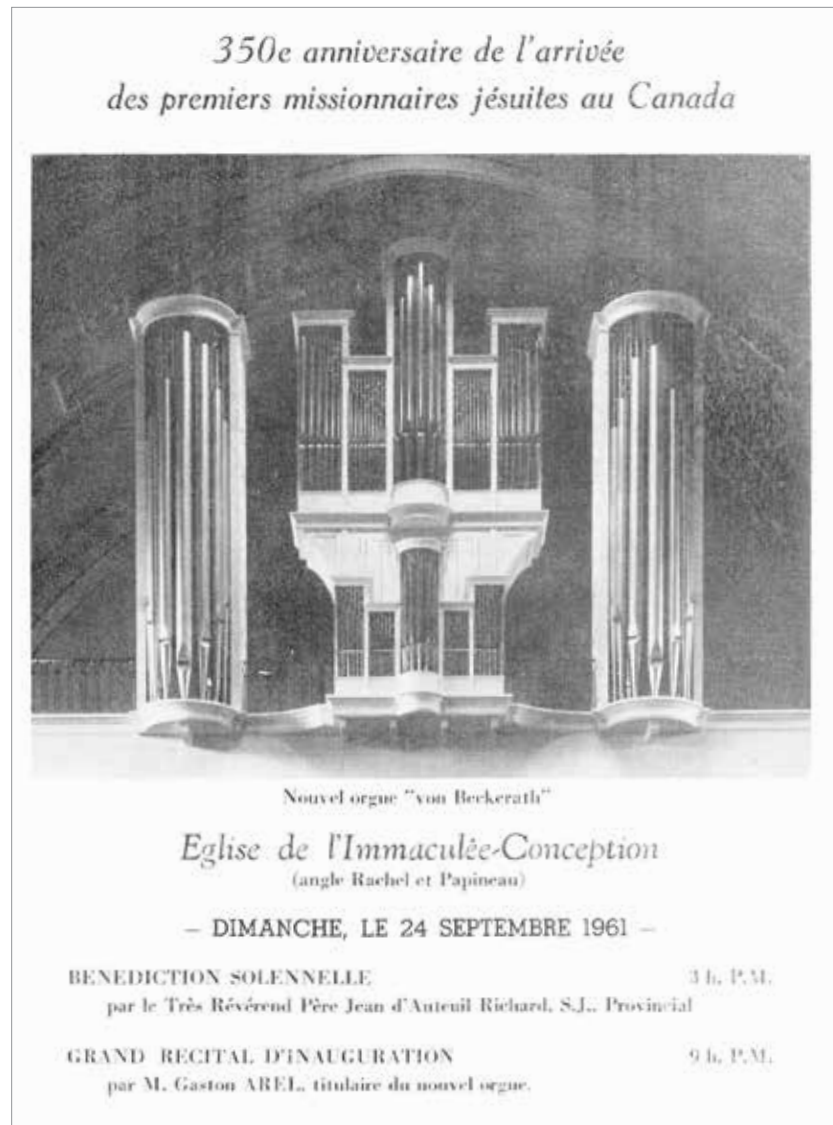


The first sketch of the case of the Beckerath organ

of the Immaculate Conception between March and May 1958, because the first payment was sent on May 21, stating that the contract was already signed. The organbuilder agreed to deliver the organ within the next twenty-four months.

It should be noted that according to the terms of the contract, the organ had to be paid in three installments: a first third upon signature; a second, eight months after the signature corresponding to the start of work; and the third upon presentation of official sea transport documents, which means

before the organ was even finished!<sup>16</sup> The months passed, and the second payment was sent on January 20, 1959. Beckerath announced the end of the preparatory work for the construction of the organ to Father Lalonde, but that the construction of the parts could not begin until the completion of windchests of the organ for Saint Joseph's Oratory, i.e., towards the end of 1959. Worse still, he announced that the union of woodworkers had wage increases applied to their members. This situation occurred twice during the execution of the contract and



Recital program cover, September 24, 1961

would have an obvious impact on the total price of the organ.<sup>17</sup>

A year later, Beckerath wrote to Father Lalonde at the end of April 1960 to inform him that he had made the final drawings for the casework of the new organ, and "that in view of the style of your church, I thought it right to choose rather classic shapes so that this case adapts well to the architecture of the nave." He also announced that the Oratory organ had just been delivered, and that he would come to Montréal around September 1 for the voicing, bringing "the technical drawings to indicate the work to be done so that the new organ can be installed without difficulty."<sup>18</sup>

In early 1960, a year before the installation, the Arels applied to the Canada Council for the Arts hoping to receive a grant for organ studies in Europe. They received their scholarship, and Gaston Arel hastened to write to Beckerath that

he would leave with Lucienne on June 24 for a six-month stay. The trip was to include two months of instrument visits and a four-month internship with a master organist, possibly Helmut Walcha. Arel also mentioned that they would like to be able to stop in Hamburg to visit him and see the organ of the Immaculate Conception assembled in the workshop as well as to visit historic organs of the area.<sup>19</sup>

It was Beckerath who suggested that the Arels do their internship with Charles Letestu in Hamburg. With Letestu, they had very little to do with repertoire, but rather worked on articulation, historical fingering, and an innovative way of understanding music for that time. The Arels rented an apartment in Nienstedten in the western suburbs of Hamburg. They went into town to Letestu's apartment for their lessons, which took place on a simple pedal clavichord! While in Hamburg,

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**Ars Organi society members Gaston Arel, Bernard Legacé, Raymond Daveluy, Lucienne l'Heureux-Arel, and Kenneth Gilbert**

they visited Beckerath a few times at his home in Blankenese, a nearby village of Nienstedten on the banks of the Elbe.

When Beckerath had to leave for the voicing of the Oratory organ, it was the Arels who took him to the Hamburg airport. Beckerath told them at that time that he was worried about leaving for two months knowing that his wife Veronika was pregnant and that the child might be born before his return. The Arels reassured him by saying that they would be there to help his wife if needed.

According to legend, in the days after his arrival at the Oratory, he received a message that he put in his pocket to read later that evening. This message announced the birth of their son, Felix. Upon his return in November, Beckerath had the Arels over for dinner and told them about the dedication concert at the basilica on November 13, 1960. He also mentioned that he would transfer some stops to Immaculate Conception (16' Soubasse) because they were too small for the dimensions of the basilica. At the Oratory, acoustic panels had been installed on the ceiling, greatly dampening the reverberation; but this time, Beckerath could not convince the authorities and had to react by having larger-scaled pipes delivered. Before their return to Montréal, the Arels also visited Lower Saxony in Beckerath's company to visit historic organs. The experience was memorable because Beckerath knew which organs were worth seeing and hearing.<sup>20</sup>

The following correspondence dealt with the delivery of the instrument. At the start of 1961 the organ was ready for delivery, but the Saint Lawrence River was still frozen. Some options were evaluated, such as getting the crates through the seaport of Québec City, but the cost was much higher. The transportation costs being at the expense of the church, the choice to wait for the opening of the Saint Lawrence Seaway on March 23 was self-evident because the cost of transportation via Québec City was \$5,600 CDN, and the direct Hamburg-Montreal was only \$3,850 CDN.<sup>21</sup>

Finally, the organ arrived safely in May. Having been informed of the arrival of the organ by his workers, Beckerath wrote to Father Lalonde to announce that he would come soon to finish and voice the organ while asking for the final payment, including the amount for the plane tickets (nearly \$1,000 CDN).<sup>22</sup> The organ was installed and voiced during the summer of 1961. Extensive media coverage preceded the inaugural recital, played by Gaston Arel on September 24, 1961, in commemoration of the 350th anniversary of the arrival of the Jesuits in Canada.

