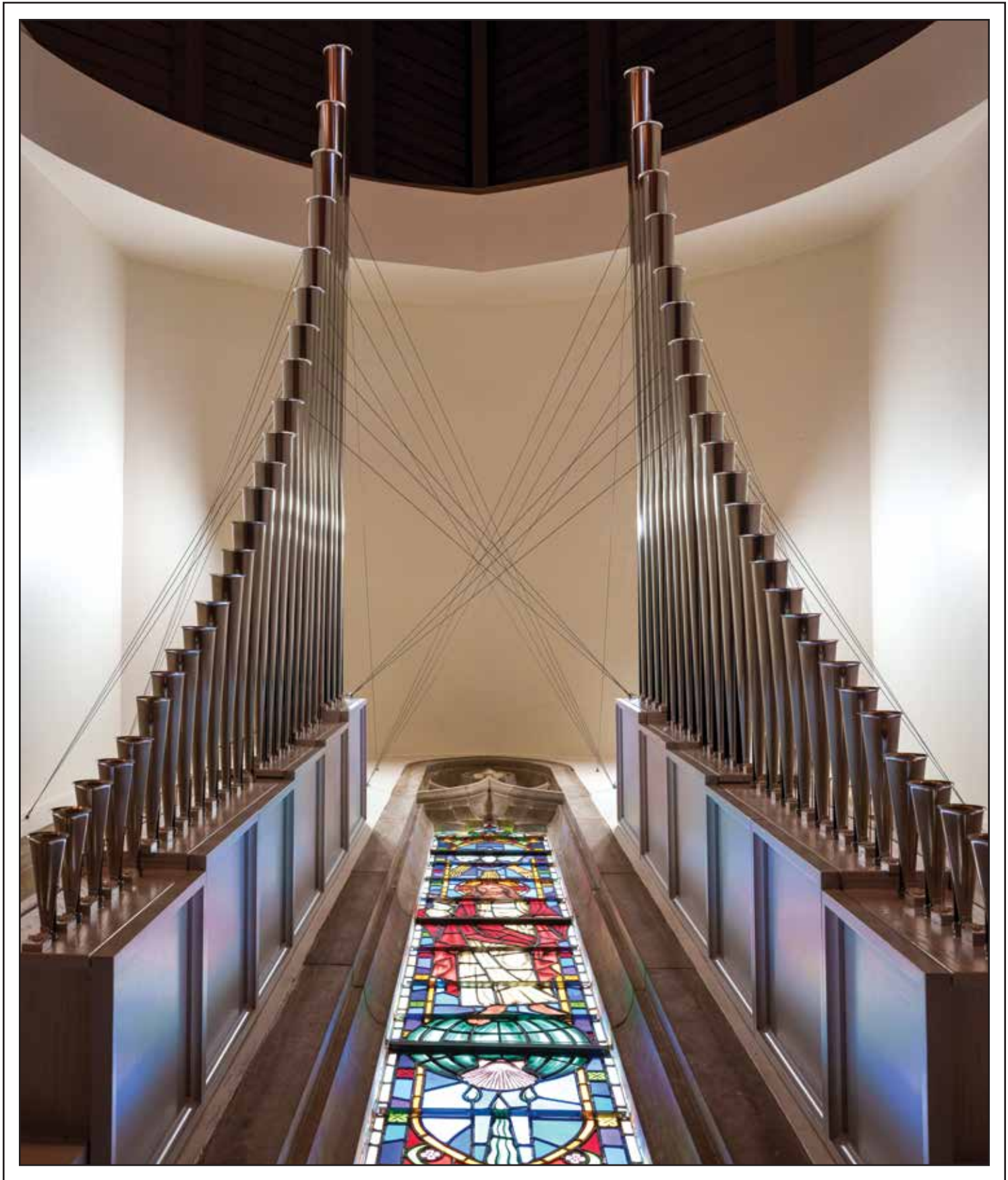


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JUNE 2024

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Haymount United Methodist Church  
Fayetteville, North Carolina  
Cover feature on pages 18–19

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# THE DIAPASON

Scranton Gillette Communications

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the Harpsichord, Carillon, and Church Music

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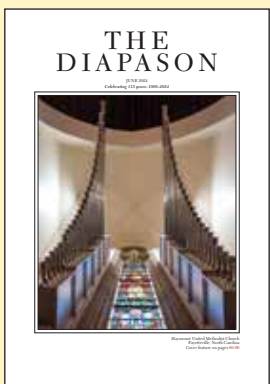
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**GAVIN BLACK**  
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**John Speller**  
**David Troiano**

## Editor's Notebook

### Digital edition promotion

Through June 30, 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 ([thediapason.com](http://thediapason.com)) including PDFs of every issue from 1909 through the present! That's more than 1,370 issues. For further information and to subscribe: toll free, 877/501-7540; for new subscriptions: [thediapason.com/newfreedig](http://thediapason.com/newfreedig); and for renewals: [thediapason.com/renfreedig](http://thediapason.com/renfreedig).

### Future cover features

Cover features are not just for new organs! These opportunities introduce readers to exceptional rebuilt or restored instruments, as well, as exemplified in this month's cover feature. Likewise, college, university, and conservatory organ programs have a unique opportunity to place their institutions at the forefront of readers' minds—teachers and students.

Cover features for the 2025 year can be reserved today. Please contact Jerome Butera to reserve a cover feature and to discuss any of your advertising needs in print or digital platforms: 608/634-6253 or [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

## Here & There

### Awards



**Sean Coughlin** (photo credit: Margeaux Boles)

The Association of Anglican Musicians (AAM) announces its **2024 Brittenback-Meezan Presidential Award to Grace Church in the Mountains**, Waynesville, North Carolina, and its music director, **Sean Coughlin**. 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 annual conference of AAM in Minnesota in June, Coughlin plans to use the award to take organ lessons to develop greater facility with the breadth of the instrument as well as increase his familiarity with the Anglican musical tradition and Episcopal liturgy. This award is made possible by W. Michael Brittenback in honor of his late husband, Bill Meezan. For information: [gracewaynesville.com](http://gracewaynesville.com) and [anglicanmusicians.org](http://anglicanmusicians.org).

### People

**Philip Crozier** plays recitals in Europe in July and August: July 17, Cathedral, Blackburn, UK; 7/18, Cathedral, Chester, UK; 7/19, Minster, Leeds, UK; 7/20, Cathedral, Dunblane, UK;



**Philip Crozier**

7/22, Town Hall, Ayr, UK; 7/24, Deer Parish Church, Peterhead, UK; 7/26, Cathedral, Inverness, UK;

August 3, St. Lambertus, Erkelenz, Germany; 8/6, Basiliek van Onze-Lieve-Vrouw, Maastricht, the Netherlands; 8/7, Pfarrkirche Wiederkunft Christi, Kolbermoor, Germany; 8/9, Annakirche, Aachen, Germany; 8/10, Brigidakerk, Geldrop, the Netherlands; 8/14, Dom, Schleswig, Germany; 8/17, Onze-Lieve-Vrouwe Basiliek, Tongeren, Belgium; 8/18, Kloster Steinfeld, Germany.



**Jan Liebermann**

**Jan Liebermann**, an 18-year-old studying organ at the Hochschule für Musik in Mainz, Germany, with Gerhard Gnann, has released a YouTube video of his performance from memory of the complete trio sonatas of



**Stephen Schnurr**  
847/954-7989; [sschnurr@sgcmail.com](mailto:sschnurr@sgcmail.com)  
[www.TheDiapason.com](http://www.TheDiapason.com)

### In this issue

Marilyn Biery discusses her work transcribing cantata movements of Johann Sebastian Bach in trio texture with a *cantus firmus*. The result is her publication from Augsburg Fortress, *Ten Organ Chorales in the Schübler Tradition*. Within the same theme of transcriptions, Sandro Da Silva provides insight into how Bach transcribed various concertos of Antonio Vivaldi. John Bishop, in "In the Wind," discusses how *basso continuo* has been utilized in various genres of music.

This month's cover feature is Lewtak Pipe Organ Builders project to renovate M. P. Möller Opus 11011 in Haymount United Methodist Church, Fayetteville, North Carolina. The instrument, built in 1975, is ready for another half century of service to the community. Schoenstein & Co. Opus 177 is featured in "New Organs," an antiphonal division added to the historic 1928 Welte-Mignon Corporation organ at Grace and St. Stephen's Episcopal Church, Colorado Springs, Colorado. ■

Johann Sebastian Bach, BWV 525–530, recorded in the organ hall of the Hochschule. His recital engagements in 2024 will take him to the United Kingdom for ten performances, including appearances at Selby Abbey, Blenheim Palace, Christchurch Priory, and Keble College, Oxford. In addition, he will be performing at the International Hill Organ Days in Berlin, the Stralsund Organ Concerts, and the International Organ Concerts of Erfurt Cathedral. For information: [janliebermann.com](http://janliebermann.com).

### Artist Management

**Seven Eight Artists** announces the addition of two artists to its roster.



**Julie Pinsonneault**

**Julie Pinsonneault** currently resides in Germany where she is the titular organist at the Universitätskirche of Freiburg-im-Breisgau and the director and founder of the vocal group Ensemble Messiaen in Freiburg. Active as an accompanist, chamber musician, choir and orchestra conductor, she has recently contributed to the direction of several projects in Freiburg-im-Breisgau such as Handel's *Messiah*, Bach's *Magnificat* and *Christmas Oratorio*, as well as Haydn's *The Seasons*.

Pinsonneault regularly performs as a soloist in North America and Europe. Festivals and concert venues include the

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

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Nunc Dimittis

**William “Bill” De Turk** died March 14. Born May 15, 1945, in the Philadelphia, Pennsylvania, area, he earned his Bachelor of Music degree *cum honore* from Heidelberg University, Tiffin, Ohio, in 1967, and his Master of Music degree in organ performance from the University of Michigan, Ann Arbor, in 1969. While at Michigan he studied carillon with Percival Price. In 1974 De Turk was the first carillon scholar at the Bok Singing Tower, Lake Wales, Florida, working with Milford Myhre for one year. As university carillonneur for the University of Michigan between 1981 and 1987, he hosted the 1986 World Carillon Congress. He also served as director of music (organist, choirmaster, and carillonneur) at Grosse Pointe Memorial Church, Grosse Pointe, Michigan, between 1977 and 1993.



William “Bill” De Turk

De Turk moved to Florida in 1993 to become assistant carillonneur and librarian at Bok Tower Gardens and was appointed carillonneur there in 2004, following the retirement of Myhre. De Turk retired from the Bok Tower in 2011 but remained active in the Guild of Carillonneurs in North America (GCNA). Over decades his roles included service as president between 1979 and 1984, archivist from 1972 until 2009, and as an adjudicator for both the examination and Barnes juries. He performed recitals throughout the United States, Canada, and Europe, and his interest in research in the field of carillons and bells resulted in 11 published articles. In 1983 he was awarded the Berkeley Medal by the University of California at Berkeley for distinguished service to the carillon. In 2000 he was honored for his contribution to the art of the carillon at the 12th World Carillon Federation Congress/39th International Carillon Festival in Springfield, Illinois. In 2012 he was named an honorary member in the GCNA. ■

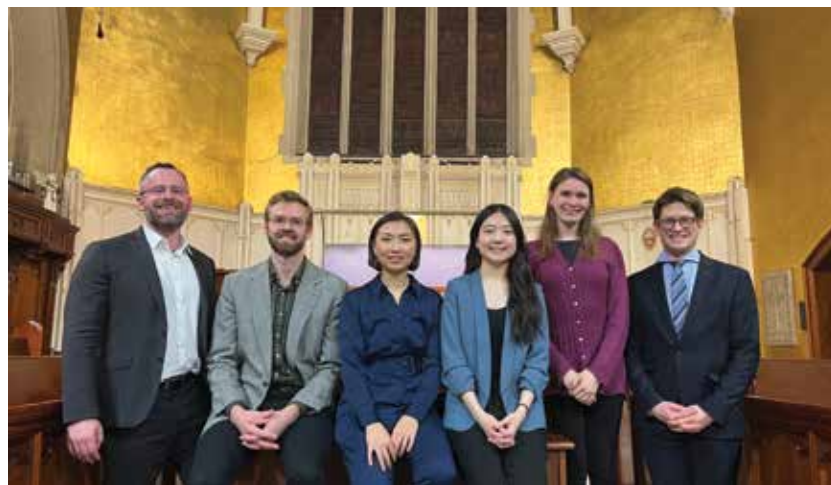
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Basilique Notre-Dame de Montréal, Canada; Pro Organo Ottawa; the Basilique Saint-Sernin, Toulouse, France; Église de la Sainte-Trinité, Paris, France; Oratoire Saint-Joseph, Montréal, Canada; Cathédrale de Limoges, France; Toulouse les Orgues Organ Festival 2015; Festival des Couleurs de l’orgue Français 2019; Woolsey Hall, Yale University; the Faculty of Music at Harvard University; Basilique Notre-Dame in Québec, Canada; Église Saint-Étienne-du-Mont, Paris; Cathedral of Freiburg, Germany; as well as Philharmonic Orchestra, Freiburg.

A member of the younger generation of organists, Julie Pinsonneault received her musical training at several institutions such as McGill University, Canada;

Conservatoire de Toulouse, France; and Hochschule für Musik Freiburg, Germany, under the mentorship of musicians such as John Grew, Hans-Ola Ericsson, Michel Bouvard, and Jan Willem Jansen. She has been the recipient of several honors including the 2011 first prize at the Lynnwood Farnam Organ Competition in Montreal and the 2013 special prize at the Mikael Tariverdiev International Organ Competition, Russia.

**Alexander Straus-Fausto**, from Ontario, Canada, is in the final year of his master’s degree program in organ performance at the Yale Institute of Sacred Music, where he studies with Martin Jean. He completed his Bachelor of Music degree at McGill University



Arthur Poister Scholarship Competition in Organ Playing competitors and judges: Jonathan Ryan, Dale Nickell, Valentina Huang, Jennifer Shin, Monica Berney, and Bálint Karosi

The annual **Arthur Poister Scholarship Competition in Organ Playing** took place on April 12 at St. Paul’s Episcopal Church, Syracuse, New York. Three contestants were invited to perform 30-minute programs on the basis of their preliminary-round recordings. This year’s competition was part of the Syracuse Pipe Organ Festival, a three-day event that also featured a downtown organ crawl and student and faculty concerts at Syracuse University.

First prize (\$5,000, funded by the Syracuse Chapter of the American Guild of Organists, and a recital engagement on the Holtkamp organ at Syracuse University’s Setnor School of Music) went to **Valentina Qishan Huang**, a doctoral student at the Shepherd School of Music, Rice University, studying with Ken Cowan. Huang also received the Will O. Headlee Audience Prize (\$500, funded by Don Ingram in memory of Will Headlee, Syracuse University Professor Emeritus of organ and long-time Poister competition coordinator). Her program included “Cantabile” from Charles-Marie Widor’s *Symphonie VI*, Bach’s *Sonata in G Major*, BWV 530, and “Toccatà” from Rachel Laurin’s *Symphony for Organ*, opus 36. Her winner’s recital will take place in autumn at Syracuse University.

Second prize (\$3,000, funded by the Arthur Poister Endowment Fund of Syracuse University) was awarded to **Jennifer Shin**, a doctoral student in the studio of David Higgs at the Eastman School of Music. Third prize (\$1,500, funded by the Syracuse Chapter of the American Guild of Organists) was awarded to **Dale Nickell**, organist and associate director of music ministries at Westminster Presbyterian Church, Nashville, Tennessee.

The judges for the final round were Monica Berney, Bálint Karosi, and Jonathan Ryan. For information: [alaver@syr.edu](mailto:alaver@syr.edu).



Alexander Straus-Fausto

Schulich School of Music and his secondary school studies at Michigan’s Interlochen Arts Academy. He has also studied with Alcée Chriss, Hans-Ola Ericsson, Isabelle Demers, Jonathan Oldengarm, Christian Lane, Rachel Laurin, James David Christie, Thomas Bara, Peter Nikiforuk, and Joe Carere.

Straus-Fausto has expanded the organ’s reach by creating more than 50 original transcriptions of major orchestral works, reflecting his passion for the symphonic organ. He is a member of THE DIAPASON’S 20 under 30 class of 2023. In 2023 Straus-Fausto was one of ten semi-finalists in the Longwood Gardens International Organ Competition and a prizewinner in the Royal Canadian College of Organists’ Competition. Straus-Fausto undertook a Canada Council-funded summer 2019 concert tour of the UK, playing in historic churches and cathedrals. In 2024 he anticipates returning to Europe for concerts at Coventry Cathedral, St. Paul’s Cathedral, Westminster Abbey, and Paris’s La Madeleine.

For information: [seveightartists.com](http://seveightartists.com); for booking: Michael Ging, managing partner, [michael@seveightartists.com](mailto:michael@seveightartists.com).

Competitions




Létourneau Pipe Organs Opus 89, Powell Chapel, Truett Seminary, Baylor University, Waco, Texas

**Baylor University School of Music**, Waco, Texas, announces its 2024 national high school organ competition, to be held October 5. The competition will take place in Truett Seminary’s Powell Chapel with its Létourneau organ of three manuals, 54 ranks. First prize, in memory of Joyce Jones, is \$1,000; the Bach prize, sponsored by the Central Texas Chapter of the American Guild of Organists, is \$500; the Young Organist prize, sponsored by Létourneau Organs, is \$500; the hymn prize is \$500, sponsored by Wolf Pipe Organs.

Application deadline is August 15. For information: [music.baylor.edu/organ-comp](http://music.baylor.edu/organ-comp).

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Organbuilders



Rendering, Juget-Sinclair organ, Cathedral of St. Joseph, Sioux Falls, South Dakota

**Juget-Sinclair Organbuilders**, Montréal, Québec, Canada, is building a new 55-stop, mechanical-action organ for the **Cathedral of St. Joseph**, Sioux Falls, South Dakota. The cathedral was designed in a Renaissance Revival style by Emmanuel Masqueray, a Frenchman who settled in New York. The cathedral has spent the last two decades completing a restoration of the interior, and the organ is the final project of the process. The cathedral sought an organ that would respect the Franco-American connection, allowing the project to be inspired by these ideas both visually and tonally, while still incorporating elements from other traditions so that the organ can play in a wide range of styles.

Cathedral organist is Jared Ostermann, and consultant is Kevin Vogt. Completion is scheduled for the end of 2025. For information: juget-sinclair.com.

**Mascioni Organs**, Azzio, Italy, has recently completed a new three-manual, 35-stop, electric-action instrument for the **Church of the Santissimo Crocifisso** at Ponte Tresa, on the Italian border with Switzerland. The organ is in an Italian symphonic style, and the main divisions stand on traditional slider soundboards. Olivier Latry played the inauguration concert on November



Mascioni Organ, Church of the Santissimo Crocifisso, Ponte Tresa, Italy

17, 2023. For further information: mascioni-organs.com.

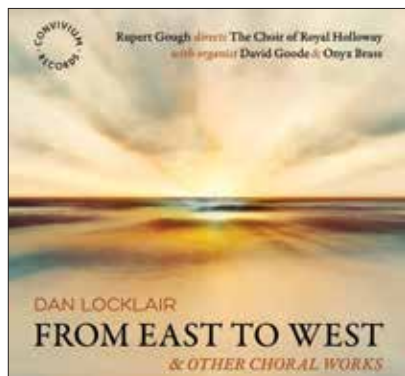
Events

**Boardwalk Hall**, Atlantic City, New Jersey, presents organ recitals, at noon unless otherwise noted. In **Adrian Phillips Theatre**: June 17, Dylan David Shaw; 6/18, Andrew McKeon; 6/18, Nathan Avakian, silent film accompaniment, 7:00 p.m.; 6/21, Brett Miller.

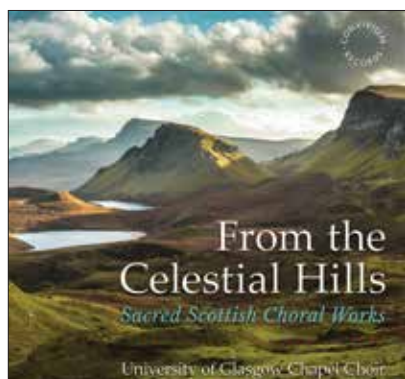
In the **Main Arena**: June 24, Scott Breiner; 6/25, Phillip Lamb; 6/26, Dylan David Shaw; 6/27, Phillip Lamb; 6/28, Andrew McKeon;

July 1, Rudy Lucente; 7/2, Luke Staisiunas; 7/3, Brett Miller; 7/5, Scott Breiner; 7/8, Dylan David Shaw; 7/9, Andrew McKeon; 7/10, Thomas Gaynor; 7/11, Scott Breiner; 7/12, Rudy Lucente. For information: boardwalkorgans.org.

Recordings



Dan Locklair: From East to West and Other Choral Works



From the Celestial Hills: Sacred Scottish Choral Works

Appointments

**Caroline Robinson** is appointed assistant professor for the University of Michigan School of Music, Theatre & Dance, Ann Arbor, effective for fall. In addition to her United States performances, Robinson has performed in England, Denmark, France, and Germany. Her playing has been broadcast on American Public Media's *Pipedreams*, *Pipedreams LIVE!*, and Philadelphia-based public radio station WRTI's *Wanamaker Organ Hour*. She has been a featured performer at conventions of the Organ Historical Society, the East Texas Pipe Organ Festival, and the American Guild of Organists. She performed during the closing concert at the 2022 AGO national convention in Seattle, collaborating with Seattle Pro Musica on choral and organ works including James MacMillan's *Cantos Sagrados*.



Caroline Robinson (photo credit: Amy Sinclair)

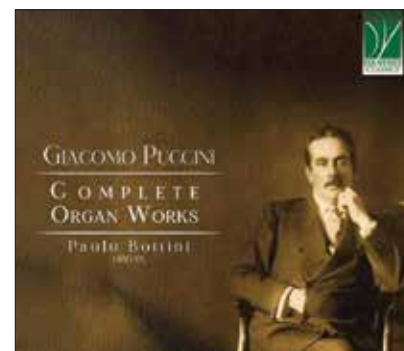
Robinson is a laureate of the National Young Artists Competition in Organ Performance, held as part of the 2018 AGO convention in Kansas City. She holds first prizes from the 11th annual Albert Schweitzer Organ Festival in 2008 and from the 10th annual West Chester University Organ Competition in 2010. She was a semifinalist in the 2014 Dublin International Organ Competition and is a member of THE DIAPASON's 20 Under 30 class of 2016.

Robinson holds the post of organist and associate choirmaster at the Cathedral of St. Philip in Atlanta, Georgia. There under the direction of Dale Adelman, Robinson shares organ playing and accompanying responsibilities and leads the RSCM-based chorister program. She is an active continuo player with early music ensembles, having performed at the Rochester Early Music Festival, San Francisco's American Bach Soloists Academy, and now regularly with the Atlanta Baroque Orchestra. Robinson is an artist affiliate in organ instruction at Agnes Scott College, Decatur, Georgia, and maintains a private studio in the Atlanta area. She is represented in North America by Karen McFarlane Artists, Inc.

Robinson completed her undergraduate work at the Curtis Institute of Music, Philadelphia, where she studied with Alan Morrison. Aided by a grant from the J. William Fulbright fellowship fund, she studied at the Conservatoire à Rayonnement Régional de Toulouse with Michel Bouvard and Jan Willem Jansen, organ, and Yasuko Bouvard, harpsichord. Robinson holds the Doctor of Musical Arts and the Master of Music degrees in organ performance and literature from the Eastman School of Music, Rochester, New York, where she studied with David Higgs. She also earned the performer's certificate and the advanced teaching certificate in theory pedagogy from Eastman. For information: smtd.umich.edu and concertorganists.com.

**Convivium Records** announces new choral recordings. **Dan Locklair: From East to West and Other Choral Works** (CR094) features Locklair's sacred choral music performed by the **Choir of Royal Holloway** with **David Goode**, organist, and **Onyx Brass**, conducted by **Rupert Gough**. Works include *From East to West*, *Three Christmas Motets*, and *Brief Mass*. The recording was made at St. Paul's Church, Knightsbridge, and at St. Augustine's Church, Kilburn, London, UK.

*From the Celestial Hills: Sacred Scottish Choral Works* (CR088) features the **University of Glasgow Chapel Choir** conducted by **Katy Lavinia Cooper**, with organist **Kevin Bowyer**. Selections include *For a Thousand Years*, by James MacMillan; *Ave Regina Caelorum*, by Kenneth Tay; *Bow Thine Ear O Lord*, by Janet Beat; and *Be Glad Then, Ye Children of Zion*, by Alfred Hollins. For information: conviviumrecords.co.uk.



Giacomo Puccini: Complete Organ Works

**Da Vinci Classics** announces a new two-CD organ recording, **Giacomo Puccini: Complete Organ Works** (C00815, €24.90), featuring **Paolo Bottini**, organist. The 57 pieces composed between 1870 and 1880 were recorded on the 1855 Felice Bossi organ in the Chiesa Parrocchiale di Pavone Canavese,

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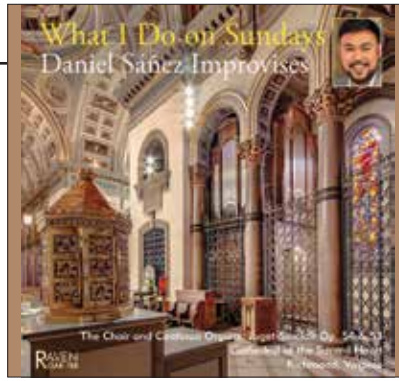
restored in 2019 by Dell'Orto & Lanzini Bottega Organara, and the 1862 Bossi organ in the Duomo di S. Stefano in Casalmaggiore, Italy, restored in 2010 by Daniele Maria Gianì. For information: [davinci-edition.com](http://davinci-edition.com).

**Organum Classics** announces a new organ recording, *Franck & Widor in Toulouse: 3 Chorals for Organ, Organ Symphony VI* (OGM 241014), featuring **Jens Korndörfer** performing on the 1889 Cavaillé-Coll organ in the Basilica of Saint-Sernin, Toulouse, France. Associate professor of organ at Baylor University, Korndörfer performs César Franck's *Trois Chorals* and Charles-Marie Widor's *Symphonie VI*. For information: [grooves-inc.com/jens-korndorfer-franck-widor-toulouse-organum-cd-pZZa1-2101151375.html](http://grooves-inc.com/jens-korndorfer-franck-widor-toulouse-organum-cd-pZZa1-2101151375.html).



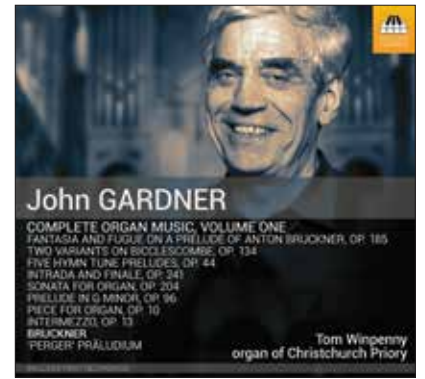
**Franck & Widor in Toulouse: 3 Chorals for Organ, Organ Symphony VI**

**Raven** announces a new organ recording, *What I Do on Sundays: Daniel Sáñez Improvises* (OAR-188), featuring **Daniel Sáñez** performing 17 improvisations on the Juget-Sinclair choir (Opus 54) and continuo (Opus 53) organs in Sacred Heart Catholic Cathedral,



**What I Do on Sundays: Daniel Sáñez Improvises**

Richmond, Virginia, both completed in 2022. A lengthier improvisation (over 22 minutes, thus omitted from the CD because of time) is available by streaming and downloads on platforms worldwide along with the rest of the program. For information: [ravencd.com](http://ravencd.com).



**John Gardner: Complete Organ Music, Volume One**

**Toccata Classics** announces a new organ recording, *John Gardner: Complete Organ Music, Volume One* (TOCC 0724), [▶ page 8](#)

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► page 7

featuring **Tom Winpenny** performing on the organ of Christchurch Priory, UK, finished in 1999 by Nicholson & Co. Works, with four manuals, 58 stops, and more than 4,600 pipes. On the recording, works include *Organ Sonata*, opus 204; *Two Variants on Bicclescombe*, opus 134; *Prelude in G Minor*, opus 96; and *Fantasia and Fugue on a Theme by Anton Bruckner*, opus 185. For information: [toccataclassics.com](http://toccataclassics.com).

**Publishers**

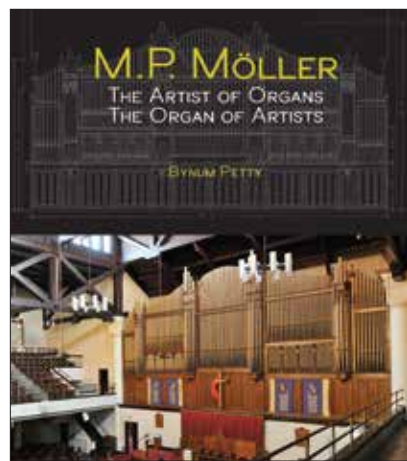
**Breitkopf & Härtel** announces new choral scores. *Es steh Gott auf* (God Shall Arise) is a cantata for Easter by Johann Kuhnau (EB 32093, €9.90, piano score; PB 32093, €25.90, full score). Composed for SATB, soloists, and orchestra, this urtext edition is edited by David Erle. *Lobe den Herren, meine Seele*, also by Kuhnau (EB 32091, €13.90, piano score; PB 32091, €29.90, full score), is based on Psalm 103 and scored for SSATB, soloists, and orchestra, edited by Erle. For information: [breitkopf.com](http://breitkopf.com).

**MorningStar Music Publishers** announces new publications for organ. *Advent Organ Book: Seven Hymn Settings for Advent* (MSM-10-399, \$20.50), by Michael D. Costello; *Noël: French Romantic Organ Music for Christmas* (MSM-10-495, \$24.95), compiled and edited by Michael Burkhardt; *At the Cradle: Four Organ Transcriptions for Christmas* (MSM-10-997, \$14.00), by Michael Burkhardt;

*Thirty Reharmonizations for Organ* (MSM-10-050, \$22.50), by André Lash; *I Want Jesus to Walk with Me: 8 Hymn Settings for Organ* (MSM-10-044, \$17.25, with download options for individual settings), by Edwin T. Childs; *Four Chorale Preludes for Sunday Mornings* (10-366, \$15), by Matthew Wachtman;

*Chorale and Toccata on Darvall's 148th* (10-373, \$11), by Albert L. Travis; *O Sons and Daughters Let Us Sing: 6 Festive Organ Hymn Settings for the Easter Season* (10-224, \$20.50), by Daniel Burton; *Jesu, Joy of Man's Desiring* (10-190, \$10), by Johann Sebastian Bach, arranged by Clay Christiansen. For information: [morningstarmusic.com](http://morningstarmusic.com). ■

**Book Reviews**



*M. P. Möller: The Artist of Organs, The Organ of Artists*

**M. P. Möller: The Artist of Organs, The Organ of Artists**, by Bynum Petty. Second edition, revised and enlarged, OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 2023, hardbound, 404 + xvi pages, eighty-two black-and-white illustrations, plus two color photographs on front and back covers, \$79.95. Available from [ohscatalog.org](http://ohscatalog.org).

This book is a second, revised, and enlarged edition of Bynum Petty's 2013 publication, *An Organ a Day: The Enterprising Spirit of M. P. Möller*, from Pendragon Press. The preface of this new book notes in the second paragraph, "This book is neither a biography of [M. P.] Möller nor is it an exhaustive history of the M. P. Möller Organ Company, the scope of this endeavor being intentionally limited to the lifetime of the company's founder. Rather, it is a collection of related essays focusing on significant events in the life of M. P. Möller and his enterprises."

These essays portray a fascinating history of Mathias Peter Möller, Sr., and his company that would build more pipe organs than any other firm in human history. Topics range from the firm's first years before relocation to Hagerstown, Maryland; the early years in Hagerstown before the fire of 1895 that destroyed the Möller factory, followed by the building of a new factory; and Möller's expansive business

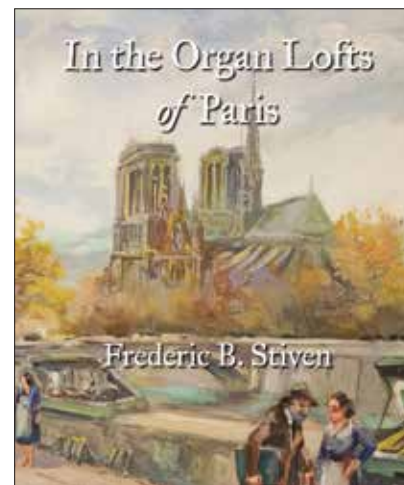
operations beyond manufacturing pipe organs that included a music store and music publishing operation, an automobile production company, and a hotel. He served on the boards of directors of multiple banks. His business, production, advertising, and sales acumen was matched by his generosity.

As Petty also notes in the preface, "M. P. Möller Organ Company imposed a strict 'no personalities' policy, albeit with one exception, that of Mathias Peter Möller himself." Still, this book includes chapters with glimpses of the work and efforts of two interesting individuals—Louis Luberoff and Richard Whitelegg.

One will find in the publication no less than twenty-four appendices. Among these are Mr. Möller's diary of 1921, select specifications of several organs, a catalog of Möller Artiste player rolls with lists of composers and performers, as well as a geographical index of Möller pipe organs (taking up no less than 106 pages of the book) and a supplemental geographical list of contracts for additions, rebuild projects, consoles, and miscellaneous work.

Further from the preface we read, "It is the hope of the author that this book will encourage others to complete the story of the world's largest organ company. . . ." This reviewer, having spent much time in the Organ Historical Society's archives many years ago delving into the vast collection of materials on Möller, can attest that this narrative of the man and his company is beyond massive, yet certainly deserves ongoing research to further paint a complete picture of this segment of American organbuilding that commenced in 1875 and concluded in 1992. Bynum Petty's work should serve as an inspiration to generations to come to delve further and further into this amazing story. This revision and expansion of the Möller history is more than worthy and is destined to be a reference book to be utilized repeatedly in the years to come.

**In the Organ Lofts of Paris**, by **Frederic B. Stiven**, annotated and edited by **Rollin Smith**, OHS Press, The Organ Historical Society, Villanova, Pennsylvania, 9780913499351, 2024, 182 + xix pages, hardbound, sixty-nine black-and-white illustrations



*In the Organ Lofts of Paris*

plus one color on cover, \$39.99. Available from [ohscatalog.org](http://ohscatalog.org).

Frederic B. Stiven's work by this title was originally published in 1923 by The Stratford Company of Boston, Massachusetts. This reviewer purchased a copy many years ago, having heard much about the book. Penciled inside the front cover is the name of the original owner, Wayne Frary, who was organist of Zion Lutheran Church, Wooster, Ohio. Stiven, who lived from 1882 until 1947, studied with Alexandre Guilmant in Paris between 1909 and 1911 and may have returned to France at a later time. He taught at Oberlin Conservatory of Music from 1911 until 1917 and then at the University of Illinois School of Music from 1921 until his death. Mr. Frary lived from 1898 until 1982. One wonders if Frary, who was twenty-five when the book was published, might have been inspired to visit Paris by this seventy-five-page publication.

Stiven writes of his experiences at ten churches, sometimes making more than one visit. These ten are the Lutheran Church of Saint Marcel, Saint Eustache, La Madeleine, Saint Gervais, Saint Augustin, Sainte Clotilde, Saint Vincent de Paul, Saint Sulpice, La Trinité, and the Cathedral of Notre-Dame. He and his travel companion were lucky to have made acquaintance with the likes of Joseph Bonnet, Charles-Marie Widor, Eugène Gigout, and Louis Vierne, among other luminaries.

Rollin Smith's freshly prepared version of this book is expanded with numerous annotations and illustrations. (The original publication contained only four photographs.) A brief biography of the author is found at the beginning. The helpful annotations include information about organists, composers, organbuilders, and venues mentioned in Stiven's text. When appropriate, corrections and clarifications to the original are provided. The new appendices of the book include two essays by Stiven: "Systematized Instruction in Organ Playing," first published in *The Etude* in 1923, and "The Last Days of Guilmant," published by the same journal in the same year. The specifications of the organs visited in the book are also found. Completing the book is a helpful index.