Following the imposing concert program, the numerous critics were unanimous as to the quality of the instrument and the organist's playing, as illustrated by this extract by J. Keable from *La Presse*: "[...] rare that the organ gives emotion. At least as far as ordinary music lovers are concerned. Last night, Gaston Arel, on the new organ of the Immaculate Conception, achieved this feat."<sup>23</sup> Without delay, the organ of the Immaculate Conception was played in concert and recorded numerous times. The organ concert society Ars Organi proved to be the great promoter of the instrument from the beginning.

Obviously, the project had its opponents, and many musicians expressed their opinion that it was unnecessary to have mechanical-action instruments to play early music. However, to quote Lucienne Arel, the small group formed by Daveluy, Gilbert, Arel, and Lagacé knew instinctively that these organs would have a definite impact on the generations to come. "It was too convincing, we couldn't deny the obvious!"<sup>24</sup> A question comes to mind, however, knowing the pre-Vatican II context: why a Germanic and Lutheran style instrument for a French-Canadian Catholic church? Gaston Arel's response was spontaneous and unequivocal: to be able to play the music of Johann Sebastian Bach. Musical desire transcends religious principles, and the authorities of the parish never questioned this choice.

#### The restoration of 2018

After more than fifty years of loyal service without major maintenance work, the organ of the Immaculate Conception had become mechanically unreliable and out of breath. The organ was still used extensively for both religious and educational purposes, as well as for the first round of the Canadian International Organ Competition. Although the idea of a restoration was launched almost ten years prior, it was not until 2018 that the funds were raised. We must salute here the dedication of the organist, Réal Gauthier, for his ability to repair the components of the pedal action, which were giving way one by one.

#### The organ condition before the work

We found in the manufacture of this instrument a great similarity with the great organ of Saint Joseph's Oratory completed in 1960. Several components are identical, and most of the problems identified at the Immaculée were also found at the Oratory prior to its restoration in 2012. In general, the action was slowed down by friction, and the couplers required a complete readjustment. In the Pedal, the action had become



**Scaffolding during restoration work**



**Casework of the restored organ**

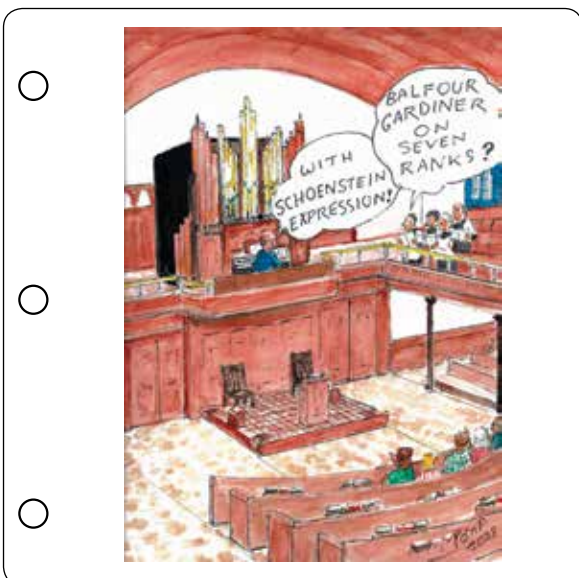
completely misadjusted, and several parts were broken. The console had suffered the ravages of time—the hitch-down board, the expression pedal, and the pedalboard were extremely worn. The pearwood veneer on the keycheeks had lost its varnish, and dirt had settled everywhere. The case was stained with candle grease, and the only option was to repaint it, matching the original color. The primary reservoir was leaking, and the leather of the schwimmers under the windchests was starting to crumble. The pipework needed a lot of attention. The small pipes, having been tuned multiple times and at different temperatures, were collapsing at the mouth, causing

many problems including instability of attack and tuning. The larger pipes were collapsing at the feet under their own weight, reducing the passage of wind. The result was a loss of sound volume and an unfocused sound and attack. The reeds, on the other hand, demanded full regulation of timbre and attack.

#### Restoration work

The restoration required more than 2,500 hours of work spread over four months from June to September 2018. All the mechanical elements were cleaned, repaired, and readjusted while minimizing friction. As the Hauptwerk's pedal coupler (added by Helmuth

### Scattered leaves ... from our Sketchbook



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## Pipe organs in Canada

Wolff in 1971) was from the beginning not easily adjustable, new brass wires with adjustable nuts were installed between the rollerboard and the backfalls. The grids of the windchests were leveled where the pallets are located. The pallets were also straightened and releathered. The pallet guides were then glued in place because they were known to fall from time to time causing ciphers as the pallet would become free to move laterally. All the leather in the wind system was replaced and the tremulants readjusted. The entire keydesk was restored to its original state. The pedalboard frame was reinforced, and a new adjustable bench was built. The original bench was placed next to the organ. A huge, sixty-foot scaffold had to be installed around the organ from the lower balcony to be able to reach all parts of the organ with a brush. The organ was repainted the same color as the original.

The 2,696 pipes were carefully cleaned and straightened. The scrolls were repaired and re-soldered where necessary. The lowest pipes of the Hauptwerk 8' Prinzipal and 16' Quintadena were suspended to prevent them from sagging further. The tin façade pipes were repolished, and the zinc pipes thoroughly washed. Cracks in the 16' Subbas pipes were filled with the same type of wood, and the stoppers were releathered. The reeds were all dismantled, the shallots leveled, the tuning wires adjusted, and the curves revised. Only two tongues had to be replaced. Each stop was regulated and tuned while respecting the original voicing.

In conclusion, we sincerely hope that this flagship instrument can still have a positive influence in the musical life of Montréal and Canada, and that this restoration will benefit students, teachers, organists, and the church community for a long time to come. We sincerely wish to thank all those who were involved in this project, particularly the Conseil du Patrimoine Religieux du Québec (Quebec Religious Heritage Council); the organist and music director, Réal Gauthier; the Canadian International Organ Competition (CIOC), represented then by John Grew and Thomas Leslie, for their dedication to this project. ■

### 1961 Rudolf von Beckerath

#### HAUPTWERK (Manual II)

16' Quintadena  
8' Prinzipal  
8' Spitzflöte  
4' Oktav  
4' Blockflöte  
2½' Nasat  
2' Oktav  
2' Flachflöte  
Mixtur IV  
16' Fagott  
8' Trompete

#### RÜCKPOSITIV (Manual I)

8' Gedeckt  
8' Quintadena  
4' Prinzipal  
4' Koppelflöte  
2' Gemshorn  
1½' Nasat  
Sesquialtera II  
Scharf IV  
16' Dulzian  
8' Bärpfeife

#### BRUSTWERK (Manual III, enclosed)

8' Holzgedackt  
4' Rohrflöte  
2' Prinzipal  
1' Siffelöte  
Terzian II  
Scharf III  
8' Dulzian

#### PEDAL

16' Prinzipal  
16' Subbas  
8' Offenflöte  
4' Metallflöte  
2' Nachthorn  
Rauschpfeife III  
Mixtur V  
16' Posaune  
8' Trompete  
4' Schalmei

*Robin Côté first grew up musically at Saint Joseph's Oratory in Montréal receiving a strong musical training from Les Petits Chanteurs du Mont-Royal. It was also at that time that he was initiated to the organ, turning pages and pulling stops for Raymond Daveluy at the Oratory's monumental Beckerath organ. Rapidly fascinated by the process of organbuilding, he joined the Juget-Sinclair team in 2002 to receive a complete apprenticeship. He went to France to work with Michel Jurine S.A.R.L. near Lyon to improve his understanding of French Symphonic organ design, nineteenth-century organ restoration techniques, and the traditional way of making polished tin*



The Beckerath keydesk

*façade pipes. Robin Côté learned every essential technique to build every part of the organ from metal casting to voicing. During numerous study trips, he had free access to the insides of many significant instruments of France, Spain, Sweden, Latvia, and the United States.*

*For twenty years, having contributed to the making of more than forty new organ projects as general organbuilder as well as designer and voicer, Côté has shared with his team the will of building organs without compromising anything in quality and refinement. That is why he evolved as one-third partner in 2013 and now co-owner along with Stephen Sinclair, taking part of the administration of the Juget-Sinclair workshop as president since 2018.*

#### Notes

1. *Pourquoi un orgue neuf*, promotional media, R. P. Henri Lalonde, S.J.
2. Interview of Gaston Arel by Robin Côté, 2020.
3. Lalonde.
4. Letter from Gaston Arel to Rudolf von Beckerath, June 1, 1957.
5. Letter from Gaston Arel to Beckerath, July 8, 1957.

6. Ibid.
7. Letter from Gaston Arel to Beckerath, September 9, 1957.
8. Ibid.
9. Ibid.
10. Letter from Gaston Arel to Beckerath, September 17, 1957.
11. Letter from Beckerath to Arel, October 25, 1957.
12. Letter from Gaston Arel to Beckerath, October 22, 1957.
13. Letter from R. P. Henri Lalonde to Beckerath, February 20, 1958.
14. Letter from Beckerath to R. P. Henri Lalonde, March 13, 1958.
15. *Pourquoi un orgue neuf*, promotional media, R. P. Henri Lalonde, S.J.
16. Letter from Beckerath to R. P. Henri Lalonde, March 13, 1958.
17. Letter from Beckerath to R. P. Lalonde, February 12, 1959.
18. Letter from Beckerath to R. P. Lalonde, April 21, 1960.
19. Letter from Gaston Arel to Beckerath, April 25 1960.
20. Interview of Gaston Arel by Robin Côté, 2020.
21. Letter from Beckerath to R. P. Lalonde, January 6, 1961.
22. Letter from Beckerath to R. P. Lalonde, May 17, 1961.
23. *La Presse*, September 25, 1961.
24. Interview of Lucienne L'Heureux-Arel by Robin Côté, 2020.

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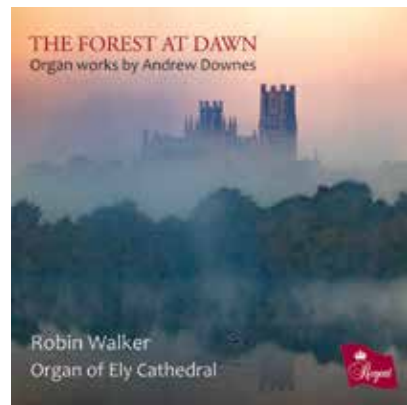
**All the World Tonight Rejoices: Contemporary Christmas Music, Truro Cathedral Choir, Christopher Gray, director; Andrew Wyatt, organ. Regent Records, REGCD560, £10.64. Available from regentrecords.com.**

People, look east, Peter Tranchell, arranged by Peter Marchbank; *Nowell sing we*, Gabriel Jackson; *Once in royal David's city*, H. J. Gauntlett, arranged by Philip Stopford; *The bells of the city of God*, Alexander Campkin; *I sing of a maiden*, Julian Philips; *While Mary slept*, Helena Paish; *Infant holy*, Becky McGlade; *Coventry Carol*, Richard Allain; *The Magi's Dream*, James Whitbourn; *In the bleak midwinter*, Becky McGlade; *There is no rose*, Russell Pascoe; *I sing of a maiden*, Neil Cox; *The dawn of redeeming grace*, Judith Bingham (organ solo); *All my heart this night rejoices*, Richard Shephard; *I sing of a maiden*, Russell Pascoe (Christopher Gray, piano); *Away in a manger*, William J. Kirkpatrick, arranged by Gary Cole; *Illuminare, Jerusalem*, Judith Weir; *All the world tonight rejoices*, Sasha Johnson Manning; *Variations on "Greensleeves"*, David Briggs (organ solo). \* denotes first recording

Andrew Wyatt and Christopher Gray have produced a very interesting collection of recordings of carols, making use both of Truro Cathedral's excellent choir and the celebrated Willis organ, perhaps the finest in England. I particularly liked Philip Stopford's arrangement of *Once in royal David's city*, which characteristically for the composer uses the traditional tune but gives it a contemporary slant and even manages a nod to A. H. Mann's familiar arrangement. Alexander Campkin's *The bells of the city of God* also impressed me by the skillful way that he uses the voices of the choir in imitation of bells. Judith Bingham's organ piece, *The dawn of redeeming grace*, is very peaceful and makes use of the melody of *STILLE NACHT*, which fades away to nothing at the end, something only made possible through the incredible effectiveness of the swell box of the Willis organ. *All my heart this night rejoices* is the first recording of one of Richard Shephard's last compositions. (He died in 2010.) It is a very joyful carol.

Unlike all the other carols, which are either sung a cappella or accompanied on the organ, Russell Pascoe's *I sing of a maiden* makes use of the piano, which contrasts in a very interesting way with the close harmonies employed in the carol. Judith Weir's *Illuminare, Jerusalem* is a setting of a fifteenth-century English text. By contrast Sasha Johnson Manning's *All the world tonight rejoices* is an interesting and rhythmic setting of a text by two twenty-first-century poets. David Briggs's *Variations on "Greensleeves"* for organ solo culminates in a toccata-like fugue that comes off very effectively on

the Willis. David Briggs was organist and master of the choristers at Truro Cathedral from 1989 to 1994. All told a very interesting compact disc, which I have no hesitation in recommending.