In rereading this book in its new version, a full century after its original release, one is reminded that these Parisian venues remain a constant mecca for students of the organ. The titular organists have changed, as have many but not all of the instruments, but lessons are still learned through first-hand experiences. Just as the original publication surely inspired students to make the journey to Paris, one expects this version to continue that tradition.

—Stephen Schnurr  
Gary, Indiana





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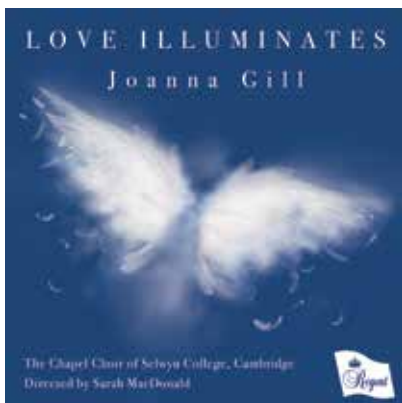
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## New Recordings



Love Illuminates, Joanna Gill

**Love Illuminates, Joanna Gill. The Chapel Choir of Selwyn College, Cambridge, directed by Sarah MacDonald. Adam Field, organ; Maria Marchant, piano. Regent Records compact disc, REGCD574, £10.64. Available from regent-records.co.uk.**

*Mass for Holy Trinity Brompton, Queen's Gate:* i. Kyrie, ii. Gloria, iii. Sanctus and Benedictus, iv. Agnus Dei; *Unfailing Love; If Ye Love Me; Immortal Peace; A Hymn to the Father; Ubi Caritas; Before the Paling of the Stars; A Spotless Rose; Safe in the Arms of He; Eternal Love Doth Never Fade; Evening Snow; Drop Down Ye Heavens; I Heard the Bells on Christmas Day; Look to the Stable; Sir Christmās; Sono Persequitudo dalle Acque* (Matt Denman, violin; Emma Denton, cello; Maria Marchant, piano); *The Lord's Blessing.*

The composer Joanna Gill was born in Perth, Scotland, in 1987. She initially studied composition under royal composer Paul Mealor of the University of Aberdeen and then moved to London where she obtained a master's degree in composing music for film and television at Kingston University in Kingston-upon-Thames, southwest London. Her music is published by Universal Editions.

Sarah MacDonald, born in Canada in 1968, studied piano, organ, and conducting at the Glenn Gould School of the Royal Canadian Conservatory of Music in Toronto. She moved from Canada to England in 1992 as organ scholar of Robinson College, Cambridge, where she read for a degree and studied organ under David Sanger. Since 1999 she has held the posts of Fellow and director of music at Selwyn College and director of the girl choristers of Ely Cathedral. She is the first woman to be the director of music of an Oxbridge college chapel. In 2018 she was given the honorary award of Associate of the Royal School of Church Music (ARSCM). She is a Fellow and examiner of the Royal College of Organists and an examiner and teacher in the Cambridge University Faculty of Music.

Holy Trinity, Brompton, is a parish of a very diverse character, comprising six churches on different sites in London that range from the charismatic to the traditional. Joanna Gill wrote her *Mass for Holy Trinity Brompton, Queen's Gate*, when she was director of the Classical Choir and Orchestra at the Queen's Gate Church. It typifies her mystical and ethereal approach to composition. The text is in English. The choir sings the Kyrie unaccompanied, and this leads into the Gloria, which builds up to a climax with an accompaniment on full organ and strings. The Sanctus modulates from its original key but eventually settles back to the key of G for the Benedictus, in which the voices enter in canon before the final "Hosanna." The piano accompanies the Agnus Dei, which is an expressive movement in polyphonic form.

*Unfailing Love* makes use of Psalm 117 in both Hebrew and English. The BBC Singers performed it on the morning of Queen Elizabeth II's funeral. Morten Lauridsen inspired Joanna Gill's harmonic clusters in this piece in his anthem *O Magnum Mysterium*. This was the first piece Joanna Gill composed for a cappella choir. The Selwyn College Choir excels in a beautifully expressive performance with soaring notes in the soprano.

Ensemble Vocapella, a male chamber choir in Limburg, the Netherlands, commissioned *If Ye Love Me* using the text of John 14:15–17. In 2021 Gill rearranged it as a motet for SATB choir.

*Immortal Peace* using the text "Dona nobis pacem" won a prize in the Cappella Nova Competition of 2018, of which James MacMillan was the adjudicator. Joanna Gill composed it to celebrate the 100th anniversary of the women's suffrage movement in England. It is a challenging work in eight-part harmony, which the Selwyn College Chapel Choir takes very much in its stride.

Based on biblical texts drawn from the Gospels, *A Hymn to the Father* was the

result of a commission from the Institute of Theology of the Evangelical Lutheran Church in America in Montana. The commission was for a four-movement choral symphony, of which this was the first of the movements that Joanna Gill composed. The string accompaniment is provided by the violin and cello.

*Ubi Caritas* makes use of a text by Paulinus of Aquileia (796 A.D.), both in Latin and in John Purifoy's English translation. This motet was a commission from Voce, New England's chamber choir in Connecticut. The beauty of the soaring sopranos of Sarah MacDonald's choir is again apparent.

*Before the Paling of the Stars* is a short setting of Christina Rossetti's poem of the same name. It is a gently lilting setting in which the piano provides the accompaniment.

*A Spotless Rose* is a setting of an anonymous sixteenth-century German carol text in Catherine Winkworth's familiar translation. A polyphonic setting in which the sopranos and tenors echo each other in singing each line of the melody, this reminds me of some Welsh hymns and carols.

The deliberately ungrammatical *Safe in the Arms of He* had its genesis as a memorial to Joanna Gill's nephew, Oliver, who died at only a few months old from a rare form of cancer. Oliver's parents wrote the text.

Joanna Gill wrote *Eternal Love Doth Never Fade* using the eighteenth of Shakespeare's sonnets as its text. The piece is a commission from the Canbury Singers of North Kingston, Kingston-upon-Thames, to mark the 500th anniversary of Hampton Court Palace in 2015.

Based on a text by New Zealand poet Peter Davidson, *Evening Snow* emerged as a selection in the "Call for Scores" competition of the University of Saint Andrews in 2014. Paul Mealor and the Saint Salvator's Chapel Choir premiered it in Saint Andrews. The harmonic dissonances represent the turbulent weather patterns prevailing both in New Zealand and in Scotland.

*Drop Down Ye Heavens* represents a conversation between the Archangel Gabriel and Mary inspired by a prophecy in Isaiah 45:8. It involves an antiphonal dialogue between soprano

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## Covering all the basses

I remember the first time I went to Fenway Park in Boston with my father to see a Red Sox game. I had watched many games on television, but those of us “of a certain age” remember what televisions were like in 1965 with foil-wrapped rabbit-ear antennas, bulbous black-and-white picture tubes, and fuzzy pictures. When Dad and I came out of the tunnel into the sunshine at Fenway, the outfield grass was the greenest I had ever seen. I was dazzled.

The first time I heard a symphony orchestra live, those double basses took my breath away. I thought their rich sonorities, enhanced by the storied acoustics of Symphony Hall in Boston, were otherworldly, something that cannot be duplicated by a recording. I remember that magical first time whenever I hear those tones.

Robert Augustus Melcher (1910–1983) was a professor of music theory at the Oberlin College Conservatory of Music from 1937 until 1976. He perennially taught the required two-semester freshman theory course Music Theory 101 and 102 along with a following sophomore course 201 and 202. I was a sophomore at Oberlin in the academic year of 1975–1976, his last year of teaching. Dr. Melcher’s teaching methods included fear and intimidation. He never hesitated to humiliate a student who answered incorrectly in class, and woe betide the one who was caught gazing vacantly across Tappan Square. He was particularly hard on singers, and he fawned over organ majors, calling us “theory prone” because of our understanding of basslines, which he called the driving force of music.

Dr. Melcher was right about basslines. As a Sunday morning organist and today as a sometimes congregant, I love how the basslines of hymns provide foundation, define harmonies, and inspire motion. As a frequent concert goer, I love how cellos, double basses, trombones, and tubas define the motion of Classical and Romantic symphonic music. As an organbuilder, I love the majesty of the wonderful bass sonorities driven by all that wind. It is fundamental.

§

I was curator of organs at The First Church of Christ, Scientist (The Mother Church) in Boston in the 1980s and 1990s, where the principal instrument is Aeolian-Skinner Opus 1203 completed in 1952. It is a heroic organ with eight divisions, 240 ranks, and well over 13,000 pipes. It is something like eighty feet wide, forty feet tall, and twelve feet deep, beautifully organized and engineered because, unlike most organs of this size, it was built all at once under a single opus number. There is a full-length 32’ Kontrafagott enclosed in the Swell along with the rarity of a 5½’ Quinte Trompette, four Pedal 32’ stops, and a Pedal division with over forty-five independent ranks.

The music in Christian Science worship services is described in the church’s manual, *Science and Health With Key to the Scriptures*, by Mary Baker Eddy, founder of the church. There are three hymns, organ prelude and postlude of prescribed length, and devotional music provided by a solo singer accompanied



**The Mother Church, Boston, after the First Night Concert: Mark Cantrell, trombone; Kate Gascaigne, French horn; Steven Emery, trumpet; Chester Schmitz, tuba; Thomas Richner, organist of The Mother Church; John Bishop, organ** (photo credit: Patricia Quintini)

by the organist. When the church leadership planned to join Boston’s fabulously popular New Year’s celebration, First Night, by offering a concert with organ and brass, the church’s organist, Thomas Richner, known to many of us as “Uncle T.,” asked if I would be the organist because he was not comfortable playing with ensembles.

What a thrill, what a great opportunity, the height of my performing career. There were 3,000 people in the audience and a brass quintet from the Boston Symphony Orchestra. With that huge organ under my hands, I’d be King of the Hill. We would play all the usual barnburners for brass and organ—Purcell, Clarke, Handel, Gigout; but there came Chester Schmitz, tuba player for the BSO, and I had a tiger by the tail. The power and energy of his bassline up close and personal was something I had never experienced. It reminded me of standing on the platform of a railroad station when an express train blasts through—the sense of force and power followed by a swirling cloud of dust and paper. I was once on a ferry from Rafina, Greece (an hour drive east of Athens), to the Island of Andros in a heavy gale. Standing on the open upper deck hanging on to the rail with my erstwhile hair and present clothing pushed straight back, I remembered Chester Schmitz’s bassline, as wide and powerful as the wind over the sea. The trumpets were terrific, horn and trombone all you would expect from principal players in a powerful, modern symphony orchestra; but Chester’s bassline ruled the day.

### Who’s going to play the melody?

On March 23 of this year, Scott Simon, host of *Weekend Edition* on National Public Radio, interviewed jazz bassist Christian McBride, who had just released a duet recording with his friend and colleague, bassist Edgar Myers. McBride shared that he and Myers had a mutual admiration society for many decades, and that coincidentally they were both at the festival known as Jazz Aspen some twenty years ago. When it was announced locally that they would play an unscheduled duet concert at the festival, a friend wondered, “But who’s gonna play the melody?” They played concerts and tours together over the years, and this is their first recording together. The title? *But Who’s Gonna Play the Melody?*

In the various cuts of the recording, they swap back and forth between bassline and melody, even accompanying each other on the piano. It was a creative look into the solo possibilities of an instrument typically associated with bass, made especially interesting by

the equality of the two players and their shared inventive exploration. During the ten years Wendy and I lived in Greenwich Village, small jazz combos were a regular part of our entertainment life as we visited with friends in restaurants and bars, and I enjoyed listening to the ubiquitous bass player taking a turn as a soloist, wandering down the instrument’s fingerboard to find the highest treble range, plunking about up high while maintaining the rhythm, then returning “home” to the role of providing bass while accepting the patter of applause from listening patrons. McBride and Myers took that scene many steps further, obviously enjoying the unusual pairing of their instruments and outlooks.

### Continuing the bass

The underpinning of most Baroque music is the *basso continuo*, the duo comprising a bass instrument, usually viola da gamba or cello and sometimes a bassoon, and a keyboard, usually harpsichord but sometimes an organ doubling the bassline and adding harmony above. Since the bassline needs two players, it takes three to play a solo sonata and four to play a trio. The harmonies for the keyboard are indicated by a system of squiggles, actually numbers, under the printed bassline, numbers that form chords by indicating the notes above the bass note. For example, if the bass note is C with a 3 and 5, you play a C-major chord. If it is C with a 4 and a 6, you play an F-major chord in second inversion. It is a magical system left over from the ancient tablatures that predated our modern music notation. It also reminds us of a chart for a jazz arrangement that gives a bassline and indicates chords. It is a license to improvise, and it is an admirable art.

One of my favorite moments in the literature of *basso continuo* is the end of the alto aria, “Esurientes implevit bonis, et divites dimisit inanes” (He has filled the hungry with good things, and the rich he has sent away empty) from *Magnificat* by Johann Sebastian Bach. The singer is accompanied by two flutes and *basso continuo*, the flutes with a lovely E-major melody in parallel sixths and imitative passages. The alto finishes in measure thirty-six, and the flutes reprise the opening, which becomes the conclusion, but Bach’s gentle genius has them leave us abruptly in mid-resolution while the continuo plays the last chord alone, sending “the rich away empty,” a poignant rebuff.

The catalog of Bach’s cantatas is a dazzling list of masterpieces, some for solo singer with a small ensemble, and some swashbuckling monumental *tours-de-force* with large orchestra including



**Basso continuo of the Atlanta Symphony Orchestra before performance of Bach’s Saint Matthew Passion conducted by Nathalie Stutzman: Alice Coquart, Baroque cello; Chloé Sévère, organ; Peter Marshall, organ; Annalisa Pappano, viola da gamba; Andrew Maginley, theorbo** (photo courtesy of Peter Marshall)

brass and timpani, chorus, and multiple soloists. Some of music’s most famous passages are included—it is hard to imagine a world without “Jesu bleibet meine Freude” from Cantata 149. It would take some nerve to choose a favorite among the myriad, but I have nerve enough to name mine, Cantata 21, *Ich hatte viel Bekümmernis*. It is a huge, eleven-movement piece with four choruses and solos and duets for soprano, tenor, and bass. After the mournful opening “Sinfonia,” the first movement is of special interest to organists as it is a fugue with the same subject as BWV 541, *Prelude and Fugue in G Major*, but in the cantata, the subject is in C minor, a striking comparison.

The continuo keyboard instrument is organ, and the bassoon doubles the continuo part for some movements and has an independent part in others. The ninth movement, “Erfreue dich Seele, erfreue dich Herze” (Rejoice my soul, rejoice my heart), is a snazzy aria for tenor and rollicking continuo, with fast bass scales and skipping-down-the-lane hemiolas that gives the continuo player an opportunity to create melody. What a privilege.

We know a great deal about Bach’s affinity with numbers and math. His music is loaded with mathematical relationships, and works like Cantata 21 are supremely organized. In the context of all that precision, the continuo part is an intimate invitation to improvise, a generous opportunity for creativity. The *basso continuo* is a colorful underpinning for the melodies, chords, and counterpoints that soar above. *Basso continuo* is the model for some more recent applications, like the bass and rhythm guitars in a classic rock band, the tuba-and-banjo duet of a sleepy Dixieland ballad, or any musical expression where a bassline with improvised chords accompanies a solo instrument or voice.

### Supporting an orchestra

The ubiquitous 16’ Bourdon is found even on one-manual instruments with just a few voices, speaking an octave lower than unison pitch, doubling the bassline of hymns like the double basses of the orchestra. When an organ is large enough to include a 16’ Principal with open pipes, the pedal line takes on a new life, bringing both depth and clarity to the overall sound of the organ, and things really get profound when the bassline is emphasized by a 32’ stop. Because the Organ Clearing House specializes in the hoisting and rigging part of organbuilding, we are often called to handle the monster pipes of 32’ stops in which a single pipe can weigh a ton and produce a pitch at

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**Banjo and tuba, Dixieland basso continuo** (photo credit: Jeffrey Isaac Greenberg 10+ / Alamy Stock Photo)

about sixteen cycles per second, which is below the range of human hearing.

Jason McKown (1906–1989) was my predecessor as curator of the organs at The Mother Church. He was an original Skinner man who had cared for the organ since its installation, who told stories about working next to Mr. Skinner on local installations when McKown was in his twenties, including Opus 692, built in 1928 for West Medford Congregational Church in West Medford, Massachusetts. He cared for that organ for fifty-nine years until I took it over in 1987.

The first organ installed in Boston Symphony Hall was built by George Hutchings in 1900, Opus 481, and included the king of organ stops, a 32' Double Open Wood Diapason. Jason remembered seeing those noble pipes cut into pieces, piled on the sidewalk in front of Symphony Hall ready to be hauled away as scrap lumber in preparation for the installation of a new Aeolian-Skinner organ in 1947. Given that the Aeolian-Skinner organ in Symphony Hall had "only" a 32' Violone and was never considered the equal of the mighty orchestra, that chopped up 32' rank seemed a sad waste. When Foley-Baker, Inc., modified and enlarged the organ in 2004, they added a new 32' Contra Bass and a huge wood Diapason with Haskell basses, a technology that inverts a tube into the pipe increasing its functional length with the side effect of providing more prompt speech.

I had a conversation with Mike Foley of Foley-Baker about the decision to use Haskell basses in which he noted that the conductor of a modern symphony orchestra is used to the instant speech of the double basses (and don't forget Chester Schmitz's cannon fire tuba notes) and is not willing to wait around for a lazy organ pipe to find itself and settle on a pitch. Wendy and I were present when the organ was played with the orchestra for the first time. James Levine was the conductor, Simon Preston was the organist, and it will not surprise you that they played Camille Saint-Saens' *Symphony III* (the "Organ Symphony"). We had series tickets with seats just over stage right in the first balcony, the perfect seats for piano concertos, and the organ console was placed right under us.

In *Symphony III*, the organ enters in the adagio section of the first movement with a double-low A-flat followed by bass passages in D-flat major. When those magical deep notes came from the organ, we watched the woodwind players nudge and smile at each other; no other instrument can match those sonorities. Igor Stravinsky despised the organ, calling it the "monster that never breathes." But how could the instrument produce such wind-driven tones without breathing?