**The Forest at Dawn**

**The Forest at Dawn: Organ Works by Andrew Downes. Robin Walker plays the organ of Ely Cathedral. Regent Records, REGCD559, £10.64. Available from regentrecords.com.**

*Prelude: The Forest at Dawn*, opus 78(a); *Prelude, Fanfare, and Postlude for Organ*, opus 9; *Introduction and Allegro for Solo Organ*, opus 94; *Sonata for Organ*, opus 92: i: *Adagio*; ii: *Allegro Vivace*; iii: *Andante*.

Andrew Downes (b. 1950) studied composition as a choral scholar at Saint John's College, Cambridge, under George Guest and then in 1974 proceeded to study with Herbert Howells at the Royal College of Music in London. For thirty years he was head of the School of Composition and Creative Studies at the Royal Birmingham Conservatoire, and since his retirement has devoted himself entirely to composition. As the leaflet states, his organ works are characterized by their sense of space, sinuous melodic lines, and the symphonic use of the organ.

Robin Walker grew up in Yorkshire and began his musical career as a chorister at Ripon Cathedral where he also learned to play cello and organ, enabling him to win a music scholarship to Bradfield College, Berkshire. Following a gap year as organ scholar at Blackburn Cathedral, he proceeded to the Royal Academy of Music in London where he obtained a Bachelor of Music degree in organ performance. He later studied improvisation with Naji Hakim and for four years was director of music at Corpus Christi College, Cambridge. He has subsequently been organist of a number of churches. He has a special interest in organ design and devotes four pages of the leaflet to describing the Harrison & Harrison organ at Ely Cathedral. He brought about the restoration of two important historic instruments, the 1734 organ by Gerard Smith, Jr., at Saint Giles-in-the-Fields, London, and the 1558 Zefferrini organ at the Abbey Church of Badia Fiorentina in Florence, Italy, both churches of which he was organist at the time.

*The Forest at Dawn*, composed in 2000, is a gentle dialog between the strings and repeated plainsong-like motifs on varied solo registrations. *Prelude, Fanfare, and Postlude for Organ* is an early work of Downes, written in 1975. "Prelude" builds up from a gentle beginning on flutes to a vigorous conclusion on the diapasons. "Fanfare" is a highly rhythmic movement composed of rich chords played on the diapasons with some use of the reeds at the end. It is nonetheless quite restrained and never proceeds much beyond a *mezzo forte*.

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### ► page 25

“Postlude” returns more to the mood of “Prelude” and ends in a very gentle mood.

American organist Carson Cooman, organist of the Memorial Church at Harvard University, Cambridge, Massachusetts, commissioned Downes to write his opus 94 in 2007. The warm “Introduction” contrasts between quiet and loud passages and leads into a sparkling and animated “Allegro” featuring flourishes on the impressive high-pressure reeds of the Harrison organ.

The final work on the compact disc is Downes’s three-movement *Sonata for Organ* composed in 2006. “Adagio” begins quietly and builds up to a fugue before dropping back to a whisper. “Allegro Vivace” is an animated movement that reminds me somewhat of Marcel

Dupré’s *Fugue in G Minor*. “Andante” returns to the soft registrations of the beginning “Adagio” and consists of warm chords interspersed with some rather dark, ominous passages.

Robin Walker has produced an excellent performance of these works by an interesting composer who deserves to be much more widely known. These seem to comprise Downes’s total output of compositions for solo organ, although he has also composed some works for organ and brass and a *Symphony for Organ and Orchestra*. I commend this compact disc to readers of THE DIAPASON.

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

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.

### CALIFORNIA

**David Ball**; Christ Cathedral, Garden Grove, 5/17, 7:30 pm

**Maurice Clerc**; Cathedral of St. Mary of the Assumption, San Francisco, 5/21, 4 pm

Cathedral organ scholars; Christ Cathedral, Garden Grove, 5/31, 7:30 pm  
**Alan Morrison**, with Karen Slack, soprano; Performing Arts Center, San Luis Obispo, 6/2, 7:30 pm

**Christopher Houlihan**; Segerstrom Concert Hall, Costa Mesa, 6/4, 3 pm

**Chase Olson**; Cathedral of St. Mary of the Assumption, San Francisco, 6/4, 4 pm

**Bruce Neswick**; Neighborhood Church, Palos Verdes Estates, 6/11, 4 pm

**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, 6/11, 4 pm

**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, 6/18, 4 pm

**Paul Jacobs**, with Pacific Symphony & Pacific Chorale; Christ Cathedral, Garden Grove, 6/20, 8 pm

Arete Singers; Cathedral of St. Mary of the Assumption, San Francisco, 6/25, 4 pm

### CONNECTICUT

**Christa Rakich**; St. John’s Episcopal, West Hartford, 6/4, 12:30 pm

**Sebastian Heindl**; St. John’s Episcopal, West Hartford, 6/16, 7:30 pm

### DISTRICT OF COLUMBIA

**Jeremiah Meade**; National City Christian, Washington, 5/19, 12:15 pm

**Mark Pacoe**; National City Christian, Washington, 6/2, 12:15 pm

**Tyler Canonico**; National City Christian, Washington, 6/9, 12:15 pm

**Alain Truche**; National City Christian, Washington, 6/16, 12:15 pm

**Wolff von Roos**; National City Christian, Washington, 6/30, 12:15 pm

### GEORGIA

**Trey Clegg**; Peachtree Road United Methodist, Atlanta, 5/17, 1 pm

**Scott Atchison & Oliver Brett**; Peachtree Road United Methodist, Atlanta, 5/24, 1 pm

**Christian Lane**; Cathedral of Christ the King, Atlanta, 6/7, 7:30 pm

• **Chelsea Chen**; St. Paul’s Church, Augusta, 6/18, 7 pm

• **The Chenault Duo**; First Presbyterian, Augusta, 6/19, 10 am

• **Vincent Dubois**; St. John United Methodist, Augusta, 6/19, 7:00 pm

• **Jens Korndörfer**; Church of the Most Holy Trinity, Augusta, 6/20, 7 pm

• **Alcee Chriss**; First Baptist, Augusta, 6/21, 7 pm

**Carole Terry**; Cathedral of St. Philip, Atlanta, 6/28, 7:30 pm

### ILLINOIS

Choral Evensong; St. Chrysostom’s Episcopal, Chicago, 5/21, 4 pm

**David Jonies**; Cathedral of the Holy Name, 5/28, 7:30 pm

**Stephen Buzard**; First Congregational, Crystal Lake, 6/11, 4 pm

• **Stephen Buzard**; Glenview Community Church, Glenview, 6/27, 9:15 am & 10:45 am