#### Dad

We have just passed the tenth anniversary of my father's death. Dad was an Episcopal priest who loved the music and liturgy of the church. He loved baseball, and he loved gardening. Evening



**The Reverend John Jacob Bishop** (photo credit: John Bishop)

primroses from his garden are in our yard in Maine. He had a special church voice that we heard only when he was celebrating the Eucharist. He really celebrated it, not in a here-we-go-again mumble, but in a full bold voice with a touch of singsong, distinctly different from any other of his tones of voice. He supported the music of the church and was involved in the commissioning of two new pipe organs.

I went with Dad to dozens of ball games at Fenway where we shared a streak of twenty-five consecutive opening day games. A large part of my adult

By John Bishop

relationship with Dad happened in section 26, row 4, seats 13 and 14, seats that he held for over forty years. John Kiley was the creative and revered organist at Fenway, and we made a point of getting to the park early so we could hear "the preludes." Kiley was also a church organist who slipped lots of hilarious little hints into his improvised reactions to unusual plays, like bursting into the "Hallelujah Chorus" when Carlton Fisk's long fly ball bounced off the left field foul pole as a fair ball, home run, winning game five of the 1975 World Series.

As rector at the Parish of the Epiphany in Winchester, Massachusetts, Dad stood up for the Civil Rights movement and protested the Vietnam War in a town known as the place where "the politics meet the zip code, Zero-1890." He educated the parish when the beloved organist Larry Berry was dying of AIDS and parents wanted to pull their children out of the choir, and when parishioner Yo-Yo Ma came to his office offering to play the cello as part of a Christmas Eve service, Dad said, "Larry plans the music here, we'll have to speak with him." He was the first in the Diocese of Massachusetts



(photo credit: Félix Müller)

to hire an ordained woman as a full-time member of staff and was chair of the Standing Committee that nominated Barbara Harris as the first woman bishop in the Episcopal Church.

The day Dad died, I was working with my colleague Amory Atkins at St. Paul's Cathedral in Boston, the church where my parents were married. It was Amory's birthday. There were twelve priests and four bishops in robes at Dad's memorial service. I miss him. ■

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# Ten Organ Chorales in the Schübler Tradition

By Marilyn Biery

Johann Sebastian Bach's Schübler Chorales have a special place in my heart. In the winter of 1978, when I was a sophomore organ major at Northwestern University in Evanston, Illinois, I heard all six of them played (from memory) by a senior organ major during departmental organ class at Alice Millar Chapel. I was so moved by the playing that I went to the back of the chapel to greet the organist, James Biery, when he came down from the loft. It was the first time we had ever had a conversation. Forty-four years later, we are still in conversation.

*Sechs Choräle von verschiedener Art*, BWV 645–650, commonly referred to as the Schübler Chorales, is a beloved collection among Johann Sebastian Bach's already treasured body of music for the organ. Toward the end of Bach's life, he worked with his student Johann Georg Schübler (c. 1725–after 1753) to outline the collection. It is believed that Bach chose the cantata movements to be transcribed and laid out the structure, and that Schübler completed, engraved, and published the work around 1747 or 1748. Five of the six pieces are from known cantatas, the sixth is believed to be from a lost cantata. Since none of Bach's cantatas were published during his lifetime, this collection served the purpose of getting Bach's compositions

to a wider audience and introducing more of his music to those who were not familiar with his cantatas. The Leupold Edition of the *Bach Organ Works*, Series 1, Volume 9, includes an excellent discussion of the Schübler Chorales by George B. Stauffer. The music and the information on the collection represent the most current scholarship and are well worth investigating.

Because of my love for these pieces and my memory of hearing Jim play them at Northwestern's Alice Millar Chapel, at some point I started to wonder if Bach might have contemplated another volume had he lived longer. It seemed reasonable that there would be another set to be found, so it became my project to look through the cantatas for pieces that would fit into the style of the Schübler Chorales: cantata movements in trio texture with a *cantus firmus*. At the beginning of my search, I was looking through print copies that Jim had available in his office at Grosse Pointe Memorial Church in Grosse Pointe Farms, Michigan, but at some point I switched over to looking at the scores on the International Music Score Library Project (IMSLP, imslp.org).

The process of looking at the score while listening to or watching a recording on YouTube was good for my soul. Due to various job changes, there were



Example 1: Du Friedefürst, Herr Jesu Christ (tune)

Example 2: Du Friedefürst, Herr Jesu Christ (Bach-Gesellschaft)

Example 3: Du Friedefürst, Herr Jesu Christ (Augsburg Fortress)

Example 4: Wo soll ich fliehen hin (tune, alternate melody)

Example 5: Valet will ich dir geben, BWV 95 (Bach-Gesellschaft)

stops and starts and long pauses, so that the entire process took about five years. Thanks to the support and encouragement of Augsburg Fortress and the able editing of David Sims, Cynthia Newman Edwards, and James Biery, the collection was published in the spring of 2020.

The process was daunting, but after my perusal a collection of ten movements emerged. There are quite a few movements in Bach's cantatas that would make fine organ transcriptions, especially of trio texture, but there are a limited number of movements playable by one person at the organ that also use a *cantus firmus*.



**Valet will ich dir geben**

I: Bourdon 16', Rohrflöte 8', Octave 4  
 II: Gedackt 8', Rohrflöte 4', Octave 2, Larigot 1-1/3'  
 Ped: Clavier 4' (or III Clavier 4' coupled to Ped.)

J. S. Bach, 1685-1750  
 ed. Marilyn Biery

Tune: Mikhael Teschner, 1584-1625  
 Source: Christus, der ist mein Leben, BWV 93  
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**Example 6: Valet will ich dir geben, BWV 95 (Augsburg Fortress)**

Er - barm dich mein in sol - cher Last, nimm sie aus mei - nem  
 die - weil du sie ge - bü - ßet hast am Holz mit To - des -  
 Her - zen, auf daß ich nicht für gro - ßem Weh in mei - nen  
 schmer - zen,  
 Sün - den un - ter - geh, noch e - wig - lich ver - za - ge.

**Example 7: Herr Jesu Christ, du höchstes Gut (tune)**

While I was looking for movements that qualified for this project, I was also looking for good trio movements without a *cantus firmus* for a future collection; I did not keep track of how many I discarded in the process. I had hoped that a Google search of “Bach cantata movements with cantus firmus in trio texture” existed but alas, it does not. I looked through the secular cantatas as well, but in the end all of these come from the sacred cantatas.

In keeping with Bach’s love of symmetry, I arranged the collection of ten transcriptions into a pleasing order of key relationships, with the *cantus firmus* played either by the right hand, the left hand, or the feet. Some movements presented themselves as playable only one way, some worked more than one way, and the choice was made based on playability as well as the overall structure of the collection.

**70**

**ARIA.**

Trombu.  
 Tenore.  
 Continuo.

Sei ge -  
 treu, sei ge -  
 treu, al -  
 le In -  
 die.

**Example 8: Jesu, meine Freude (Bach-Gesellschaft)**

**Jesu, meine Freude**

I: Principal 8', Blockflöte 4'  
 II: Krummhörn 8'  
 Ped: Subbass 16', Octave 8'

J. S. Bach, 1685-1750  
 ed. Marilyn Biery

Tune: Johann Crüger, 1598-1662  
 Source: Nünem, Algen, Sagen, Zagen, BWV 12  
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**Example 9: Jesu, meine Freude (Augsburg Fortress)**

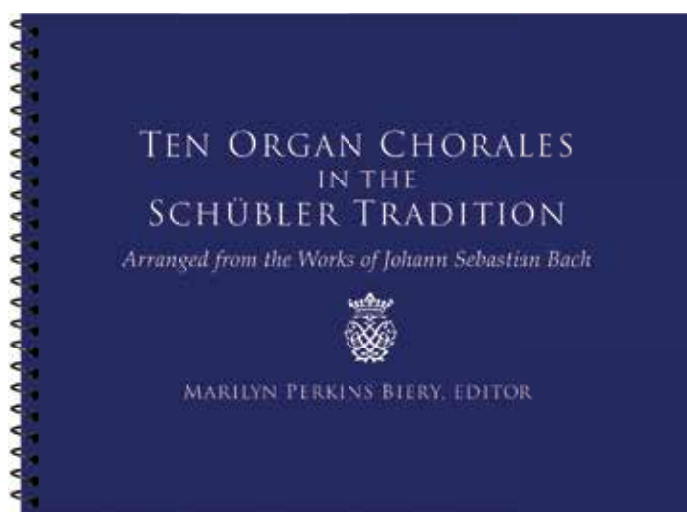
Four of the eight tunes found in this collection are still sung today, most notably LOBE DEN HERREN, VALET WILL ICH DIR GEBEN, JESU, MEINE FREUDE,

and CHRIST LAG IN TODESBANDEN. The tune WO SOLL ICH FLIEHEN HIN is an alternate melody and not the same tune Bach used in the second Schübler

# Ten Organ Chorales in the Schübler Tradition

## Arranged from the Works of Johann Sebastian Bach

BY MARILYN BIERY (EDITOR)



**Marilyn Biery** is an organist, composer, church musician and keyboard acquisitions editor for Augsburg Fortress. She holds a DMA in organ performance from the University of Minnesota and has published many hymn texts, choral and organ compositions. Many of her organ performances have been broadcast on *Pipedreams*.



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Nun lob, mein Seel, den Her - ren, was in mir ist, den Na - men  
Sein Wohl - tat tut er meh - ren, ver - giss es nicht, o Her - ze mein!

Hat dir dein Sünd - ver - ge - ben und heilt dein Schwach - heit groß, er - rett' dein arm - es Le -  
ben, nimmt dich in sei - nen Schoß. Mit rei - chem Trist be - schüt - tet, ver - jüngt, dem Ad - ler  
gleich. Der Kön'g schafft Recht, be - hü - tet, die lei - d'n in sei - nem Reich.

Example 10: Nun lob, mein Seel, den Herren (tune)

Allegro moderato

Soprano.  
Cornetto, Violino I.  
Oboe I. (or Soprano).

Alto.  
Trombone I, Violino II.  
Oboe II. (or Alto).

Tenore.  
Trombone II, Viola.  
Taille (or Tenore).

Basso.  
Trombone III (or Bass).

Continuo.

Example 11: Nun lob, mein Seel, den Herren (Bach-Gesellschaft)

Nun lob, mein Seel, den Herren

Mari: Principal 8', Octave 4', Quinte 2-2/3', Superoctave 2', Mixt.  
Ped.: Principal 16', Octave 8', Choralbass 4', Mixt., Posazane 16'

J. S. Bach, 1685-1750  
ed. Marilyn Biery

Tempo: Unknown  
Source: Gottlob! nun geht die Jahr zu Ende, BWV 28  
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Example 12: Nun lob, mein Seel, den Herren (Augsburg Fortress)

Vers 4. ARIE. (Der Cantus firmus „Lobe des Herren“ in der Trompete)

Tromba.

Tenore.

Continuo.

Example 13: Lobe den Herren, den mächtigen König der Ehren (Bach-Gesellschaft)

Lobe den Herren, den mächtigen König der Ehren

I: Bourdon 16', Rohrflöte 8', Octave 4'  
II: Gedackt 8', Principal 4', Octave 2', Larigot 1-1/2'  
Ped.: Clarion 4' (or III Clarion 4' coupled to Ped.)

J. S. Bach, 1685-1750  
ed. Marilyn Biery

Tempo: Unknown  
Source: Lobe den Herren, den mächtigen König der Ehren, BWV 137  
Setting © 2007 Augsburg Fortress. All rights reserved.

Example 14: Lobe den Herren, den mächtigen König der Ehren (Augsburg Fortress)

chorale prelude. Three of the movements are based on the same tune, HERR JESU CHRIST, DU HÖCHSTES GUT, and are placed consecutively in the collection to make an effective set by themselves. DU FRIEDEFÜRST, HERR JESU CHRIST, and NUN LOB, MEIN SEEL, DEN HERREN are tunes that are not found in current hymnals.

The registration suggestions were provided by James Biery as a starting point to creativity and are offered in the spirit of guidance rather than dogma. The suggestions are adapted from the specification of the large Klais organ (from Bonn, Germany) at Grosse Pointe Memorial Church. There are suggestions for each hand and pedal without specifying manuals, since specifications vary as to where stops are located. For those movements where the left hand is playing the continuo part, a 16' is suggested, although not required. Some of the movements lend themselves well to having a solo instrument play, or a small schola sing, the *cantus firmus*.

The volume, published by Augsburg Fortress, *Ten Organ Chorales in the Schübler Tradition*, includes basic information on the cantata sources,

information about the tunes, and an example of the tune as used by Bach, as well as a translation of the German verse Bach might have been working from. For those who are interested, that information is in the volume. In this article I will speak more to the editing process.

**1. DU FRIEDEFÜRST, HERR JESU CHRIST** (You Prince of Peace, Lord Jesus Christ) comes from the cantata *Lobe den Herrn, meine Seele* (Praise the Lord, my soul), BWV 143. It is believed to have been written when Bach was in his twenties, although the attribution to Bach is in question. The organ transcription comes from the second of the cantata's seven movements, an aria for violins, soprano, and continuo (Example 2). The *cantus firmus* is played in the pedal at 4' (Example 3). The composer of the tune is not known. It appears to be loosely based on the Heinrich Isaac (c. 1450-1517) tune INNSBRUCK, ICH MUSS DICH LASSEN. The tune appeared thus in a seventeenth-century hymnal, so it is likely the composer of BWV 143 would have used the tune in this form (Example 1).

**2. WO SOLL ICH FLIEHEN HIN** (Where Should I Fly From Here) comes

from *Mein Herze schwimmt im Blut* (My heart is bathed in blood), BWV 199, a solo cantata. In the sixth movement Bach used an alternate *cantus firmus* tune (Example 4) attributed to the German poet and playwright Caspar von Stieler (1632-1707). There are two versions of this cantata, and both are included in this collection. In the 1714 version Bach called for viola obbligato, soprano, and continuo, in F major. In the 1723 Leipzig version, it is scored for violoncello piccolo solo, soprano, and continuo, in G major. In both versions the *cantus firmus* is in the right hand. The Leipzig version is included in the Addendum.

**3. VALET WILL ICH DIR GEBEN** (I Want to Bid You Farewell) is the third movement from *Christus, der ist mein Leben* (Christ is my life), BWV 95, and is scored for oboe d'amores, soprano, and continuo. The preceding soprano recitative leads immediately into the chorale without any pause between movements or ritornello introduction. In the Bach-Gesellschaft example (Example 5), the first note of the tune is not shown because it is at the end of the recitative in the previous line. Bach wrote two substantial organ settings of this tune, BWV 735 in B-flat major and BWV 736 in D major. This shorter setting pairs well with BWV 735, hence the decision to change the key from D major in the cantata to B-flat for the organ chorale. The *cantus firmus* is in the pedal, and the

key of B-flat enables the player to have a more central balance on the pedalboard (Example 6).

**4, 5, 6.** The next three transcriptions are all based on the same tune (Example 7): **HERR JESU CHRIST, DU HÖCHSTES GUT** (Lord Jesus Christ, O Highest Good), found in three different cantatas, BWV 113, BWV 166, and BWV 131. The tune is referred to by the name of the text and is generally believed to be of unknown authorship, traced to 1587 and 1593. Bach used different verses to inspire each movement, and none of them are based on the first verse of the text.

The first setting was transposed from its original key, F-sharp minor, to make a more pleasing order of key relationships between the three—G minor, C minor/Dorian key signature, and C minor; the original key is included in the Addendum. The first setting is my favorite of the three, and I prefer the original key. The *cantus firmus* is at 4' in all three of these movements; first in the pedal, then in the left hand, then again in the pedal. The choice to do this was in honor of Bach's love of symmetry.

The second setting can be played with the *cantus firmus* in the pedal instead of the left hand, as is printed, and that version would be considerably easier (and the editor will keep that in mind for a future revision). Sometimes there were differences between the two main Bach editions, and for the third setting the

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Example 15: Christ lag in Todesbanden (Bach-Gesellschaft)

Bach-Gesellschaft Ausgabe has the movement in C minor, the Neue Bach-Ausgabe in D minor, and C minor was chosen for this Augsburg Fortress collection.

**7. JESU, MEINE FREUDE** (Jesus, My Joy) is the last aria of *Weinen, Klagen, Sorgen, Zagen* (Weeping, Lamentation, Worry, Despair), BWV 12. It is scored for tenor, trumpet, and continuo (Example 8); the trumpet plays the *cantus firmus*. In the transcription, the right hand has the tune (Example 9).

**8. NUN LOB, MEIN SEEL, DEN HERREN** (Now Praise, My Soul, the Lord) is from *Gottlob! Nun geht das Jahr zu Ende* (Praise God! Now the year is coming to a close), BWV 28. The second movement, scored for SATB and continuo (Example 11), was based on the melody NUN LOB, MEIN SEEL, DEN HERREN, the composer of which is unknown (Example 10). The opening phrase bears a resemblance to the OLD HUNDREDTH hymntune. This is the only transcription in the collection that is not in trio texture, and that does not place the *cantus firmus* on a separate

keyboard. My first draft put the melody in the pedal, but James Biery suggested I try a *plenum* setting with the melody in the top voice of the keyboard, which makes it more of an exact transcription from the original. Some minor editing was done when the continuo line did not precisely match the line sung by the basses. This approach reflects the style of the middle *plenum* section of the *Fantasia in G Major*, or *Pièce d'Orgue*, BWV 572. It has become my favorite movement (Example 12). (It has a great pedal point towards the end!)

**9. LOBE DEN HERREN, DEN MÄCHTIGEN KÖNIG DER EHREN** (Praise the Lord, the Mighty King of Honor), BWV 137, is based on the hymntune by Joachim Neander (1650–1680). It still appears in most current hymnals. Bach included the second movement of this cantata in the Schübler Chorales. In this fourth movement the C-major *cantus firmus* is presented firmly in A minor.

In this aria for tenor, trumpet, and continuo, the *cantus firmus* is played by the trumpet (Example 13). The

## Christ lag in Todesbanden

Example 16: Christ lag in Todesbanden (Augsburg Fortress)

composer of the tune is unknown. Due to the length of the opening ritornello, the tune does not make an appearance in these examples; it is in the pedal at 4' (Example 14).