• **Vincent Dubois**; First Presbyterian, Evanston, 6/28, 8 pm

### MASSACHUSETTS

Young Organist Showcase; Methuen Memorial Music Hall, Methuen, 5/24, 7:30 pm

**Giulia Biagetti**; Our Lady of Angels Catholic Church, Worcester, 5/31, 7:30 pm

**Randy Steere**; Methuen Memorial Music Hall, Methuen, 5/31, 7:30 pm

**Andrew Scanlon**; Methuen Memorial Music Hall, Methuen, 6/7, 7:30 pm

**Paul Fey**; Methuen Memorial Music Hall, Methuen, 6/14, 7:30 pm

**Margaret Martin Kvamme**; Methuen Memorial Music Hall, Methuen, 6/21, 7:30 pm

**Michael Hey**; Methuen Memorial Music Hall, Methuen, 6/28, 7:30 pm

### MICHIGAN

Ascension Evensong; Cathedral of St. Paul, Detroit, 5/18, 7 pm

**Renée Anne Louprette**; Michigan State University, East Lansing, 5/21, 3 pm & 7 pm

Choral concert; Cathedral of St. Paul, Detroit, 5/21, 4 pm

**Sarah Simko**; Cathedral of St. Paul, Detroit, 6/9, 12:30 pm

**Lucia Skrobola**; First Presbyterian, Ypsilanti, 6/22, 4 pm

**Sarah Simko**; Cathedral of St. Paul, Detroit, 6/23, 12:30 pm

### NEW JERSEY

**Nicole Keller**; Haddonfield United Methodist, Haddonfield, 6/4, 4 pm

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## Calendar

### NEW YORK

Choral concert; Cathedral of St. John the Divine, New York, 5/16, 7:30 pm

TENET; St. Ignatius of Antioch, New York, 5/20, 7 pm

**Phoon Yu**, organ and piano, with soprano; Seminary of the Immaculate Conception, Lloyd Harbor, 6/4, 3 pm

+ **Ken Cowan**; Church of the Messiah, Episcopal, Rhinebeck, 6/4, 4 pm

**Gail Archer**; Old Palatine Church, Fort Plain, 6/18, 4 pm

### NORTH CAROLINA

**Nathaniel Gumbs**; First Presbyterian, Asheville, 6/19, 7:30 pm

**Nathaniel Gumbs**; Montreat Conference Center, Montreat, 6/23, 1:30 pm masterclass

**Nathaniel Gumbs**; First Presbyterian, Asheville, 6/26, 7:30 pm

### OHIO

**Bruce Neswick**; Holy Trinity Lutheran, Akron, 5/21, 4 pm hymn festival

### OKLAHOMA

• **Colin MacKnight**; First United Methodist, Tulsa, 6/27, 2:45 pm

• **Nathan Laube**; St. John's Episcopal, Tulsa, 6/28, 7:30 pm

• **Bradley Hunter Welch & Ken Cowan**, duo organists; First Presbyterian, Tulsa, 6/30, 7:30 pm

### PENNSYLVANIA

• **Monica Czausz Berney**; Market Square Presbyterian, Harrisburg, 6/4, 4 pm

**Sebastian Heindl**; Longwood Gardens, Kennett Square, 6/13, 7:30 pm

New York Polyphony; Shadyside Presbyterian, Pittsburgh, 6/14, 7 pm

### SOUTH CAROLINA

**Raphael Attila Vogl**; Grace Church Cathedral, Charleston, 5/29, 10 am

**Ryan Chan**; St. Matthew's Lutheran, Charleston, 5/30, 10 am

**Patrick Pope**; Grace Church Cathedral, Charleston, 5/31, 10 am

**Valentina Huang**; Cathedral of St. Luke & St. Paul, Charleston, 6/1, 10 am

**Jared Lamenzo**; French Huguenot Church, Charleston, 6/2, 10 am

**Wesley Hall**, with John Tecklenburg, piano; Mother Emanuel AME Church, Charleston, 6/3, 3 pm

**Jihye Choi**; Holy Spirit Lutheran, Charleston, 6/4, 4 pm

**Lee Kohlenberg**; First (Scots) Presbyterian, Charleston, 6/5, 10 am

**Paul Byssainthe, Jr.**; Grace Church Cathedral, Charleston, 6/6, 10 am

**Eddie Zheng**; St. Michael's Church, Charleston, 6/7, 10 am

**Anthony Williams**; First (Scots) Presbyterian, Charleston, 6/8, 10 am

**Margaret Harper**; Cathedral of St. John the Baptist, Charleston, 6/9, 10 am

• **Monica Czausz Berney**; St. John's United Methodist, Aiken, 6/20, 10:30 am

### TEXAS

**Bradley Hunter Welch**; Meyerson Symphony Hall, Dallas, 6/13, 11 am

**Jeremy Filsell**; Preston Hollow Presbyterian, Dallas, 6/14, 3:45 pm

### UTAH

**James O'Donnell**; The Mormon Tabernacle, Salt Lake City, 5/19, 7:30 pm

### WASHINGTON

**Thierry Escaich**, with Seattle Symphony Orchestra, Saint-Saens, *Symphony No. 3*, Escaich, *La Barque Solaire*; Benaroya Concert Hall, Seattle, 6/1, 7:35 pm; 6/3, 8:05 pm; 6/4, 2:05 pm

### WISCONSIN

**David Jonies**, with trumpet; Cathedral of St. John the Evangelist, Milwaukee, 5/18, 7 pm

**David Jonies**, with Milwaukee Symphony Orchestra, Holst, *The Planets*; Bradley Symphony Center, Milwaukee, 5/26, 7:30 pm; 5/27, 7:30 pm; 5/28, 2:30 pm

**Ray Johnston**; Shrine of Our Lady of Guadalupe, La Crosse, 6/4, 3 pm

**David Jonies**, with Milwaukee Symphony Orchestra, Mahler, *Symphony No. 2*; Bradley Symphony Center, Milwaukee, 6/16, 7:30 pm; 6/17, 7:30 pm

### BELGIUM

**Paul Van Hooff**; Kapel Romaanse Poort, Leuven, 5/19, 12:30 pm

**Benoît Mernier**; St.-Niklaaskerk, Ghent, 5/20, 5 pm

**Eric Hallein**; Bloedbasiliek, Bruges, 5/20, 8 pm

### CANADA

**Nathaniel Gumbs**; Francis Winspear Center for Music, Edmonton, AB, 5/25, 7:30 pm

**Philip Crozier**; Église Saints-Anges, Lachine, Montréal, 5/28, 3 pm

### FRANCE

**Karol Mossakowski**; St.-Sulpice, Paris, France, 6/8, 8:30 pm

### GERMANY

**Benedikt Celler**; Pfarrkirche Wiederkunft Christi, Kolbermoor, 6/7, 7:45 pm

### SWITZERLAND

**Miguel Montes**, harpsichord; Parish Church, Aubonne, 5/21, 5 pm

**Arthur Saunier**, with horn; Parish Church, Aubonne, 6/18, 5 pm

### UNITED KINGDOM

**Gillian Blythman**; Reading Town Hall, Reading, 5/15, 1 pm

**David Goode**; St. Michael's Cornhill, London, 5/15, 3 pm

**Tim Stuart**; Welsh Church, London, 5/17, 1:05 pm

**Ian Tracey**; Victoria Hall, Stoke-on-Trent, 5/20, 12 noon

**Eva Robert Brodacki**; Methodist Central Hall, Westminster, UK, 5/21, 3 pm

**Poulenc**, *Organ Concerto*; Royal Festival Hall, London, 5/25, 7:30 pm

**Peter King**; Bloomsbury Central Baptist, London, 5/27, 4 pm

**James Orford**; St. John the Evangelist, Islington, 5/27, 7:30 pm

**Olivier Latry**; Royal Festival Hall, London, 5/31, 7:30 pm

**Darius Battiwalla**; St. John's Church, Ranmoor, 6/1, 8 pm

**Rosemary Evans**; St. Alphege, Edgware, 6/3, 7:30 pm

**Martin Setchell**; Methodist Central Hall, Westminster, UK, 6/16, 3 pm

**Ian Riddle & Nicola Urion**; Victoria Hall, Stoke-on-Trent, 6/17, 12 noon

**Michael Overbury**; Methodist Central Hall, Westminster, UK, 6/18, 3 pm

**Makoto James**; Welsh Church, London, 6/21, 1:05 pm

**Eleni Keventsidou**; Bloomsbury Central Baptist, London, 6/24, 4 pm

**Jennifer Chou**; St John the Evangelist, Islington, 6/24, 7:30 pm

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## Recital Programs

DAVID BRIGGS, St. Malachy's Church, New York, NY, December 9: *Prelude and Fugue in G*, BWV 541, Bach; *Pavane pour une infante défunte*, Ravel, transcr. Briggs; *Fantasia and Fugue on B-A-C-H*, S. 529, Liszt; Scherzo (*Symphonie II in e*, op. 20), Vierne; *Toccata (Suite, op. 5)*, Duruflé; Improvisation.

KEN COWAN, Epiphany Catholic Church, Miami, FL, February 7: *Prelude and Fugue in e*, BWV 548, Bach; *Étude-Caprice*, op. 66, Laurin; *Introduction, Passacaglia and Fugue*, Willan; Scherzo II (*Cathedral Music*), Idenstam; Andante espressivo (*Sonata in G*, op. 28), Elgar; *Rákóczi March*, Berlioz, transcr. Liszt, Howoritz, Baker.

ISABELLE DEMERS, Northrop Auditorium, Minneapolis, MN, February 7: *Orchestral Suite No. 2 in b*, BWV 1067, Bach, transcr. Demers; Moderato, Adagio, Tempo giusto (*Douze Études pour les pieds*), Alkan; *Tanz-Toccata*, Heiller; *Fantasia in f*, K. 608, Mozart; Ragtime Lullaby, Shimmy (*Flights of Fancy: Ballet for Organ*), Albright; *Firebird Suite*, Stravinsky, transcr. Demers.

JEREMY FILSELL, First Presbyterian Church, Fort Worth, TX, February 10: *Toccata and Fugue in F*, BWV 540, Bach; Serenade, Reveille (*Organ Book I*), Rorem; *Adagio and Allegro in f*, K. 594, Mozart; *Psalm-Sonata*, Portman; *Suite*, op. 5, Duruflé.

KATELYN EMERSON, St. Peter Catholic Church, Jefferson City, MO, December 18: *Fantaisie et Fugue en ré majeur*, op. 73, Laurin; *Nun danket alle Gott*, BWV 657, Bach; *Nun komm, der Heiden Heiland*, Bruhns; *La Nativité (Poèmes évangéliques)*, Langlais; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Wachet auf, ruft uns die Stimme (Drei Choralfantasien, op. 52, no. 2)*, Reger.

CHARLES FRANCIS, St. Michael's Cornhill, London, UK, January 16: *Prelude and Fugue in a*, BWV 543, Bach; *Resignazione*, S. 187, Liszt; Allegro, Andantino, Scherzando (*11 Grands préludes et 1 transcription du Messie*

*de Hændel*, op. 66, nos. 1, 3, 10), Alkan; Cantabile, FWW 36 (*Trois Pièces pour Grand Orgue, no. 2*), Franck; Allegro assai vivace (*Sonata I in f*, op. 65, no. 1), Mendelssohn.

NATHANIEL GUMBS, Christ Episcopal Church, Warren, OH, February 5: Allegro vivace (*Symphonie V in f*, op. 42, no. 1), Widor; *Retrospection, First Sonata for Organ*, Price; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *Spirit Fantasy*, Haywood; *Concert Overture No. 2 in c*, Hollins.

MICHAEL HEY, Lutheran Church of the Risen Savior, Green Valley, AZ, February 5: Final (*Symphonie I in d*, op. 14), Vierne; *Trio super Allein Gott in der Höh sei Ehr*, BWV 664, *Prelude and Fugue in a*, BWV 543, Bach; *Variations on an Original Theme*, Roberts.

MAKOTO JAMES, St. Michael's Cornhill, London, UK, January 23: *Pastorale in F*, BWV 590, Bach; *Pastorale (Sonata I in d*, op. 42), Guilmant; *Pastorale*, op. 19 (*Six Pièces pour Grand Orgue, no. 4*), Franck; *Variations sur un Noël Basque*, Bouvard; *Lied, Epiphanie*, Litaize.

SARAH JOHNSON, Cathedral of St. Philip, Atlanta, GA, February 12: *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Nun ruhen alle Wälder*, van Oortmerssen; *Fantasia Choral No. 1 in D-flat*, Whitlock; *Fantasia in e*, op. 2, no. 1, Paine.

DAVID JONIES, Aurora University, Aurora, IL, February 13: *Prelude and Fugue in D*, BWV 532, Bach; *Tiento partido de mano derecho de 1º Tono*, Cabanilles; *Sonata I in f*, op. 65, no. 1, Mendelssohn; *O Salutaris Hostia*, Saint-Saëns; *Es ist ein Ros entsprungen (Eleven Chorale Preludes, op. 122, no. 8)*, Brahms; *Salve Regina (Orgelmusik in fünf Sätzen, op. 39, no. 4)*, Piechler; *Mozart Changes*, Gardonyi; *Pavane-Danse liturgique*, Proulx; Cantabile, Finale (*Symphonie VI in g*, op. 42, no. 2), Widor.

BÁLINT KAROSI, Duke Chapel, Duke University, Durham, NC, January 29: *Praeludium in g*, Bruhns; *Obra del*

*8º Tono alto: Ensalada*, Heredia; *Toccata settima*, Rossi; *Estampie*, Danksagmüller; *Ein Feste Burg ist unser Gott*, Praetorius; *Praeludium in E*, BuxWV 141, Buxtehude; *Prelude and Fugue on B-A-C-H No. 2 in A*, Karosi; *Fantasia and Fugue in d*, BWV 1001/539, Bach, transcr. Buesing; *Toccata and Fugue in d*, BWV 565, Bach.

NICOLE KELLER, St. Thomas Church Fifth Avenue, New York, NY, January 29: *Prelude and Fugue in E-flat*, BWV 552, Bach; *So Fades the Lovely Blooming Flower (Sacred Sounds)*, Shearing; *Reverie, Still; There Is a Happy Land (Sacred Sounds)*, Shearing; Choral in a (*Trois Chorals, no. 3*), Franck.