**10. CHRIST LAG IN TODESBANDEN** (Christ Lay in Death's Bonds), BWV 4, is one of Bach's earliest cantatas. It was written for Easter Sunday, on the text of the same name by Martin Luther (1483–1546). The tune was developed by Luther and Johann Walther (1496–1570) and is believed to be based on the Easter Sequence in the Catholic liturgy, *Victimae paschali laudes*. The third movement is scored for violins, tenor, and continuo (Example 15). The tune is in the left hand at 8' (Example 16).

All ten of these transcriptions were played in concert by James Biery on May 22, 2022, on the Klais organ at Grosse Pointe Memorial Church,

Grosse Pointe Farms, Michigan. The editor provided commentary. ■

### Sources used

1. Bach cantatas website: [bachcantatas.com](http://bachcantatas.com).
2. The Leupold Edition of Johann Sebastian Bach's *Complete Organ Works*, Series I, Volume 9: Schübler Chorales, Canonic Variations, Chorale Partitas, edited by George B. Stauffer.
3. *Cantus firmus* German verses: <https://www.bach-digital.de/content/index.xed>.
4. Wikipedia articles.

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# The influence of Antonio Vivaldi on J. S. Bach's Organ Concerto Transcriptions

By Sandro Da Silva

Throughout the history of music, composers have not only influenced and enriched the cultural life in their communities, but they have also influenced each other. The focus of this article is the influence of Antonio Vivaldi (1678–1741) on Johann Sebastian Bach (1685–1750) and specifically how that influence is manifest in Bach's organ concerto transcriptions. We will explore Vivaldi's concerto style and his *L'estro armonico*, opus 3. Finally, we will explore some facets of how Bach approached the Vivaldi concerto style and *ritornello* form in his transcriptions.

Among the many fine composers of the Italian Baroque period, Vivaldi is recognized to be among the greatest. He was seen as an outstanding composer even by such towering figures as Bach. The respect one composer had for another can be seen in their transcriptions of works for other instruments. Bach was thus demonstrating his respect for Vivaldi's music when he transcribed for organ several of Vivaldi's orchestral works. This began when Prince Johann Ernest introduced Bach to Vivaldi's compositions during Bach's time in Weimar. During this period, Bach arranged numerous keyboard reductions and transcriptions.

These works were intended for use in church. As the German musicologist and theorist Johann Nikolaus Forkel noted, "In his [Bach's] time, it was usual for a concerto or a solo on some instrument to be played in church during the Communion."<sup>1</sup> Scholars have noted that the practice of transcription established by Bach caused him to absorb musical-technical principles that later showed up in his own compositions. Robert L. Marshall notes, "Whether prepared primarily for practical performance by the Duke of Weimar or himself, or for purposes of study, the transcriptions represent the composer's first known sustained encounter with the modern Italian concerto style."<sup>2</sup>

## Italian instrumental music

The Italian Baroque was populated with great composers: Claudio Monteverdi, Girolamo Frescobaldi, Arcangelo Corelli, Tomaso Albinoni, and many others. Scholars note that Italian instrumental music in this period led the development of a number of new musical forms and styles, such as the Venetian concerto style that brought heightened maturity to orchestral music. In the work of Vivaldi, the trend toward the solo concerto and chamber orchestra found its apex. Throughout his *oeuvre*, examples of mature sonatas, concertos, and sinfonias abound. Vivaldi's approach to the *concerto grosso* led him to envision flexible

Bach transcription			Vivaldi original			
BWV	Key	Instrument	RV	Identity	Key	Instrument(s)
593	a	organ	522	op. 3, no. 8	a	2 solo violins & orchestra

Example 1



Example 2

ensembles with several independent soloists. Running the full gamut, Vivaldi's double, triple, and quadruple concertos stand midway between *concerto grosso* and solo concerto.

Vivaldi's period of instrumental composition extends from 1705 through 1730, during which time he produced a number of concertos for various combinations of solo violin, cello, flute, oboe, and trumpet. Vivaldi produced a variety of pieces for ensembles and soloists. Nicholas Anderson writes: "Vivaldi unquestionably was a composer for the voice; however, it was as an instrumental composer that he made his most original and far-reaching contribution."<sup>3</sup> Some of his most important contributions to orchestral music were the introduction of multiple solo instruments, three-movement cycles, and *ritornello* form.

## Concerto grosso genre

The *concerto grosso* was characterized by the juxtaposition of the full (*tutti*) orchestra against a smaller group of solo instruments (*ripieno*). Often Vivaldi employed the harpsichord as a continuo instrument realizing a figured bass line.

Historically, the genre of *concerto grosso* originates from the Italian operatic *sinfonia*. The first composer to use the concerto form was Giuseppe Torelli, and the great era of the genre of the *concerto grosso* was found in the seventeenth century and the beginning of the eighteenth century. According

to Wilhelm Fischer, "The form of the Baroque solo concerto was the most influential form of instrumental music in the High Baroque."<sup>4</sup>

With reference to the *concerto grosso* genre, Vivaldi adapted the relatively new three-movement form to develop his concerto style. Karl Heller states: "Significantly, the early works are distinguished by Vivaldi's treatment of the opening *tutti ritornello* and the artful construction of the opening solo passage."<sup>5</sup> As a result, sources draw the evolution of this concerto form through Vivaldi's twelve concertos that comprise *L'estro armonico*, opus 3.

## Original orchestral music: *L'estro armonico*, opus 3

These orchestral works were written during Vivaldi's tenure as *Maestro di violino* at the Venetian female orphanage, Ospedale della Pietà, beginning in 1703. The collection of concertos included in *L'estro armonico* was dedicated to the prince of Tuscany, Ferdinando de Medici. In addition, the first performances were at the Pietà during the period of 1709 and 1710. The works were performed as collaborative ventures with the students at the Ospedale.

According to H. C. Robbins Landon, "Opus 3 was published by Estienne Roger in Amsterdam in 1711, with the title *L'estro armonico*," which can be translated as the harmonious inspiration, impulse, or frenzy. "It embraced a set of twelve magnificent concertos for sometimes extremely odd combinations of instruments. In 1715 the concertos were reprinted by the London firm of Walsh and Hare, and by 1717 Roger was obliged to reprint."<sup>6</sup>

Vivaldi set the twelve concertos in a tonal arrangement alternating major

and minor keys and consisting of groups of one, two, and four violin soloists in symmetrical groupings. In addition, each of the concertos within opus 3 contains three movements, fast-slow-fast. Referring to opus 3, Steven Zohn stated: "Vivaldi's works often widen the book's focus to encompass tonal practice in early eighteenth-century Italy, thereby leading to a deepened understanding of both a crucial aspect of Vivaldian style and a historical period in which modal principles were rapidly yielding to harmonic tonality."<sup>7</sup> Heller further notes, "The uniqueness of *L'estro armonico* is due also to both the popularity and the historical importance of the concertos, which, as far as we can now determine, were reprinted or republished in at least fourteen editions in subsequent decades (by John Walsh of London and by Le Clerc le Cadet of Paris as well as by Roger)."<sup>8</sup>

The concerto is marked by spectacular *tuttis*, the central slow movements with great cantabile melodies. Landon wrote: "What can explain the immediate success of *L'estro armonico*? It was, of course, not any one element. Rather it was the freshness, the vigour, the variety, and, in the slow movements, the mysterious tenderness that captivated [people's] minds."<sup>9</sup>

## Ritornello form

Another compositional technique present in many movements of opus 3 is the *ritornello* form. According to Michael Talbot, "*Ritornello* form is the quasi-automatic choice for the first movement in a Vivaldi concerto. It is the most common choice for finales, and appears in a few slow movements, where it may be reduced to a simple frame around what would otherwise be a through-composed movement for soloists, lightly accompanied."<sup>10</sup>

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Vivaldi recycled the *ritornello* form to combine diverse parts, allowing for structural cohesion. As Walter Kolneder states: “With the freedom of modulation gained in about 1680, and the tempered scale that was its inevitable consequence, it was possible to bring the *ritornello* on different harmonic degrees in accordance with a scheme planned on the basis of a large form.”<sup>11</sup>

### Process and problems of transcriptions

Transcriptions are adaptations of vocal, choral, or instrumental music for an instrumental other than originally intended by the composer. For example, it is reasonable to play Bach flute sonatas on the violin with only minimal adjustments. In the same manner, adapting clavier works to organ require only the transcription for *manualiter*.

With reference to the original orchestral music from Vivaldi, Bach arranged the various instrumental parts of the concertos to be played on manuals and pedals. In creating the transcriptions, however, we note that Bach often crafted textures that differed from those of the original concertos. Peter Williams observed: “The passagework typical of Italian string concertos gave new ideas for textures often, in practice, rather different from the string originals. This goes, too, for Bach’s version of the *Concerto in G Major*, BWV 592, in which the violinistic figuration is replaced by something more appropriate for organ.”<sup>12</sup> Leslie Paul noted that, in addition to technical adaptations made by Bach, “Harmonies were often amplified by the addition of an inner part so cunningly derived as to appear essential, added passing and grace notes.”<sup>13</sup>

### Bach’s organ transcriptions

The setting of organ transcriptions in the Italian style includes five works, *manualiter* and *pedaliter*, from BWV 592–596. The collection showed up in Weimar between July 1713 and 1714. According to Williams, “The young prince Johann Ernst von Sachsen-Weimar visited Amsterdam and sent Italian music back to Weimar that included the original music from *L’estro armonico*, opus 3.”<sup>14</sup> As mentioned earlier, the setting includes five organ concertos. However, from Vivaldi’s opus 3, Bach arranged only two double violin concertos for organ. Even though the number of Bach’s transcriptions from opus 3 were small, Weber points out that “[f]rom these pieces Bach learned the essential tools that he would use for the expansion and transformation of seventeenth-century genres into large-scale forms.”<sup>15</sup>

One of these transcriptions, the *Concerto in A Minor*, BWV 593, has become a part of the standard organ repertoire, with a level of complexity and interpretive possibilities that provide ample challenge to the organist. **Example 1** demonstrates basic music information regarding the music score archive of the transcription and original works.

Regarding the process of Bach’s organ transcription, Joseph H. Butler states: “The *manualiter* transcriptions were transposed and adapted to fit the range of the organ played by Bach in the Weimar region, which was four octaves, from C to c.”<sup>16</sup> The two manuals and pedal of the organ were used to create dynamic effects and contrasts between solos and accompaniment, with further contrasts within the two solo lines and *tutti*. David Schulenberg has written: “Whatever the instrument, the use of two manuals [was] an obvious necessity [in the transcriptions], not

only in order to reflect the tutti/solo distinctions of the original but to facilitate performance in several passages where voices cross.”<sup>17</sup>

Delving more deeply into the first movement (“Allegro”) of BWV 593, we see that the original orchestral composition was set up by Vivaldi for two violin soloists and orchestra. In the transcription, Bach used a second manual to distinguish each solo part and create the interaction within the two solo parts from the *tutti*. In addition, Bach added notes in some passages that differ from the original. In reference to **Example 2**, Williams observes, “particularly interesting is that Bach partly filled in the gaps of the original sequence” in measures nineteen and twenty.<sup>18</sup>

Bach used manual indications of Oberwerk and Rückpositiv to instruct for specific passages. Brenda Lynne Leach notes: “Bach used the manual indications to distinguish *tutti* from solo passages. While *tutti* sections are to be played both hands on the Oberwerk, Bach treated solo episodes in three ways:

1. Solo and accompaniment played on the Rückpositiv;
2. Solo on the Rückpositiv with accompaniment on the Oberwerk;
3. Solo on the Oberwerk with accompaniment on the Rückpositiv.”<sup>19</sup>

The examples mentioned here from the organ transcriptions are clearly regarding the functions of manual changes to bring out the voice leading with accompaniment and *tutti*. In addition, the transcriptions approach the natural use of the *manualiter* to establish the music dynamic contrasts ranging from *forte* to *piano*.

From the process of transcribing Vivaldi’s works for organ solo, it is clear that Bach gained skill in treating the solo lines individually as they returned in different keys. This process also seems to have given Bach a facility in employing the *ritornello* form, which he utilized repeatedly in other works as well.

### Italian music influences in Bach’s later organ works

It is not overstated to say that the Italian influence, particularly that of Vivaldi, had a major impact on Bach’s works. Following his years in Weimar when he was introduced to much music from the Italian Baroque, Bach continued to deepen and develop ideas that he drew from Italian Baroque influences, of which he had sustained exposure while in Weimar. The court during this time was open to and encouraged the incorporation of foreign innovations in music composition. Geoffrey Webber has observed that “[t]he concentration of musical material found in the *Orgelbüchlein* complements the other great development of Bach’s adoption of compositional techniques learned from Vivaldi.”<sup>20</sup>

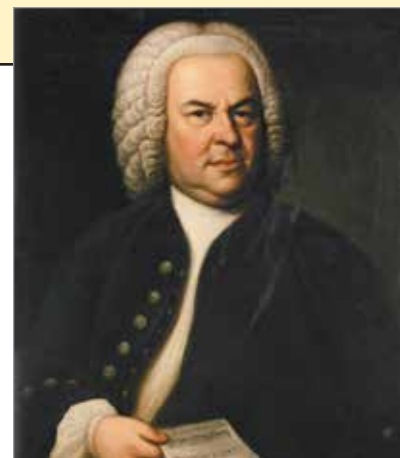
Vivaldi’s influence is also clear in Bach’s six trio sonatas for organ, BWV 525–530, which include both the three-movement structure and *ritornello* form. According to Karl Geiringer, “Bach was strongly impressed by the natural grade of the Italian style and fascinated by the results that could be achieved by using Vivaldi’s concerto form in compositions for solo organ.”<sup>21</sup> Bach shows even more mature understandings of the Italian influence and *ritornello* elements in such organ works such as *Toccatto in F Major*, BWV 540i, and *Toccatto in C Major*, BWV 564i.

### Conclusion

It is possible to conclude that many of Bach’s works show the impact of Vivaldi and the Italian Baroque. To a large extent, that influence is grounded in



Antonio Vivaldi



Johann Sebastian Bach

Bach’s organ transcriptions of Vivaldi’s concertos. Peter Williams stated: “J. S. Bach’s experience of making organ transcriptions affected his composition much more deeply and widely, certainly well beyond the organ music itself.”<sup>22</sup> Beyond the transcriptions, we see the Italian influence in many of Bach’s original works, including sonatas for solo instruments, harpsichord works, and ensemble music.

Bach’s sizeable *oeuvre* reflects a growth and understanding of the varied sounds available to him that could be used to draw an almost orchestral approach to writing for the instrument. It is logical to conclude that his transcriptions of Vivaldi’s orchestral works contributed to this development. ■

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Sandro Da Silva studied at East Carolina University, Greenville, North Carolina, earning a master’s degree in sacred music and organ concentration. From 2019 until 2024, he was organist at The Memorial Baptist Church, Greenville.

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## Cover feature

### Lewtak Pipe Organ Builders, Mocksville, North Carolina Haymount United Methodist Church, Fayetteville, North Carolina

In our previous cover features in *THE DIAPASON* and *The American Organist*, we exclusively showcased our own work. However, this time, we aim to spotlight another crucial aspect of our business endeavors—high-quality organ renovations and additions to existing instruments. These projects constitute nearly half of our workload and are just as essential to us as our new builds.

The importance of preserving our cultural heritage is undisputable. The pipe organ plays a particularly prominent role in the modern history of human civilization. For centuries, its majestic sound has inspired us, its external beauty has dazzled, and its technical complexity has astonished all who have had the chance to explore its inner workings. There is a good reason why the organ bears the title of the King of Instruments—no other instrument has the ability to fill vast interiors of even the largest buildings with sound that can transition from a shimmer to thunder with ease and grace. The pipe organ is truly an awe-inspiring instrument!

For these reasons, we undertake renovation projects with great joy and reverence. It is both a duty and a privilege. Naturally, it is our responsibility to care for instruments built by others, with the hope that someday someone else, younger and more capable, will care for the ones we built. But renovating is also a treat in a way that only technical buffs can understand—there is always so much to learn and explore. Human ingenuity never fails to inspire, and in the process of discovering someone else's work, we benefit from their wisdom and creativity. Through many years of working on different organs, we can say with absolute certainty that each time is a humbling experience. Repairing these complex instruments requires a labor of love and dedication.

But the same requirement is placed upon the owners of these instruments. It takes love and dedication to commit to the renovation process, one that very often carries a significant price tag and necessitates sacrifices from the entire faith community. It takes vision, determination, and great organizational skills to carry out a project that, let's face it, is rarely at the top of the list of priorities. These exact traits were evident at Haymount United Methodist Church in Fayetteville, North Carolina, where the strong-willed members of the congregation made it possible to breathe new life into a magnificent organ from the now-extinct M. P. Möller organ factory.

The organ at Haymount United Methodist Church was built as Möller's

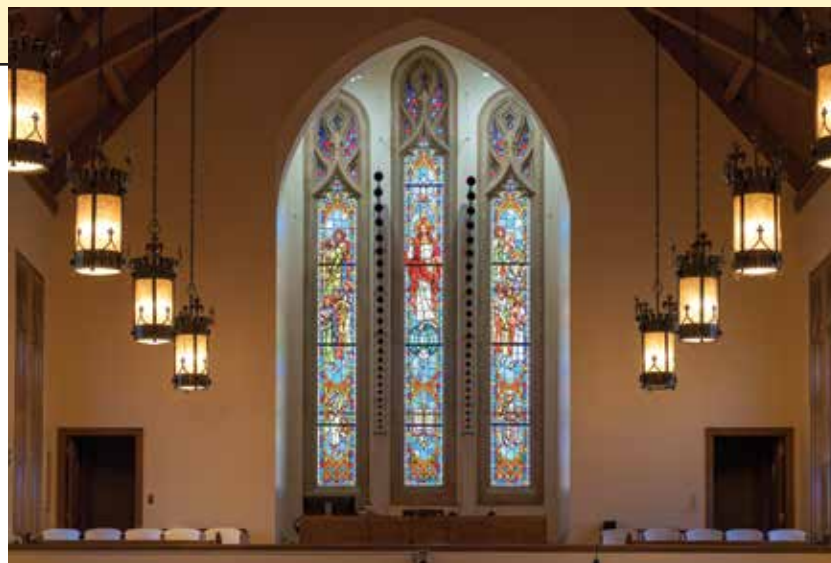
Opus 11011, completed in late June of 1975. During its nearly fifty years of service to this church, the instrument underwent several planned additions and necessary updates. Among the most significant changes was the installation of an electronic organ control system, which replaced the outdated and cumbersome original electro-pneumatic equipment inside the console. However, this update did not stand the test of time. Rapid advancements in the electronic industry rendered the old system obsolete and incapable of meeting the requirements of modern performance. Additionally, the leather components were reaching the end of their lifespan and began to show signs of trouble, manifesting in dead notes, ciphers, and unresponsive ranks. It became evident that a comprehensive solution was needed—a total renovation and overhaul of the entire organ.

During the planning stages of the renovation, a surprising idea emerged—the addition of a horizontal trumpet. Not just any trumpet, but a high-pressure *en chamade* trumpet requested by the client, positioned on the opposite side of the church to effectively project its sound through the full volume of the chancel organ. The only logical placement for this feature was at the back of the nave, between the stained-glass windows, necessitating an unusual configuration of the *en chamade* in two vertical rows. Nonetheless, we welcomed these challenges with enthusiasm.

By the end of 2019, the contract was signed, and we were preparing to commence work sometime in the middle of 2020. However, unforeseen circumstances arose—the pandemic disrupted our plans entirely. Life as we knew it ground to a halt across the United States and beyond. Our workshop was mandated to close for several months as a “non-essential business,” and our suppliers halted the provision of necessary parts due to the same circumstances and shortages. Despite these formidable obstacles, we resolved to press ahead with the renovation, buoyed by the unwavering support of the church in making this decision.

The renovation at Haymount United Methodist Church was truly comprehensive, leaving no detail overlooked. Every aspect of the organ received scrupulous attention, ensuring its restoration to peak performance. Bellows were carefully removed and underwent complete refurbishment at our state-of-the-art workshop. Approximately 2,000 leather pouches in the windchests were replaced with new pneumatics. All pipes underwent cleaning, repair, voicing correction, and precise reinstallation.

The console underwent a thorough transformation in our workshop, being



Rear of nave, with stained glass window and Trompette de Gabriel



Trompette de Gabriel and stained glass window

stripped down, refinished, and outfitted with new electronics, drawknobs, pistons, LED lights, and an updated electronic system interface. The existing keyboards, crafted with ivory and ebony, along with the pedalboard, were restored to mint condition. We upgraded the entire switching system from analog to digital, implementing optical sensors for all keyboards and the pedalboard,

and transitioning communication between the console and organ chamber to a fiber-optic network.

Reed pipes received meticulous attention, undergoing cleaning of the reeds and shallots, while wooden pipe stoppers were repacked with fresh leather. Existing swell shade motors were replaced with new electronic operators by Peterson. Alongside numerous repairs,

## Lewtak Pipe Organ Builders, Inc.

M. P. Möller Opus 11011 (1975)

### GREAT (Manual II, exposed)

16'	Gemshorn	61 pipes
8'	Principal	61 pipes
8'	Bourdon	61 pipes
8'	Gemshorn (ext 16')	12 pipes
4'	Octave	61 pipes
2'	Super Octave	61 pipes
	Fourniture III-IV	220 pipes
8'	Trompette	61 pipes
8'	Festival Trumpet	61 pipes
8'	Trompette de Gabriel (new, <i>en chamade</i> , 50-61 repeat)	49 pipes
	Great Unison Off	
	Great 4'	
	Chimes	21 tubes

### POSITIV (Manual I, enclosed)

8'	Geigen Principal (TC) (1-12 Gemshorn 8')	49 pipes
8'	Holzgedeckt	61 pipes
8'	Flauto Celeste (TC)	49 pipes
4'	Spitzflöte	61 pipes
2'	Prinzipal	61 pipes
1½'	Quint	61 pipes
	Zimbel III	183 pipes
16'	Dulzian	61 pipes
8'	Krummhorn	61 pipes
	Tremolo	
8'	Festival Trumpet (Great)	
8'	Trompette de Gabriel (Great)	
	Positiv 16'	
	Positiv Unison Off	
	Positiv 4'	

### SWELL (Manual III, enclosed)

16'	Flûte à cheminée	61 pipes
8'	Flûte à cheminée (ext 16')	12 pipes
8'	Viole de gambe	61 pipes
8'	Viole celeste	61 pipes
4'	Prestant	61 pipes
4'	Flûte à fuseau	61 pipes
2½'	Nasard	61 pipes
2'	Flûte à bec	61 pipes
1½'	Tierce	61 pipes
	Plein Jeu III-IV	220 pipes
16'	Basson	61 pipes
8'	Trompette	61 pipes
8'	Basson (ext 16')	12 pipes
8'	Voix Humaine	61 pipes
4'	Clairon	61 pipes
	Tremolo	
8'	Trompette de Gabriel (Great)	
	Swell 16'	
	Swell Unison Off	
	Swell 4'	

### PEDAL

32'	Violone (digital)	
16'	Contrebasse	32 pipes
16'	Subbass	32 pipes
16'	Gemshorn (Great)	
16'	Flûte à cheminée (Swell)	
8'	Octave (ext 16')	12 pipes
8'	Gemshorn (Great)	
8'	Flûte à cheminée (Swell)	
4'	Chorabass	32 pipes
4'	Flûte à cheminée (Swell)	
	Mixture III	96 pipes
32'	Basson (digital)	
16'	Posaune	32 pipes
16'	Basson (Swell)	
16'	Dulzian (Positiv)	
8'	Trompette (ext 16')	12 pipes
8'	Trompette de Gabriel (Great)	
4'	Basson (Swell)	





Console



Exposed pipework in chancel



Looking toward rear of nave from console



Chancel

we introduced several new components, including a brand-new adjustable-height swell rack made from tempered glass.

Two new high-pressure blowers were installed, one for the Trompette de Gabriel (*en chamade*) and another for the Festival Trumpet. Additionally, we constructed a new Zimbelstern, featuring sixteen bells with adjustable speed.

Crucially, we replaced the existing organ control system with a new one from Matters Inc., which offers an array of features tailored to the organist's needs, such as record/playback, transpose, MIDI capability, unlimited memory levels, and programmable crescendos. This system is characterized by its robustness, speed, reliability, and ease of installation and future servicing.

Following a period of fine-tuning and adjustments, the organ resumed serving the faith community of Haymount United Methodist Church in June of 2021, embodying a renewed spirit and enhanced capabilities.

The entire team at Lewtak Pipe Organ Builders extends our heartfelt gratitude to the members of Haymount United Methodist Church for their steadfast

support and confidence in our craftsmanship. This project has been challenging, but the outcomes are sure to instill pride in the community for years to come.

—Tom Lewtak

[www.lewtak.com/](http://www.lewtak.com/)  
[www.haymountumc.com/](http://www.haymountumc.com/)

Photo credit: Kacper Lewtak

#### Haymount United Methodist Church, Fayetteville, North Carolina

##### Inter-divisional couplers

Great to Pedal 8'  
Swell to Pedal 8'  
Swell to Pedal 4'  
Positiv to Pedal 8'

Swell to Great 16'  
Swell to Great 8'  
Swell to Great 4'  
Positiv to Great 16'  
Positiv to Great 8'  
Positiv to Great 4'

Great to Positiv 8'  
Swell to Positiv 16'  
Swell to Positiv 8'  
Swell to Positiv 4'

##### Combinations

Great-Positiv Transfer  
General pistons 1–10  
Divisional pistons 1–5, all manuals and pedal Set, Cancel, Tutti, Next, Previous, Zimbelstern, Sequencer On/Off

##### Console

Existing console shell completely restored to mint condition  
Existing keyboards with ivory/ebony tops completely restored  
Existing pedalboard completely restored  
New organ bench with adjustable height  
New music rack, tempered glass with laser etched Möller and Lewtak logo  
New music rack, coupler rail and pedalboard LED dimmable lights  
Swell and Positiv expression shades LED indicators

##### Mechanical and electrical

Electronic organ control system by Matters Inc. with unlimited memory levels, internal Record/Playback, and MIDI capability  
Fiber-optic communication connection between console and organ chamber/*en chamade*  
New high-pressure blower and winding system for the *en chamade* 8' Trompette de Gabriel  
New high-pressure blower and bellow for the 8' Festival Trumpet  
New custom-built Zimbelstern with 16 bells  
New swell expression motors, 8-stage, by Peterson  
New power switching system for the entire organ  
New internal power supply for Walker Paradox System

##### Tuning, temperament, wind

Equal temperament  
A=440 HZ at 19 degrees Celsius  
Thirteen single-rise bellows, various sizes, all completely refurbished or manufactured new  
Wind pressure:  
Great, Positiv and Pedal at 2.75 inches  
Swell at 3 inches

55 stops  
46 pipe ranks + 2 electronic  
2,579 pipes



## New Organs

### Schoenstein & Co., Benicia, California Grace and Saint Stephen's Episcopal Church, Colorado Springs, Colorado

The 1928 Welte-Mignon Corporation organ at Grace and Saint Stephen's Episcopal Church in Colorado Springs is a remarkable example of American symphonic organbuilding. It is filled with 8' tone of every color and volume; it uses smart tonal design and voicing; its expressive capabilities are vast. These are all values we uphold nearly a century later, and so we were excited at the chance to complete this organ by adding an antiphonal division at the west end.

Welte's original specification called for an antiphonal organ to draw the sound of the main organ to the back of the church. Over the years an additional musical problem emerged: bass did not carry well past the chancel. Rhythmic pulse did not come through to aid in hymn singing and processions. We wanted to design an antiphonal division that would enhance the already-expressive main organ while remaining small and practical. The space for the division was very tall and shallow, meaning there was no room for swell shades. Stops chosen had to be planned carefully for maximum color and dynamic variety. The tall space did, however, allow plenty of room for 16' pipes.

Our antiphonal organ of electro-pneumatic action comprises three diapasons, one chimney flute, and a harmonic tuba. The three diapasons are of different tones and volumes. The 8' Diapason is in line with our usual approach to antiphonal divisions: a softer, small-scale diapason to help congregational singing. This diapason draws the sound of a rich, sonorous registration from the main organ to the back of the church without drawing attention to itself.

For more versatility another diapason of a milder tone was added. The Echo Diapason allows the organist to bring the sound of *mezzo-piano* Swell registrations from the main organ to the back of the church. This stop blends perfectly with the Welte Horn Diapason. With the Echo Diapason off, the Swell sounds more distant, lighter—a fine effect. With the Echo Diapason on, that same Swell sound becomes more present and gently surrounds the listener. Extension to 16' pitch solves the rhythmic pulse problem with a clear, fast-speaking bass.

The Principal Conique is a way to bring subtle brilliance to the rear of the church as the main organ's registration grows in volume. With reeds drawn on the Welte organ, the three diapasons in the antiphonal give the main organ presence without sacrificing character or distracting the listener. The Chimney Flute, an English Lieblich Gedeckt,



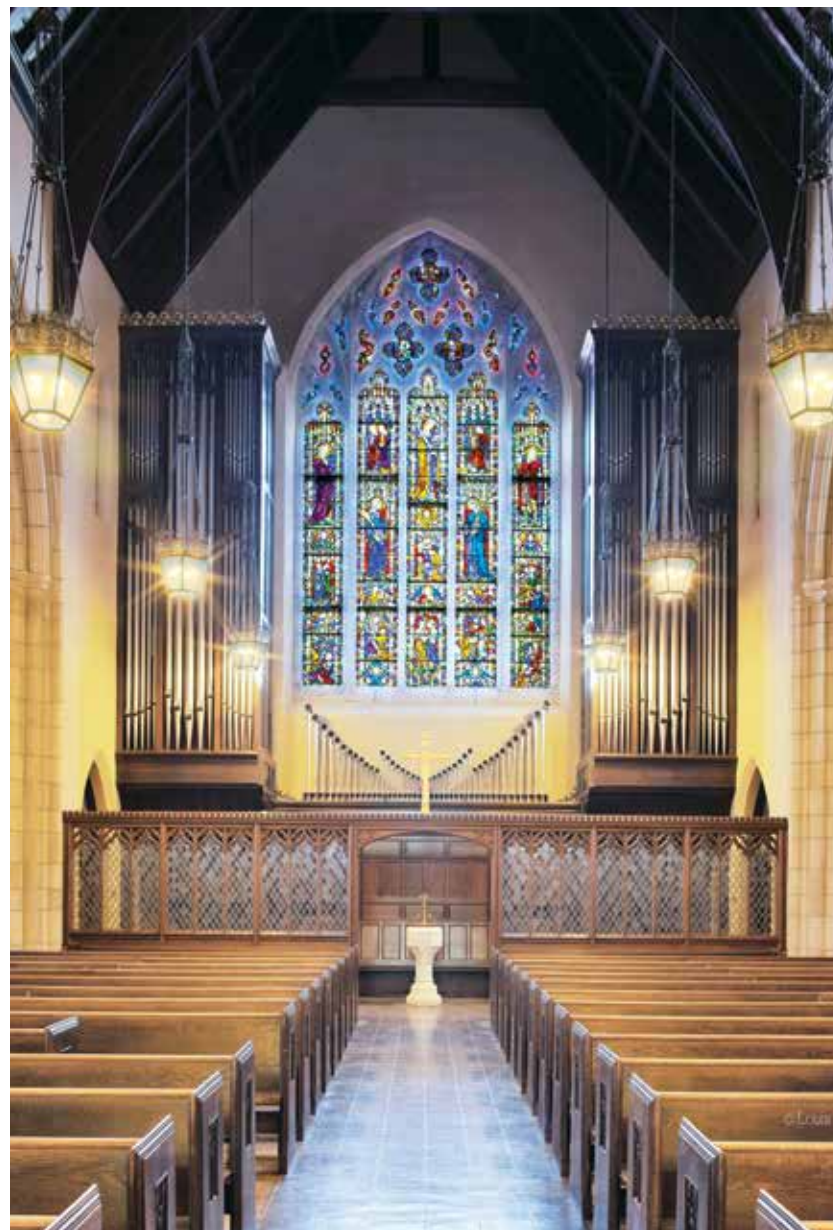
The Antiphonal organ and its Harmonic Tuba



In the erecting room, Schoenstein & Co.

colors the other 8' flues, expanding timbral possibility for each dynamic level. It also serves to draw the many flute voices of the front organ back, allowing for the magical "flutes all around" effect. The Harmonic Tuba fits right in with the rest of the organ, heralding the entrance of the procession or accompanying the choir in the Howells *Collegium Regale* service.

When listening to both organs working together, one probably thinks the antiphonal organ is enclosed—if it is noticed it at all! The new division can keep in lockstep with the main organ, from soft flutes to warm diapasons to rich reeds. Our mission to complete an organ installed nearly one hundred years ago in our shared symphonic ideal was a challenge, especially without the aid of swell shades. This project illustrated just how expressive unenclosed voices can be with



The nave of Grace and Saint Stephen's Church toward the rear gallery

## Schoenstein & Co. Opus 177

Grace and Saint Stephen's Episcopal Church, Colorado Springs, Colorado

ANTIPHONAL (Floating)	
16' Echo Diapason (ext 8') in display	12 pipes
8' Diapason 12–21 in display	61 pipes
8' Echo Diapason 1–8 in display	61 pipes
8' Chimney Flute	61 pipes
4' Principal Conique	61 pipes
4' Echo Diapason (ext 8')	12 pipes
4' Chimney Flute (ext 8')	12 pipes
8' Harmonic Tuba (tenor A)†	42 pipes

Existing couplers  
† Hooded in display under west window

ANTIPHONAL PEDAL	
16' Echo Diapason	
8' Diapason	
8' Chimney Flute	
4' Principal Conique	

This division is an addition to a magnificent Welte-Mignon Corporation symphonic organ of 1928 and is controlled from its console. An Antiphonal was planned for later addition in the original installation.

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

the right design and voicing. Our thanks go to organist and choirmaster Simon Jacobs, acting organist and choirmaster Scott Christiansen, as well as consultants Joseph Galema and Ralph Valentine, for giving us the opportunity. This project was funded through a generous gift from

Conni Eggers. We hope our antiphonal organ brings out the beauty of the Welte organ for generations to come, giving even more musical possibility to a grand old instrument.

—Bryan Dunnewald  
Schoenstein & Co.



## Reviews

### ► page 9

and tenor soloists with a very gentle organ accompaniment.

*I Heard the Bells on Christmas Day* is a setting of Henry Wadsworth Longfellow's poem of the same name. Joanna Gill gives its jaunty melody a swinging, bell-like ambience, which the rather jazzy piano accompaniment reinforces.

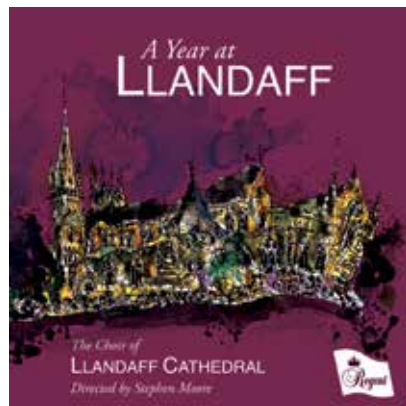
The lullaby *Look to the Stable* uses a new carol text by Becca Beschizza (b. 1984), pastor of The King's Church in Kingston-upon-Thames. Maria Marchant provides the piano accompaniment.

The sleeve notes state that the carol *Sir Christemas* is "Anon. 15th Century." In fact, the author of the text and composer of the original tune is thought to have been the Reverend Richard Smart (or Smerte), rector of Plymtree, Devon (1435–1477), and a vicar-choral of Exeter Cathedral (1428–ca.1466). Gill's setting of the words begins with sleighbell-like effects in the treble notes of the piano and builds up to a triumphant ending.

Joanna Gill wrote *Sono Persequitado dalle Acque*, inspired by an Italian text, as a commission to celebrate a client's wife's fortieth birthday. It is the only instrumental piece on this compact disc and makes use of piano, violin, and cello.

*The Lord's Blessing* is an eight-part setting of the familiar blessing in Numbers 6:24–26. Gill took inspiration from a spell singing with the choir of Westminster Choir College in Princeton, New Jersey, and dedicated it to the London Symphony Chorus with which she occasionally sings as an alto.

Joanna Gill is a very creative and interesting composer, and it is good to discover her music. Sarah MacDonald leads the Selwyn College Chapel Choir in a performance that is more than up to their usual virtuosity. I thoroughly recommend this compact disc.