JAMES KIBBIE, Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, January 8: *Toccata, Adagio, and Fugue in C*, BWV 564, *Wer nur den lieben Gott läßt walten*, BWV 690, BWV 691, *Wo soll ich fliehen hin*, BWV 694, *Fantasia super Christ lag in Todesbanden*, BWV 695, *Sonata in e*, BWV 528, *Fantasia super Komm, heiliger Geist*, BWV 651, *Komm, heiliger Geist*, BWV 652, *Toccata and Fugue in d*, BWV 538, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, January 15: *Concerto in C*, BWV 594, Vivaldi, transcr. Bach; *Helf mir Gotts Güte preisen*, BWV 613, *Das alte Jahr vergangen ist*, BWV 614, *In dir ist Freude*, BWV 615, *An Wasserflüssen Babylon*, BWV 653, *Schmücke dich, o liebe Seele*, BWV 654, *Trio super Herr Jesu Christ, dich zu uns wend*, BWV 655, *Allabreve in D*, BWV 589, *Christum wir sollen loben schon*, BWV 696, *Gelobet seist du, Jesu Christ*, BWV 697, *Herr Christ, der einig Gottes Sohn*, BWV 698, *Nun komm, der Heiden Heiland*, BWV 699, *Vom Himmel hoch, da komm ich her*, BWV 700, *Prelude and Fugue in E*, BWV 566, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, January 29: *Concerto in C*, BWV 595, Ernst, transcr. Bach; *Herr Jesu Christ, dich zu uns wend*, BWV 726, *Nun freut euch, lieben Christen*, BWV 755, *Liebster Jesu, wir sind hier*, BWV 730, *Meine Seele er-*

*hebt den Herren, Fuge über das Magnificat*, BWV 733, *Prelude in a*, BWV 569, *Chorale Partita: Sei gegrüßet, Jesu gütig*, BWV 768, *Trio in G*, BWV 586, *Mit Fried und Freud ich fahr dahin*, BWV 616, *Herr Gott, nun schließ den Himmel auf*, BWV 617, *Prelude in G*, BWV 568, *Vom Himmel hoch, da komm ich her*, BWV 701, *Das Jesulein soll doch mein Trost*, BWV 702, *Gottes Sohn ist kommen*, BWV 703, *Lob sei dem allmächtigen Gott*, BWV 704, *Prelude and Fugue in c*, BWV 546, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, February 5: *Prelude and Fugue in G*, BWV 550, *O Lamm Gottes, unschuldig*, BWV 618, *Christe, du Lamm Gottes*, BWV 619, *Christus, der uns selig macht*, BWV 620, *O Lamm Gottes, unschuldig*, BWV 656, *Nun danket alle Gott*, BWV 657, *Von Gott will ich nicht lassen*, BWV 658, *Fuga sopra Durch Adams Fall ist ganz verderbt*, BWV 705, *Liebster Jesu, wir sind hier*, BWV 706, *Ich hab mein Sach Gott heimgestellt*, BWV 707, BWV 708, *Trio in c*, BWV 21ia, *Trio in g*, BWV 584, *Ach Gott, vom Himmel sieh darein*, BWV 741, *O Herre Gott, dein göttlich Wort*, BWV 757, *Liebster Jesu, wir sind hier*, BWV 731, *Jesu, der du meine Seele*, BWV 752, *Vater unser im Himmelreich*, BWV 737, *Lobt Gott, ihr Christen allzugleich*, BWV 732, *Fugue in g*, BWV 578, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, February 19: *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Da Jesus an dem Kreuze stund*, BWV 621, *O Mensch, bewein dein Sünde groß*, BWV 622, *Wir danken dir, Herr Jesu Christ, daß du für uns gestorben bist*, BWV 623, *Hilf, Gott, daß mir's gelinge*, BWV 624, *O Traurigkeit, o Herzeleid*, BWV 1168, *Nun komm, der Heiden Heiland*, BWV 659, *Trio super Nun komm, der Heiden Heiland*, BWV 660, *Nun komm, der Heiden Heiland*, BWV 661, *Trio in c*, BWV 585, *O Vater, allmächtiger Gott*, BWV 758, *Vater unser im Himmelreich*, BWV 762, *Wir glauben all an einen Gott, Schöpfer*, BWV 765, *Herr Jesu Christ, dich zu uns wend*, BWV 709, *Wir Christenleut habn jetzund Freud*, BWV 710, *Allein Gott in der Höh sei Ehr*, BWV 711, *Prelude and Fugue in e*, BWV 548, Bach.

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RENÉE ANNE LOUPRETTE, Stetson University, Deland, FL, February 19: *Praeludium in G*, Bruhns; *Fugue in g*, Reincken; *Partita on Ach wie nichtig, ach wie flüchtig*, Böhm; *Prelude and Fugue in C*, BWV 545, Bach; *Tiento de Medio registro de tiple de cuarto tono*, de Arauxo; *Gaitilla de mano izquierda*, Dúron; *Alcyone: Suite des Airs à Joier*, Marais, transcr. Louprette; *Prélude, Improvisation (Trois Pièces pour Orgue ou Harmonium)*, Boulanger; *Deuxième Fantaisie*, JA 117, *Litanies*, JA 119 Alain.

JACK MITCHENER, Furman University, Greenville, SC, February 21: *Toccata in d*, BuxWV 155, Buxtehude; *Mein junges Leben hat ein End*, SwWV 324, Sweelinck; *Liebster Jesu, wir sind hier*, BWV 731, *Prelude and Fugue in e*, BWV 548, Bach; *Introit, Kyrie, Gloria (L'homme armée Organ Mass)*, Sandresky; *Two Spirituals*, Hailstork; *Adagio, Finale (Symphonie III in f-sharp)*, op. 28), Vierne.

BENJAMIN NEWLOVE, St. Michael's Cornhill, London, UK, January 30: *Prelude and Fugue in g*, BWV 535, *Helft mir, Gottes Güte preisen*, BWV 613, *Das alte Jahr vergangen ist*, BWV 614, *In dir ist Freude*, BWV 615, Bach; *Praeludium in e*, Bruhns; *Canzona I in d*, FbWV 301, Froberger; *Praeludium in g*, BuxWV 163, Buxtehude; *Prelude and Fugue in c*, BWV 546, Bach.

TIMOTHY OLSEN, Cathedral of St. Philip, Atlanta, GA, February 26: *Introduction and Passacaglia in d*, Reger; *Musette*, Phillips; *The World of Silence, There Is a Spirit that Delights to Do No Evil . . . (A Quaker Reader)*, Rorem; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck.

STEPHEN PRICE, Ball State University, Muncie, IN, February 28: *Passacaglia in d*, BuxWV 161, Buxtehude; *Jesu, wir sind hier (Three Pieces for Organ)*, Walker; *Prelude and Fugue in*

*a*, WoO 9, Brahms; *Prélude, fugue, et variation*, op. 18 (*Six Pièces d'Orgue*, no. 3), Franck; *Fantasia in f*, K. 608, Mozart; *Impromptu in C*, *Impromptu in a (Three Impromptus)*, op. 78, nos. 2, 3), Coleridge-Taylor; *Passacaglia and Fugue on B-A-C-H*, op. 150, Karg-Elert.