**A Year at Llandaff: The Choir of Llandaff Cathedral, Directed by Stephen Moore**

**A Year at Llandaff: The Choir of Llandaff Cathedral, Directed by Stephen Moore. Regent Records, REGCD573, £10.64. Available from regent-records.co.uk.**

Advent: *Creator of the Stars of Night*, Anonymous Medieval, arranged by John Scott; *Nova! Nova!*, Bob Chilcott. Christmas: *In the Bleak Midwinter*, Gustav Holst, arranged by Mack Wilberg. Epiphany: *Epiphany*, Gaston Litaize, played by Aaron Shilson, organist. Baptism of Christ: *Down to the River*, spiritual, arranged by Philip Lawson. Candlemas: *Vast Ocean of Light*, Jonathan Dove. Lent: *We Shall Walk Through the Valley*, spiritual arranged by Undine Smith Moore. Passiontide: *Wondrous Cross*, Philip Wilby. Annunciation: *Ave Maria*, Edward Elgar. Maundy Thursday: *The Father's Love*, Simon Lole. Good Friday: *It Is a Thing Most Wonderful*, Philip Moore. Easter: *This Joyful Eastertide*, Dutch carol, arranged by Philip Ledger. Ascension: *Rise Up, My Love, My Fair One*,

Healey Willan. Pentecost: *Veni Creator Spiritus*, Kenneth Leighton, played by Stephen Moore, organist. Trinity: *I Saw the Lord*, John Stainer. All Souls': *Even Such Is Time*, Bob Chilcott. All Saints': *The Call of Wisdom*, Will Todd. Evening: *Arghwydd mae yn Nosi*, Caradog Roberts.

Llandaff is a community in the northern part of Cardiff, the capital city of Wales. It has been a center of Christian worship since the sixth century. Parts of the present cathedral building date from the twelfth century, but on three separate occasions Owain Glyndwr, Oliver Cromwell, and a German land mine in World War II left it in ruins. George Pace restored it after World War II. There have been several organs, but in 2007 a lightning strike completely destroyed the previous Hill, Norman & Beard/Rushworth & Dreaper organ. Nicholson & Co. of Malvern, Worcestershire, built the present organ in 2008–2010 and 2013. Simon Platt designed the oak case. The new organ has four manuals, eighty stops, and 4,870 pipes. The Cathedral School, which provides the choristers, is the only surviving choir school in Wales.

As director of music at Llandaff Cathedral, Stephen Moore is responsible for seven sung services a week. He studied organ at Trinity College of Music in London and graduated in 2008 with first class honors in performance. He is a Fellow of the Royal College of Organists and of Trinity College, London. Following appointments at various places, including Salisbury Cathedral, Southwell Minster, the Royal Hospital Chelsea, and the Old Royal Naval College, Greenwich, Moore spent six years as director of music at Saint Matthew's Church, Northampton, before moving to Llandaff Cathedral in 2016.

The assistant director of music at Llandaff Cathedral, Aaron Shilson, undertook his undergraduate studies at Leeds College of Music, now the Leeds Conservatoire of Music. After graduating he moved to Manchester to continue his studies at the Royal Northern College of Music. He is a Fellow of the Royal College of Organists. Before moving to Llandaff, Shilson held posts at Saint Anne's Catholic Cathedral in Leeds, Manchester Cathedral, Saint Davids Cathedral, and most recently at Ely Cathedral as assistant organist to the Girl Choristers, where he accompanied them for services, tours, recordings, and live broadcasts under the direction of Sarah MacDonald. From 2018 until 2019 he also took on the role of assistant organist at Selwyn College, Cambridge. He moved to be assistant director of music at Llandaff in September 2021.

The "year" begins with John Scott's warm yet simple setting of the plainsong melody *Creator alme siderum*, sung at vespers in Advent. Next, we hear Bob Chilcott's setting of the fifteenth-century macaronic text, *Nova! Nova! 'Ave' fit ex 'Eva'*, in which "Gabriel of high degree" visits Mary in Nazareth to announce that she will bear a son, a child whose name would be Jesu.

Moving to Christmas we first hear Mack Wilberg's arrangement of Gustav Holst's *In the Bleak Midwinter*, a commission for the Mormon Tabernacle Choir and used at King's College, Cambridge, *inter alia*. The offering for Epiphany is Aaron Shilson's solo organ performance of Gaston Litaize's *Epiphany*. This is a rapturous performance in which joyful and sometimes mysterious passages illustrate the traveling of the Magi, while more march-like sections herald their arrival in Bethlehem.

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## Reviews

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And now for something completely different: for the Baptism of Christ, Llandaff Cathedral Choir sings the nineteenth-century spiritual, *Down to the River*, in Philip Lawson's arrangement. Lawson was a long-time member of The King's Singers. Another nineteenth-century spiritual, this time in an arrangement by Undine Smith Moore, the "Dean of Black Women composers," is *We Shall Walk Through the Valley in Peace*, an interpretation of Psalm 23, which Undine Smith Moore sets for Lent.

For Candlemas we hear Jonathan Dove's arrangement of Phineas Fletcher's poem, *Vast Ocean of Light*. Dove (b. 1959) is primarily a composer of operas, though he has also composed a fair amount of church music including *The Three Kings*, which he wrote for the service of Nine Lessons and Carols at King's College, Cambridge, in 2000, and a *Missa Brevis*. *Vast Ocean of Light* makes use of Dove's signature *moto perpetuo* on the organ, while the trebles of the choir produce some impressive soaring lines.

The hymn set for Passiontide is Philip Wilby's setting of Isaac Watts's famous hymn, *Wondrous Cross*, or *When I Survey the Wondrous Cross*, to give it its full title. Rather curiously the sleeve notes say, "*Wondrous Cross* uses unison voices over a gentle rhythmic ostinato in the accompaniment." This is curious because the entire hymn is in harmony. It rises to a climax in the third stanza but drops down to a whisper in the last line.

For the Feast of the Annunciation or Lady Day, March 25, the choir sings Elgar's *Ave Maria* in Latin, though there is an English translation in the sleeve notes. Once again, we have an opportunity to hear some soaring notes in the treble. For Maundy Thursday we hear *The Father's Love*. Simon Lole, a former director of music at Sheffield and Salisbury cathedrals, has set the Jerusalem Bible translation of John 15:9–12. The setting is a very warm and gentle one in two parts for upper voices, and once again we hear some soaring treble notes.

The hymn setting for Good Friday uses William Walsham How's text, "It Is a Thing Most Wonderful." How was bishop of Wakefield, and Philip Moore wrote his setting in 1987 for the Choir of Wakefield Cathedral. Philip Moore uses a lyrical style together with very irregular rhythms that explore a full range of human emotions. The work ends very peacefully with a solo duet of two treble voices.

For Easter, the choir uses Philip Ledger's setting of *This Joyful Eastertide*. It may surprise some to know that the text of this carol was the work of George Ratcliffe Woodward and dates only from 1894. Charles Wood set the words to a Dutch carol tune dating from 1624. Ledger wrote his much finer setting for the Choir of King's College, Cambridge, where he was director of music at the time.

For Ascension Day Llandaff Cathedral Choir sings Healey Willan's setting of a text from the Song of Songs, *Rise Up My Love, My Fair One*. It was one of five liturgical motets that he wrote in 1929. It takes the form of an a cappella setting in four-part harmony.

Stephen Moore plays the next piece for solo organ, which is Kenneth Leighton's meditation on the ninth-century plainchant *Veni Creator Spiritus*. The Dunfermline Festival commissioned this work in 1987, a few months before Leighton's death. It builds to a rousing climax before returning to a peaceful "Amen" at the end.

For Trinity Sunday the choir sings Sir John Stainer's *I Saw the Lord*, something of a *tour de force* for double choir and organ, written with the generous acoustics of Saint Paul's Cathedral in mind. The text of the first section is Isaiah 6:1–4, which rises to a massive climax in "the house was filled with smoke." The second, more lyrical section of the anthem makes use of an anonymous eleventh-century hymn, *Ave colenda Trinitas*, translated by the legal and liturgical scholar John David Chambers (1805–1893).

For All Souls' Day (November 2), the Llandaff Choir sings Bob Chilcott's setting of Walter Raleigh's poem *Even Such Is Time*. Raleigh supposedly wrote this on the evening before his execution under King James I. Chilcott's anthem embraces the tension between death and hope for the resurrection of the dead. The upper voices appear over a melody in the tenor and bass. The piece relaxes somewhat in the middle before a triumphant ending.

Llandaff commemorates All Saints' Day (November 1) with Will Todd's *The Call of Wisdom*. It is a setting of Michael Hempel's poem based on Proverbs 8. Todd wrote it for the Diamond Jubilee of Queen Elizabeth II in 2012, and performances took place in Saint Paul's Cathedral, the Chapel Royal, and making use of a "Diamond Jubilee Choir" of children. The piece begins quietly, its lilting rhythm reminding one somewhat of plainsong and rises to a climax in the middle before dropping back to a quiet conclusion.

Caradog Roberts, D.Mus. (Oxford), (1878–1935) was director of music at Bangor University. He edited several hymnals, including *Y Caniedydd Cynulleidfaol Newydd* (1921), the hymnal of the Welsh Independent Church, and composed numerous hymns of which *Arghwydd mae yn Nosi*, sung here by the Llandaff Cathedral Choir, is particularly well known.

This compact disc demonstrates that the Choir of Llandaff Cathedral is more than equal to those of many English Cathedrals. Their eclectic choice of music is also most interesting. I thoroughly commend this recording as an excellent example of its kind.

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


### New Organ Music

**19 Introductions and Reharmonizations for Organ**, by Clay Christiansen. MorningStar Music Publishers, MSM 10-231, 2022, \$24.75. Available from morningstarmusic.com.

This publication exhibits the skill and artistry, albeit in a miniature form, of hymn settings formal and uncommon that will promote and inspire congregational singing. These are excellently "written-out" versions of what most church musicians do weekly—expand the musical sound to adapt to a ritual action or service order need.

Popular hymntunes treated in this collection include ANTIOCH, DUKE STREET, EVENTIDE, MATERNA, MENDELSSOHN, NATIONAL HYMN, MADRID, NUN DANKET ALLE GOTT, ST. GEORGE'S WINDSOR, STILLE NACHT, and THE STAR-SPANGLED BANNER. Other hymns perhaps not familiar to our readers are ALL IS WELL, FIDELITY, ASSUREDLY, and GOD BE WITH YOU.

These written-out improvisations appear in three versions. Some of the



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## Reviews

tunes begin with a modulation toward a final verse that is then treated in a free style. The second group begin with interludes of the chosen hymntune that lead to a final verse in a free style. The third grouping holds introductions to the hymns followed by a final verse in a free style. The composer indicates that these final stanzas could also be used as interior stanzas if desired (but perhaps with varying registrations).

If bold harmonies for organ descants are what readers have come to expect from final stanzas, then this collection will surprise you with its directness, simplicity, and harmonic subtlety. This is very useful material from a great American organist.

**With Gladness: 12 Original Works for Organ**, by Clay Christiansen. MorningStar Music Publishers, MSM 10-179, 2022, \$24.75. Available from [morningstarmusic.com](http://morningstarmusic.com).

This writer has had the happy opportunity of examining several of Dr. Christiansen's works in past issues of THE DIAPASON and highly recommends this collection to experience the composer's idiomatic writing for the organ, harmonic choices, and voice-leading solutions. This collection is a musical expression of the composer's personal life as each of the twelve pieces, composed and dedicated to each of his twelve children, were presented as Christmas offerings. The unusual titles ("Fullness of Times," "Judge Not," "Life Everlasting," "Love One Another," "Publish Peace," "Of Good Cheer," "Rejoice Together," "Shall Dream Dreams," "Take Courage," "Walk in the Way," "With Gladness," and "With Good Will") speak of events known only to the Christiansen family, but for us they are wonderful evocative pieces that serve the organist well as preludes and postludes or for times of deep introspection and great rejoicing. I will comment on two of these works in the collection that I have used with great success.

"Publish Peace," without knowing its Christiansen family connections, enfolds the listener with peace and calm, composed in an A-B-A form. The first section begins in D-flat major with mostly scalar phrases accompanied by undulating eighth notes to create a languid and pensive mood. The second section for eighteen measures in the key of B-flat major continues the eighth-note motion of gentleness and peace supporting three melodic phrases that are both scalar and with large intervallic leaps. The original tonality returns for just one phrase that is both scalar and with large intervals. The organist may find that maintaining a legato style in the accompaniment can at times be challenging and will require some particular attention.

"Rejoice Together" is a composition that exudes joy also in A-B-A format. A bright solo melody in E major (solo trumpet or tuba), slightly angular and energetic, is the basis for the first section punctuated by chords that accentuate the irregular meter. By contrast, the middle section, now in the new key of A major, appears in a stable compound meter with a series of scalar passages (including the pedal) that provides stability and a legato feel in contrast to the first section. The first section returns with its bright melody and accentuating chords, but now in the unexpected key of E-flat major. Organists will enjoy this piece for weddings and other festive occasions.

—David Troiano  
Saint Clair Shores, Michigan

## Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated. •=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.

### ARIZONA

**Emma Whitten**; Catalina United Methodist, Tucson, 6/29, 12 noon  
**Iona Kubiacyk-Adler**; Catalina United Methodist, Tucson, 7/27, 12 noon

### CALIFORNIA

**Chase Olson**; Cathedral of St. Mary of the Assumption, San Francisco, 6/16, 4 pm  
**Hans-Uwe Hielscher**; Cathedral of St. Mary of the Assumption, San Francisco, 6/23, 4 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, 6/30, 4 pm  
• **David Higgs**; Congregation Sherith Israel, San Francisco, 6/30, 7 pm worship service  
• **David Higgs**; Marriott Marquis Hotel, San Francisco, 7/1, 11 am masterclass  
• **Ken Cowan**; Trinity & St. Peter's Episcopal, San Francisco, 7/2, 11:30 am & 1 pm  
• **Aaron Tan**; Calvary Presbyterian, San Francisco, 7/2, 11:30 am & 1 pm  
• **Olivier Latry & Shin Young Lee**; St. Ignatius Catholic Church, San Francisco, 7/2, 8 pm  
• **Diane Meredith Belcher**; St. John's Presbyterian, Berkeley, 7/3, 9 am & 10:45 am  
• **Douglas Cleveland**; St. Mark's Episcopal, Berkeley, 7/3, 9 am & 10:45 am  
• **James Kealey**; Unitarian Universalist Church of Berkeley, Kensington, 7/3, 9:30 am  
• **Janette Fishell**; Cathedral of Saint Mary of the Assumption, San Francisco, 7/3, 8 pm  
• **Monica Berney**; First Congregational, Palo Alto, 7/4, 11:15 am  
**Gabriel Dessauer**; Cathedral of St. Mary of the Assumption, San Francisco, 7/7, 4 pm  
**Lauma Akmene**; Cathedral of St. Mary of the Assumption, San Francisco, 7/14, 4 pm  
**David Troiano**; Cathedral of St. Mary of the Assumption, San Francisco, 7/21, 4 pm  
**Kai Krakenberg**; Cathedral of St. Mary of the Assumption, San Francisco, 7/28, 4 pm

### COLORADO

**Christopher Houlihan**; Aspen Community Church, Aspen, 7/7, 7 pm  
**Paul Jacobs**; Aspen Community Church, Aspen, 7/21, 7 pm

### DISTRICT OF COLUMBIA

**James Kibbie**; Grace Episcopal, Georgetown, 7/21, 7:30 pm

### GEORGIA

**James O'Donnell**; Peachtree Road United Methodist, Atlanta, 6/16, 7:30 pm  
**Bálint Karosi**; Cathedral of St. Philip, Atlanta, 6/26, 7:30 pm  
**Katelyn Emerson**; Cathedral of Christ the King, Atlanta, 7/17, 7:30 pm

### ILLINOIS

**Bryan Anderson**; Loyola University, Chicago, 6/16, 3 pm  
**John W. W. Sherer**; Fourth Presbyterian, Chicago, 6/21, 7 pm  
**Stephen Buzard**, continuo, Five Cities Baroque Festival Chorus, Bach, *St. John Passion*; First United Methodist, Decatur, 6/22, 7 pm

### KENTUCKY

**Erich Balling & Lisa Hall**; Central Christian, Lexington, 6/16, 4 pm

### MAINE

**Harold Stover**; Basilica of Sts. Peter & Paul, Lewiston, 7/10, 12:15 pm

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# Calendar

## MARYLAND

**++ Ken Cowan**; Cathedral of Mary Our Queen, Baltimore, 7/21, 8 pm  
**++ Nathaniel Gumbs**; Shrine of the Little Flower, Baltimore, 7/22, 7:30 pm  
**++ James Kealey**; Christ Lutheran, Baltimore, 7/23, 7 pm  
**++ Alcee Chriss**; Basilica of the Assumption of the Blessed Virgin Mary, Baltimore, 7/25, 7 pm

## MASSACHUSETTS

**Jennifer McPherson, Cathy Meyer, Rosalind Mohnsen, Abbey Siegfried**; Methuen Memorial Music Hall, Methuen, 6/19, 7:30 pm  
**Edith Yam**; Methuen Memorial Music Hall, Methuen, 6/26, 7:30 pm  
**Meg Cutting**; Methuen Memorial Music Hall, Methuen, 7/3, 7:30 pm  
**Raymond Nagem, Leonardo Ciampa, Elizabeth Keusch**; Methuen Memorial Music Hall, Methuen, 7/7, 3 pm  
**Joseph Ripka**; Methuen Memorial Music Hall, Methuen, 7/10, 7:30 pm  
**Anne Laver**; Methuen Memorial Music Hall, Methuen, 7/17, 7:30 pm  
**Lukas Hasler**; Methuen Memorial Music Hall, Methuen, 7/24, 7:30 pm  
**Carina Bracken**; Methuen Memorial Music Hall, Methuen, 7/31, 7:30 pm

## MICHIGAN

**Jeremy David Tarrant**; Cathedral of St. Paul, Detroit, 6/28, 12:30 pm

## MINNESOTA

**James Bobb**; St. Olaf College, Northfield, 7/3, 12:15 pm  
**Jay Zoller**; St. John's Lutheran, Northfield, 7/10, 12:15 pm  
**Richard Collman**; Carleton College, Northfield, 7/17, 12:15 pm  
**John Schultz**; Bethel Lutheran, Northfield, 7/24, 12:15 pm  
**Joanne Rodland**; Northfield United Methodist, Northfield, 7/31, 12:15 pm

## NEW JERSEY

**Dylan David Shaw**; Adrian Phillips Theater, Boardwalk Hall, Atlantic City, 6/17, 12 noon  
**Andrew McKeon**; Adrian Phillips Theater, Boardwalk Hall, Atlantic City, 6/18, 12 noon  
**Nathan Avakian**, silent film accompaniment; Adrian Phillips Theater, Boardwalk Hall, Atlantic City, 6/18, 7 pm  
**Brett Miller**; Adrian Phillips Theater, Boardwalk Hall, Atlantic City, 6/21, 12 noon  
**Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 6/24, 12 noon  
**Phillip Lamb**; Main Arena, Boardwalk Hall, Atlantic City, 6/25, 12 noon

**Dylan David Shaw**; Main Arena, Atlantic City, 6/26, 12 noon  
**Olivier Latry**; Ocean Grove Auditorium, Ocean Grove, 6/26, 7:30 pm  
**Phillip Lamb**; Main Arena, Boardwalk Hall, Atlantic City, 6/27, 12 noon  
**Andrew McKeon**; Main Arena, Boardwalk Hall, Atlantic City, 6/28, 12 noon  
**Rudy Lucente**; Main Arena, Boardwalk Hall, Atlantic City, 7/1, 12 noon  
**Luke Stasiunas**; Main Arena, Boardwalk Hall, Atlantic City, 7/2, 12 noon  
**Brett Miller**; Main Arena, Boardwalk Hall, Atlantic City, 7/3, 12 noon  
**Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 7/5, 12 noon  
**Dylan David Shaw**; Main Arena, Boardwalk Hall, Atlantic City, 7/8, 12 noon  
**Andrew McKeon**; Main Arena, Boardwalk Hall, Atlantic City, 7/9, 12 noon  
**Thomas Gaynor**; Main Arena, Boardwalk Hall, Atlantic City, 7/10, 12 noon  
**Scott Breiner**; Main Arena, Boardwalk Hall, Atlantic City, 7/11, 12 noon  
**Rudy Lucente**; Main Arena, Boardwalk Hall, Atlantic City, 7/12, 12 noon  
**Peter Richard Conte**; Ocean Grove Auditorium, Ocean Grove, 7/17, 7:30 pm

## NEW MEXICO

**Raúl Prieto Ramírez**; Cathedral of St. John (Episcopal), Albuquerque, 7/7, 3 pm

## OHIO

**Damin Spritzer**; New Hope Church, Powell, 7/28, 4 pm

## PENNSYLVANIA

**Ken Cowan**; Longwood Gardens, Kennett Square, 7/25, 9 am masterclass

## WASHINGTON

**Bryan Anderson**; St. James Catholic Cathedral, Seattle, 7/11, 7 pm

## WISCONSIN

**Jeffery Verkuilen**; First United Methodist, Appleton, 6/19, 12:15 pm  
**Stephen Ackert**; St. Joseph Catholic Church, Appleton, 6/26, 1 pm  
**John Schwandt & Dan Schwandt**; Lawrence University, Appleton, 7/4, 12:15 pm  
**Ben Stone**; St. Bernard Catholic Church, Appleton, 7/10, 12:15 pm  
**Colin Welford**; First Presbyterian, Neenah, 7/17, 12:15 pm  
**Leo Abbott**; Shrine of Our Lady of Guadalupe, La Crosse, 7/21, 3 pm  
**Derek Nickels**; Trinity Lutheran, Kaukauna, 7/24, 12:15 pm  
**Ethan Mellema**; St. Paul Lutheran, Neenah, 7/31, 12:15 pm

## AUSTRALIA

**James O'Donnell**; St. James, King Street, Sydney, 7/7, 7 pm  
**Bailey Yates**; St. Philip's, Church Hill, Sydney, 7/8, 1:10 pm  
**Stacey Xiaoyu Yang**; St. Patrick's, Church Hill, Sydney, 7/8, 4 pm  
**Marko Sever**; St. Philip's, Church Hill, Sydney, 7/9, 1:10 pm  
**Olivier Latry**; St. Aloysius College, Sydney, 7/11, 6 pm masterclass  
**Holly Broadbent**; Christ Church St. Laurence, Sydney, 7/21, 2 pm

## FRANCE

**Mark Steinbach**; Église St. Sulpice, Paris, 7/28, 4 pm

## GERMANY

**Josef Still**; Dom, Trier, 6/18, 8 pm  
**Hansjörg Albrecht**; Dom, Mainz, 6/18, 8:05 pm  
**Daniel Beckman**; Kathedrale, Dresden, 6/19, 8 pm  
**Krzysztof Urbaniak**; St. Jakobi, Lübeck, 6/23, 4 pm  
**Bart Jacobs**; Kreuzkirche, Dresden, 6/26, 8 pm  
**Franziska Riccabona**; Pfarrkirche Wiederkunft Christi, Kolbermoor, 7/3, 7:45 pm  
**Sophie-Véronique Cauchefer-Choplin**; Frauenkirche, Dresden, 7/3, 8 pm  
**Johannes Unger**; St. Marien, Lübeck, 7/4, 7 pm  
**Paul Thissen**; Kathedrale, Dresden, 7/10, 8 pm  
**Jean-Baptiste Monnot**; Kreuzkirche, Dresden, 7/17, 8 pm  
**Mark Steinbach**; Herderkirche, Weimar, 7/21, 4 pm  
**Benjamin Righetti**; Frauenkirche, Dresden, 7/24, 8 pm  
**Rie Hiroe**; St. Jakobi, Lübeck, 7/26, 6 pm  
**Thomas Ospital**; Marienbasilika, Kev-laer, 7/26, 8 pm  
**Sebastian Freitag**; Kathedrale, Dresden, 7/31, 8 pm

**SINGAPORE**  
**Phoon Yu**; Victoria Concert Hall, Singapore, 6/15, 2 pm & 5 pm

**SWITZERLAND**  
**Vincent Bernhard**; Cathedral, Geneva, 6/15, 6 pm  
**Anne Chasseur**; Église Rouge, Aubonne, 6/16, 11:15 am  
**Henri-François Vellut**; Village Church, Aubonne, 6/16, 6 pm  
**Emmanuel Le Divellec**; Église Française, Berne, 6/22, 12 noon

**Vincent Thévenaz**; Cathedral, Geneva, 6/22, 6 pm  
**Vincent Thévenaz**; Cathedral, Geneva, 6/23, 6 pm  
**Christophe Allaz**, with cello; Village Church, Prangins, 6/28, 6:30 pm  
**Antonio Garcia**; Église Française, Berne, 6/29, 12 noon  
**Nenad Djukic**; Musée de l'orgue, Roche, 6/29, 5:15 pm  
**Humberto Salvagnin**; Cathedral, Geneva, 6/29, 6 pm  
**Vincent Thévenaz**, harmonium; Grange de la Dîme, Romainmôtier, 6/30, 4 pm  
**Ekaterina Kofanova**; Église Française, Berne, 7/6, 12 noon  
**Nayoung Kim Millius**; Musée de l'orgue, Roche, 7/6, 5:15 pm  
**Henri-François Vellut**; Cathedral, Geneva, 7/6, 6 pm  
**Arthur Saunier**; Église paroissiale, Payerne, 7/6, 6:15 pm  
**Margot Boitard**, with L'Horizon Chimérique; Abbatale, Romainmôtier, 7/7, 5 pm  
**Age-Freerk Bokma**; Abbey, Bellelay, 7/7, 5:30 pm  
**Antonio Garcia**; Musée de l'orgue, Roche, 7/13, 5:15 pm  
**Salvatore Pronesti**; Musée de l'orgue, Roche, 7/20, 5:15 pm  
**Henri Pourtau**; Musée de l'orgue, Roche, 7/27, 5:15 pm

## UNITED KINGDOM

**Andrew Caskie**; Welsh Church, London, 6/19, 1:05 pm  
**Joshua Simões**; St. John the Evangelist Catholic Church, Islington, London, 6/29, 7:30 pm  
 Eaton College students; Reading Town Hall, Reading, 7/1, 1 pm  
**Philip Crozier**; Cathedral, Blackburn, 7/17, 12:15 pm  
**Michael Andrews**; Welsh Church, London, 7/17, 1:05 pm  
**Philip Crozier**; Cathedral, Chester, 7/18, 1:10 pm  
**Philip Crozier**; Minster, Leeds, 7/19, 1 pm  
**Philip Crozier**; Cathedral, Dunblane, 7/20, 12 noon  
**Philip Crozier**; Ayr Town Hall, Ayr, 7/22, 12 noon  
**Philip Crozier**; Deer Parish Church, Peterhead, 7/24, 7:30 pm  
**Philip Crozier**; Cathedral, Inverness, 7/26, 1:15 pm  
**Charles Francis**; St. John the Evangelist Catholic Church, Islington, London, 7/27, 7:30 pm

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JULIAN COLLINGS, St. Michael's Cornhill, London, UK, November 6: *Mohrentanz*, Susato; *Nun bitten wir den heiligen Geist*, BuxWV 208, Buxtehude; *Chant de paix (Neuf pièces)*, no. 3), Langlais; *Psalm Prelude*, Set 2, no. 1, Howells; *Pax vobiscum (Zehn Charakteristische Tonstücke)*, op. 86, no. 5), Karg-Elert; *Adagio in E*, Bridge; *Hamburger Totentanz (Trois Préludes Hamburgerois)*, no. 3), Bovet.

MARK DWYER, Old West Church, Boston, MA, November 10: *Prelude and Fugue in a*, BWV 543, Air (*Orchestral Suite in D*, BWV 1068), *Prelude and Fugue in D*, BWV 532, Bach; *Aria*, op. 51, Peeters; *Rondo for Flute Stops (Practische Orgelschule)*, op. 55, no. 116), Rinck; *Rubrics*, Locklair.

PAUL HALE, St. Thomas of Canterbury, Goring, UK, November 4: *Nun danket alle Gott (Choral-Improvisationen)*, op. 65, no. 59), Karg-Elert; *Liebster Jesu, wir sind hier, Pièce d'Orgue*, BWV 572, Bach; *Adagio*, attr. Albinoni; *Pièce héroïque*, FWV 35, (*Trois Pièces*, no. 3), Franck; *Chant de Mai (Two Pieces)*, op. 53, no. 1), Jongen; *Variations on Amazing Grace*, Bédard; *Tune in E*, Thalben-Ball; *Knightsbridge March*, Coates.

STEPHEN HAMILTON, Olivet Congregational Church, St. Paul, MN, November 9: *Litanies*, JA 119, *Le Jardin Suspendu*, JA 71, Alain; *Praeludium in e*, Bruhns; *Partita Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cinque Mutanze*, Valente; *O Gott, du frommer Gott*, BWV 767, Bach; *Prélude, Fugue et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Toccata, Villancico, y Fuga*, op. 18, Ginastera.

MARTIN JEAN, Independent Presbyterian Church, Birmingham, AL, November 19: *Passacaglia in c*, BWV 582, Bach; *Phantasie über den choral Wie schön leucht uns der Morgenstern (Zwei*

*Choralphantasien*, op. 40, no. 1), Reger; *Symphonie-Passion*, op. 23, Dupré.

RUPERT JEFFCOAT, St. Michael's Cornhill, London, UK, November 13: *A Trumpet Minuet*, Hollins; *Adoro te devote*, Sawa; *Partite diverse sopra Sei gegrüßet, Jesu gütig*, BWV 768, Bach; *Sonata II in D*, op. 50, Guilmant; *Sweet Hour of Prayer (Gospel Preludes, Book 4, no. 2)*, Bolcom; *Paeon*, Leighton.

JAMES KEALEY, St. Joseph Catholic Cathedral, Buffalo, NY, November 3: *Grave-Animato (Sonata in c)*, Whitlock; *On Hearing the First Cuckoo of Spring*, Delius; *First Flight*, McDowall; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck; *Rhapsody in D-flat (Three Rhapsodies)*, op. 17, no. 1), Howells; *Danse macabre*, op. 40, Saint-Saëns, transcr. Lemare; *Adagio (Symphonie III in f-sharp)*, op. 28), Final (*Symphonie VI in b*, op. 59), Vierne.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, November 16: *A Trumpet Minuet*, Hollins; *Allegretto*, Wolstenholme; *Dankpsalm (Sieben Stücke für die Orgel)*, op. 145, no. 2), Reger; *Angel Scene (Hansel and Gretel)*, Humperdinck; *Voices of the World*, Farrington; *Tu es petra et portae inferi non praevalent adversus te (Esquisses Byzantines)*, no. 10), Mulet.

JOSEPH MAXWELL OSSEI-LITTLE, United Presbyterian Church, Binghamton, NY, November 11: *Improvisation on We Shall Overcome*, Haywood; *Elegy*, Thalben-Ball; *Prelude and Fugue in G*, BWV 541, Bach; *Sonata VI*, op. 65, no. 6, Mendelssohn; *Andantino (Sonata for Organ)*, Price; *Fantasy Toccata*, Scott; *Melody*, Coleridge-Taylor; *Final (Symphonie I in d)*, op. 14), Vierne; *Elegy*, Bowen.

ADAM PAJAN, Cathedral of St. Philip, Atlanta, GA, November 12: *Sinfonietta*, Gjeilo; *Chanson*, Esquisse, Caprice

(*Seven Sketches*, nos. 2, 4, 6), Barnes; *Sonata Eroica*, op. 94, Jongen.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, December 8: *Toccata on Veni Emmanuel*, Carter; *Nun danket alle Gott*, BWV 657, Bach; *Intrada, Capriccio (Symphony No. 3)*, Gawthrop; *Advent Antiphons*, Miller; *Away in a Manger, Bring a Torch, Jeanette, Isabella*, Chapman; *The Shepherds at the Manger*, Liszt; *Toccata on Vom Himmel Hoch*, Edmunson.

Fourth Presbyterian Church, Chicago, IL, January 26: *Sonata in E-flat*, BWV 525, Bach; *Three Taiwanese Folk Songs*, Chen; *Triptych*, Paulus.

ANDREW SCANLON, St. Joseph Catholic Church, Somerville, MA, November 5: *Fanfare*, Mathias; *Andante, Fugue and Chorale*, Willan; *Scherzo (Dix pièces pour orgue)*, no. 8), Gigout; *Angelus! (Prière aux anges gardiens)*, Liszt; *Regina coeli (Three Short Organ Pieces on Familiar Gregorian Melodies)*, no. 1), Titcomb; *Allegro risoluto (Plymouth Suite)*, Whitlock.

JOSHUA SIMOES, St. Michael's Cornhill, London, UK, November 27: *Fantasia in c*, BWV 537, *Nun komm, der Heiden Heiland*, BWV 659, Bach; *Seven O Antiphon Preludes*, Muhly; *Chorale Fantasia on an Old English Tune (Three Chorale Fantasias)*, no. 3), Parry; *Fanfare and Rounds*, Nesbit.

CAROLE TERRY, All Saints Episcopal Church, Worcester, MA, November 3: *Prelude and Fugue in g*, WoO 10, Brahms; *Innig (Sechs Studien in kanonischer Form)*, op. 56, no. 4), Allegretto (*Vier Skizzen für den Pedalflügel*, op. 58, no. 4), Langsam (*Sechs Fugen über den Namen B-A-C-H*), op. 60, no. 1), Schumann; *Sonata IV in a*, op. 98, Rheinberger; *Sonata IV in B-Flat*, op. 65, no. 4, Mendelssohn; *Moment musical (Zehn Stücke)*, op. 69, no. 4), Schmücke dich, o liebe Seele, O Welt,

ich muss dich lassen, Ein' feste Burg ist unser Gott (52 *Choralvorspiele*, op. 67, nos. 34, 33, 6), *Scherzo (Zwölf Stücke)*, op. 65, no. 10), *Introduction und Passacaglia in d*, WoO IV/6, Reger.

DAVID TROIANO, Trinity-St. Peter's Episcopal Church, San Francisco, CA, November 5: *Voluntary in D*, Bennet; *Risolutto*, March; *Improvisation on Crimond*, Hoyle; *Carillon on Leoni*, Lesley; *Intermezzo*, Willan; *Piece in C*, Dupuis; *Trio*, Smart; *Carillon*, Murrill; *Berceuse*, Tomlinson; *Moto Perpetuo*, Jones.

JOHANN VEXO, First Presbyterian Church, Glens Falls, NY, November 3: *Pièce d'Orgue*, BWV 572, Bach; *Tierce en taille, Offertoire sur les grands jeux (Livre d'Orgue)*, de Grigny; *Choral in E*, FWV 38 (*Trois Chorals*, no. 1), Franck; *Allegro vivace (Symphonie V in f)*, op. 42, no. 1), Widor; *Méditation (Trois Improvisations)*, no. 2), Vierne; *Scherzo (Douze pièces, Book 2, no. 7)*, Litaize; *Suite*, op. 5, Duruflé.

JOELLEN WEST, Cathedral of St. Philip, Atlanta, GA, November 26: *Prelude and Fugue in G*, BWV 541, Bach; *Arietta*, Kerr; *Miroir*, Wammes; *Allegro, Adagio (Symphonie VI in g)*, op. 42, no. 2), Widor.

TYRONE WHITING, St. Thomas Church, Fifth Avenue, New York, NY, November 26: *Petite Suite*, Bales; *Aria (Symphonie I)*, op. 36), Laurin; *Sonata I in d*, op. 42, Guilmant.

ROBERT E. WOODWORTH, JR., Presbyterian Homes, Evanston, IL, November 27: *Fanfare*, Jones; *Premier Kyrie-Grand Plein Jeu, Récit Tendre Pour le Nazard, Tierce en Taille, Basse de Trompette (Messe du 8<sup>ème</sup> Ton Pour Orgue)*, Corrette; *Elegy in B-flat*, Thalben-Ball; *Sonata de 1<sup>o</sup> Tono*, Blazquez; *Passacaglia in b*, West; *Caprice*, Harris; *Marcia Elegiaca (Sonata in g)*, op. 23), Lindberg.

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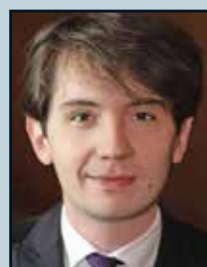
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