CHRISTA RAKICH, Washington National Cathedral, Washington, DC, February 19: *Fugue on America (Organ Sonata No. 2 in C*, op. 5), Thayer; *Canzonetta*, Chadwick; *Sonata in Sea: Cape Cod*, Woodman; *Empathy, A Joyous Celebration (Journey to Wholeness)*, Kraft Cross; *Hendon: Hommage à Schumann, Faithfulness: Hommage à Gounod, Slane: Hommage à Gershwin*, Rakich; *Suite #1*, Price.

RAÚL PRIETO RAMÍREZ, South Main Baptist Church, Houston, TX, February 17: *Prelude and Fugue in D*, BWV 532, Bach; *Basse et dessus de trompette ou de cornet séparé en dialogue, Récits de cromorne et de cornet séparé en dialogue, Dialogue sur les Grands Jeux (Suite du premier ton)*, Clérambault; *Mephisto Waltz No. 1*, S. 514, Liszt, transcr. Ramírez; *Prometheus*, S. 99, Liszt, transcr. Guillou; *Bohemian Rhapsody*, Mercury, transcr. Ramírez; *Baba-Yaga, The Great Gate of Kiev (Pictures at an Exhibition)*, Mussorgsky, transcr. Rimsky-Korsakov, Ramírez.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, January 20: *Fantasia super Komm, Heiliger Geist, Herre Gott*, BWV 651, Bach; *Choral in a (Trois Chorals*, no. 3), Franck; *Le jardin suspendu*, JA 71, Alain; *Aria, Toccata (Symphonie No. 1*, op. 36), Laurin.

JONATHAN RENNERT, St. Michael's Cornhill, London, UK, January 9: *Dankpsalm (Sieben Stücke*, op. 145, no. 2), Reger; *Fugue in f*, Burney; *Voluntary in d (Ten Voluntaries*, op. 5, no. 8), Stanley; *Fuga (Sonata VI in E-flat*, op. 119), Rheinberger.

JEAN-BAPTISTE ROBIN, First Presbyterian Church, Birmingham, MI, February 24: *Prelude and Fugue in G*, BWV 541, Bach; *Les Sauvages*, Rameau; *March and Variations*, Lully; *Träumerei*, Schumann; *Prelude and Fugue on B-A-C-H*, Liszt; *Cantabile*, FWV 36, *Pièce héroïque*, FWV 37 (*Trois pièces pour grand orgue*, nos. 2, 3), Franck; *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor; *Après un rêve*, Fauré; *Chant du Ténére*, Robin; *Toccata (24 Pièces de fantaisie*, Deuxième suite, op. 53, no. 6), Vierne.

DANIEL ROTH & KAROL MOSSAKOWSKI, Église Saint-Sulpice, Paris, France, December 18: *Allegro (Symphonie VI in g*, op. 42, no. 2), Widor; *Clair de Lune (Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Vierne; *Improvisation: Andante, Scherzo on themes from Vltava*, Smetana, Mossakowski; *Prelude and Fugue in G*, BWV 550, Bach; *Cantabile*, FWV 36 (*Trois Pièces pour Grand Orgue*, no. 2), Franck; *Improvisation on Nesem vám noviny*, Roth.

ANDREW SCANLON, The First Church of Christ, Scientist, Boston, MA, February 14: *Final in B-flat*, op. 21 (*Six Pièces*, no. 6), Franck; *Lotus Blossom*, Strayhorn, transcr. Wyton; *We Shall Overcome*, arr. Wyton; *Les cloches de Hinckley (24 Pièces de fantaisie*, Quatrième suite, op. 55, no. 6), Vierne.

PATRICK SCOTT, St. Thomas Church Fifth Avenue, New York, NY, January 22: *Imperial March*, op. 32, Elgar; *Adoration*, Price; *Toccata in d, Fugue in D (Zwölf Stücke*, op. 69, nos. 5, 6), Reger; *Rhapsody in D-flat (Three Rhapsodies*, op. 17, no. 1), Howells; *A Paraphrase of St. Elizabeth*, Hancock; *Carillon-Sortie, Mulet; Improvisation on Puer nobis*, Scott.

JOHN W. W. SHERER, Fourth Presbyterian Church, Chicago, IL, December 30: *Noël*, Balbastre; *La Nativité (Poèmes*

*Évangéliques*, op. 2, no. 2), Langlais; *Go Tell It on the Mountain*, Albrecht; *What Child Is This*, Vaughan Williams; *He Is Born, the Divine Christ Child*, Simmons; *Star of Hope*, Biggs; *Carol*, Finzi, transcr. Gower; *Carillon on a Ukrainian Carol*, Leontovych, arr. Near.

Fourth Presbyterian Church, Chicago, IL, January 27: *Prelude and Fugue in C*, BWV 531, Bach; *Fanfare*, Cook; *Prélude sur l'Introit de l'Épiphanie*, op. 13, Duruflé; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Shall We Gather at the River*, Ferguson; *Beside the Still Waters*, Walker; *Festal March*, Price; *Deep River*, Hielscher; *Improvisation on We Shall Overcome*, Haywood.

DAMIN SPRITZER, St. James Episcopal Church, Los Angeles, CA, January 15: *Fantasia und Fuge über Wie schön leuchtet der Morgenstern*, Senfter; *Elegy*, Howe; *Resurrection*, King; *His Song (In the Bottoms)*, Dett; *Caprice (Two Monologues*, no. 2), Grace; *Prelude de Profundis, Rhapsody No. 4: Bene psallite in vociferatione*, Howells.

JOSHUA STAFFORD, Lakeside High School Performing Arts Center, Ashtabula, OH, January 27: *Festival Overture*, Flagler; *Prelude and Fugue in B (Trois Préludes et Fugues*, op. 99, no. 2), Saint-Saëns; *Mozart Changes*, Gárdonyi; *Vier Skizzen für den Pedalflügel*, op. 58, Schumann; *Rhapsody in Blue*, Gershwin, transcr. Crawford; *Four Dubious Conceits*, Purvis; *Final*, op. 21 (*Six Pièces pour Grand Orgue*, no. 6), Franck.

JOHANN VEXO, Vanderbilt Presbyterian Church, Naples, FL, January 29: *Dialogue (Troisième Livre)*, Marchand; *An Wasserflüssen Babylon*, BWV 653b, *Toccata in E*, BWV 566, Bach; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck; *Allegro, Scherzo (Symphonie II in e*, op. 20), Vierne; *Clair de Lune (Suite Bergamasque)*, Debussy, transcr. Robin; *Variations on Rouen*, Baker.

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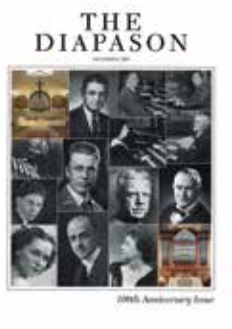
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